

Abstract

Friedrich Schlegel has not infrequently been regarded as a pioneer breaking new ground beyond the confines of traditional morality. Criticisms have been in his work, and above all in the novel Lucinde, an attack on many of the social and moral values of his time and, in particular, a

MORAL AND SOCIAL CONCEPTS IN FRIEDRICH SCHLEGEL'S

LUCINDE

social and moral concepts. This thesis attempts to examine the extent to which this judgement is valid. Since it is argued that critical evaluations of the novel are still - as they were for Schlegel's contemporaries - to some extent coloured by the circumstances which surrounded the first publication of Lucinde and by attempts to defend it against the charge of obscenity, the thesis proceeds to deal briefly with the biographical background of Schlegel's rehabilitation through Goethe's influence before proceeding to a discussion of his conceptions of morality. It is shown that Schlegel is concerned with the social component in morality, and the Bedford College

A thesis submitted for the degree of

Master of Philosophy

in the

University of London

Bedford College

by
the assessment of his role as a social and moral critic. But, as does not concern himself with the social and political position of women; instead, his attack on conventional morality is limited to an affirmation of female criticism. This affirmation coincides with a message that employs moral metaphors, thus symbolising the nature of woman as transcending the initial aim of liberalism. Furthermore, Schlegel's religious teachings are under examination, and it is illustrated that Julius and Lucinde, the heroes of the novel, are endowed with the features of Christ and the Madonna. It is made a

Xenia Werner

February 1983



ProQuest Number: 10097368

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10097368

Published by ProQuest LLC(2016). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code.
Microform Edition © ProQuest LLC.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

Abstract

Friedrich Schlegel has not infrequently been regarded as a pioneer treading new ground beyond the confines of traditional morality. Critics have seen in his work, and above all in the novel Lucinde, an attack on many of the social and moral values of his times and, in particular, a plea for female emancipation. The purpose of this study of moral and social concepts in Lucinde is to examine the extent to which this judgement is valid. Since it is argued that critical evaluations of the novel are still - as they were for Schlegel's contemporaries - to some extent coloured by the circumstances which surrounded the first publication of Lucinde and by attempts to defend it against the charge of immorality, it will be necessary to deal briefly with the biographical background and with Schlegel's rehabilitation through modern scholars before proceeding to a discussion of his conception of morality. It is shown that Schlegel is reluctant to admit of any social component in "morality", and that this reluctance has important bearings on the assessment of his role as a moral and social critic. Thus, he does not concern himself with the social and political position of women; instead, his attack on conventional morality is limited to an affirmation of female eroticism. This affirmation coincides with a language that employs floral metaphorism, thus mystifying the nature of woman and counteracting the initial aim of liberation. Furthermore, Schlegel's religious conceptions are under examination, and it is illustrated that Julius and Lucinde, the heroes of the novel, are endowed with the features of Christ and the Madonna. It is made evident in various examples that the sacred and the erotic undergo a strange fusion in the author's mystic terminology. A study of the cult of self and the polemics against the Enlightenment in Lucinde reveals that Schlegel's concern was not with society as a whole, but with outsiders whose genius set them apart from society.

Table of Contents

	<u>page</u>
List of Abbreviations	5
I. Introduction and Short History of Reception	7
1. The Reaction of Schlegel's Contemporaries to <u>Lucinde</u>	7
2. Schlegel's Rehabilitation Through Modern Scholars	12
3. Separating Fiction and Biography	13
4. The Polemical Nature of <u>Lucinde</u>	18
II. The Dialectics of Language and Morality	30
1. "Wie kann man schreiben wollen, was kaum zu sagen erlaubt ist?"	30
2. A New Morality?	32
3. "Moral" and "Sittlichkeit" in Schlegel's Works	47
III. The Role of Woman Between Convention and Innovation	59
1. Schlegel's Criticism of Conventional Marriage	59
2. Schlegel's Rehabilitation of Female Eroticism	67
3. The Female Mystery	71
4. Luise's Conflict Between Nature and Morality	77
5. Lisette - the Morality of a Concubine	84
IV. "Das Evangelium der Lust und Liebe" - A Blasphemy?	91
1. Julius and Lucinde in the Roles of Christ and the Madonna	92
2. The Connection of the Sacred and the Erotic. A Semasiological Study	97
3. Schlegel's Concept of Religion	101

	<u>page</u>
V. The Cult of Self	108
1. The Omnipotence of Fantasy	108
2. Julius' Cult of Illness and the Attraction of Psychological Self-Revelation	119
3. The Narcissus and Mirror Motifs	130
4. Julius and His 'Holy Solitude'.....	144
5. The Stereotypes 'I' and 'They' and the Author's Dispute with the Reading Public	150
VI. The Polemics Against the Principles of the Enlightenment	157
1. Prometheus and Hercules as Embodiments of Two Principles	157
2. Who are the 'Satanisken'? An Attempted Interpretation	169
VII. Summary	176

List of Abbreviations

- Coll.Germ. = Colloquia Germanica. Internationale Zeitschrift für germanische Sprach- und Literaturwissenschaft.
- DR = Deutsche Rundschau.
- DVjs. = Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte.
- EG = Etudes Germaniques. Revue trimestrielle de la Société des Etudes germaniques.
- Euph. = Euphorion. Zeitschrift für Literaturgeschichte.
- GJb. = Goethe-Jahrbuch.
- GR = The Germanic Review.
- GRM = Germanisch-romanische Monatsschrift.
- GQ = The German Quarterly.
- Jb DSG = Jahrbuch der Deutschen Schillergesellschaft.
- JEGP = The Journal of English and Germanic Philology.
- JFDH = Jahrbuch des Freien Deutschen Hochstifts.
- KA = Kritische Friedrich-Schlegel-Ausgabe, 35 vols., ed. by Ernst Behler unter Mitwirkung von Jean-Jacques Anstett, Jakob Baxa, Ursula Behler, L. Dieckmann, H. Eichner, R. Immerwahr, R.L. Kahn, E. Susini, B. Sutter, A.L. Willson a.o. (Paderborn, Vienna, Munich, Darmstadt, 1958 ff.).
(If a Roman numeral follows, it indicates the volume of the Critical Edition; if no number follows, KA refers to the 5th volume, which includes Lucinde.)
- MLR = The Modern Language Review. A quarterly journal devoted to the study of medieval and modern literature and philology.

- Monatsh. = Monatshefte. A journal devoted to the study of German language and literature.
- OL = Orbis litterarum. Revue internationale d'études littéraires.
- Phil.Jb.Görres Ges. = Philosophisches Jahrbuch der Görres-Gesellschaft.
- Pr. Jb. = Preußische Jahrbücher.
- WB = Weimarer Beiträge.
- WW = Wirkendes Wort. Deutsches Sprachschaffen in Lehre und Leben. Zweimonatsschrift.
- ZfdPh = Zeitschrift für deutsche Philologie.

For the history of the reception of Lucinda through the contemporary reading public and for bibliographical references see A. Blumner's introduction to the 5th volume of the Britische Philologische Jahrbücher, however referred to as 21, 1911, p. XLVI-LV. See also A. Blumner-Belli, "Antiquarische Streitschriften und Fragmente (1798-1804)", EMZ, XLVI (1925), p. 102-103.

I. I n t r o d u c t i o n a n d S h o r t
H i s t o r y o f R e c e p t i o n

1. The Reaction of Schlegel's Contemporaries to Lucinde

It is well known that the publication of Lucinde in 1799 provoked a social and literary scandal.¹ Friedrich Schlegel's love affair with the Jewess Dorothea Veit contributed a great deal to the irritation of public opinion, which readily identified Lucinde with her. Dorothea Veit was the daughter of (the wealthy banker) Moses Mendelssohn, and the wife of Simon Veit, by whom she had two sons. Her father was the prototype of Lessing's Nathan der Weise, and hence his image has survived as an exemplary embodiment of the principles of the Enlightenment. The fact that both Friedrich Schlegel and Dorothea played a considerable role in literary circles of the 18th century explains why Lucinde inflamed the curiosity of their contemporaries to a greater extent than one would otherwise have expected. Critics condemned the author's way of life as well as his frankness in describing his most intimate relations and emotions.

1 For the history of the reception of Lucinde through the contemporary reading public and for bibliographical references see H. Eichner's introduction to the 5th volume of the Kritische Friedrich Schlegel Ausgabe, further referred to as KA, ibid., p. XLVI-LV. See also W. Pfeiffer-Belli: "Antiromantische Streitschriften und Pasquille (1798-1804)", Euph. XXVI (1925), pp. 602-630.

The divorce of Dorothea and Simon Veit took place in December 1798, six months before the publication of Lucinde.¹ Yet this could hardly appease Schlegel's critics.

On January 5th, 1800, Schlegel's mother wrote to her son August William a letter full of worries about Friedrich, complaining mainly about the way of life of her 'enfant terrible':

Es wird nehmlich gesagt, er lebe mit einer Person, eine Jüdin. Es wäre Mentelsons Stieftochter, und wäre reich. Gott das will ich doch nicht hoffen, und noch weniger, daß Ihr ihn mit dieser Person hättet aufgenommen. Fritz hat sich mir schon durch seinen Roman als einen gezeigt, der keine Religion und keine guten Grundsätze hat. Ich wollte lieber, daß er ein ganz ordinärer, aber guter und nützlicher Mensch wär als so.²

This letter reflects common social prejudices and gives an idea of the narrow-mindedness to which Schlegel found himself exposed.

A still stronger condemnation of Schlegel's work is Diogenes Laterne, whose author is a certain Pastor Daniel Jenisch.³ This libel includes a faked "Billet-doux der geschiedenen Madam Veit, jüdischer Nation, nun mehr halbverehelichten Friedrich Schlegel, an Herren Friedrich Schlegel, über seinen Roman, Lucinde." In a footnote it is explained:

1 Cf. KA, vol. 5, p. XLVIII.

2 Cf. Georg Waitz (ed.): Caroline und ihre Freunde. Mittheilungen aus Briefen (Leipzig, 1882), p. 77.

3 (Daniel Jenisch): Diogenes Laterne (Leipzig, 1799 bei Wilhelm Rein). The British Library owns a copy of this book, shelf mark: 11526 cc 23.

Madame Veit, welche Herr Friedrich Schlegel in Berlin kennen lernte, und die deshalb von ihrem bisherigen Ehemanne, nach elfjähriger Ehe, geschieden ward. Das Gelächter über den Roman Lucinde, verbunden mit dieser Geschichte, war in Berlin allgemein.

Further, a letter is quoted in which Dorothea allegedly accuses Schlegel of having

unser beyder Blößen vor den schauenden Augen des ehrsamten teutschen Lesepublikums aufgedeckt!

The letter continues:

Ists doch, als wenn du uns beyde, die schönsten Augenblicke des göttlichen Beyschlafs feyernd, und in dem Allerheiligsten der Religion der Liebe, der ganzen Welt, mit Rubenscher Grellheit und Wahrheit des Pinsels hast vor Augen mahlen wollen ... Du kennst die geheimsten Falten meines Koischen Gewandes, zu teutsch, Hemde genannt; ich bin, in so manchen holden Stunden, deine lenden-nackte Spartanerin. Aber warum dies alles dem Publikum sagen und mahlen? Warum mich dem Gespött und dem Fingerzeigen der Berliner und Berlinerinnen preisgeben?¹

When Schlegel published Lucinde he was 27 years old. At this age he had already violated a great range of social taboos: his love affair with a well-known Jewish lady ignored prevalent racial prejudices, and his adultery offended social and religious principles. On top of all this, he even dared to glorify his love publicly. One of these 'slips' would have been sufficient to cause an outbreak of indignation. It is therefore not surprising that the publication of Lucinde had serious

¹ Diogenes Laterne, p. 374 f. In the original italics instead of underlinings.

consequences for the author: it made him the object of insults and slanders for a long time to come. In the year 1801 Schlegel's 'Habilitation-Colloquium' ended with a row about Lucinde, and even in 1808 he was awaited in Vienna not as a famous scholar but as the author of "(der) vielberüchtigten Lucinde", as Caroline Pichler reports.¹ From Caroline Schlegel - Friedrich's sister-in-law² - we learn that the administration of the University of Hannover - successfully decreed the prohibition of Schlegel's stay in Göttingen; in an official document dated September 26th, 1800, the author of Lucinde is referred to as "der durch seine sittenverderblichen Schriften berüchtigte Friedrich Schlegel."³ Another incident took place after Schlegel's appointment to the position of an Austrian 'Legationssekretär' at the 'Bundestag' in Frankfurt. The so-called 'Oberste Polizei- und Zensur-Hofstelle in Wien' received a protest note on January 9th, 1816, referring to Schlegel and his literary activities in a defamatory tone:

1 For details see Eichner in KA, vol. v, p. LI, where he refers to Erich Schmidt (ed), Caroline. Briefe aus der Frühromantik (Leipzig, 1913), 2 vols, vol. ii, p. 117, and to C.Pichler, Denkwürdigkeiten aus meinem Leben, 2 vols (Munich, 1914), vol. ii, p. 133.

2 Caroline Schlegel née Michaelis was the widow of the physician Joh.F.W. Böhmer; in her second marriage the wife of Schlegel's brother August Wilhelm, and in her third marriage the wife of F.W.J. Schelling.

3 Cf. E. Schmidt (ed.), Caroline. Briefe aus der Frühromantik, nach Georg Waitz vermehrt herausgegeben von E. Schmidt, 2 vols (Leipzig, 1913) vol. ii, p. 3.

Dieser Friedrich Schlegel wird als ein höchst hirnloser und unzüchtiger Skribler verdientermaßen der allgemeinen Verachtung preisgegeben. Denn er schrieb außer anderen Sinnlosigkeiten einen Roman Lucinde, welcher die unzüchtigen Schriften, welche sittenlose Franzosen vor der Revolution hervorgebracht hatten, an Ärgerlichkeit und Verworfenheit womöglich noch übertrifft.¹

In his outline of the history of German literature, Die romantische Schule (1835), Heinrich Heine writes critically of "Friedrich Schlegel, dem berauschten Sän-ger der liederlich-romantischen Lucinde"² and gives further evidence of Schlegel's lasting unpopularity:

Friedrich Schlegel starb im Sommer 1829, wie man sagte, an Folge einer gastronomischen Unmäßigkeit. Er wurde 57 Jahr alt. Sein Tod veranlaßte einen der widerwärtigsten litterarischen Skandale. Seine Freunde, die Pfaffenpartei,... waren ungehalten über die in-offiziose Weise, womit die liberale Presse diesen Todesfall besprochen; sie verlästerten und schimpften und schmähten daher die deutschen Liberalen. Jedoch von keinem derselben konnten sie sagen: 'daß er das Weib seines Gastfreundes verführt und noch lange Zeit nachher von den Almosen des beleidigten Gatten gelebt habe'.³

This quotation indicates the extent to which adultery offended the moral sensibility of Schlegel's contemporaries - even after the death of the 'wrongdoer', people

1 Quoted from Karl Konrad Polheim: Nachwort to the Reclamation of Lucinde (Stuttgart, 1973), p. 110.

2 Heinrich Heine, Die romantische Schule, in Heinrich Heines Sämtliche Werke (Kritisch durchges. und erl. Ausgabe, ed. Ernst Elster), 7 vols. (Leipzig and Vienna, 1890), vol.v, pp.205-364, p.241.

3 Ibid., p. 271.

who regarded themselves as liberal rested their condemnation of Schlegel on his adulterous conduct.

The attacks of contemporary critics may be summarized as follows: Schlegel is a libertine, first, because he is an adulterer, and secondly, because he exposes his private life to the public. This behaviour puts his moral integrity in serious doubt. Furthermore, Lucinde does not follow any comprehensible formal principles, hence it is to be considered an aesthetic affront.¹ Apparently, the first charge refers to the content, whereas the second concerns the form.

2. Schlegel's Rehabilitation Through Modern Scholars

In contrast with the earlier negative response, most modern critics seem basically to approve of what Schlegel wrote. A great many modern scholars, among them the editors of the critical edition of Schlegel's work, are concerned with re-establishing the author's blameless reputation. Schlegel is often represented as 'harmless' and 'bürgerlich' by recent scholarly work. Hans Eichner, for example, writes in his introduction to the critical edition of Lucinde:

1 For Rudolf Haym, Lucinde is "ein ästhetischer Frevel" and "zugleich ein moralischer Frevel." He criticizes vehemently the novel's "Formlosigkeit". See R. Haym, Die romantische Schule. Ein Beitrag zur Geschichte des deutschen Geistes (Berlin, 1870), p. 501 and p. 493.

Das, was man Schlegel übelnahm, 'schamlose Sinnlichkeit', findet sich gerade nicht, vielmehr herrscht ... stets das geistige Gefühl, auch dort, wo die Handlung bei oberflächlicher Betrachtung den Eindruck des Sinnlichen erwecken könnte.¹

Since the beginning of the 20th century, scholars have increasingly dedicated themselves to this defensive task, as though it were a matter of disproving an ancient accusation. Ernst Behler, for example, describes the "Rehabilitation" of Schlegel as one incentive to the critical edition of his works:

Aber dies [preparatory philological studies] war wohl der Weg, der erst beschritten werden mußte, um diesen verkannten, aus konfessionellen Vorurteilen verleumdeten und vergessenen Denker an Hand des von ihm überlieferten Materials zu rehabilitieren.²

Elsewhere, Behler regrets the loss of a part of Schlegel's correspondence which could have been "so ein wichtiges Dokument zur Rehabilitierung Friedrich Schlegels."³

3. Separating Fiction and Biography

Some scholars have even combined the two aspects of criticism mentioned earlier, as if Schlegel's lack of artistic talent were a result of his being a 'Libertin'. Oskar Walzel's notes in the Insel-edition of Lucinde

1 Hans Eichner, KA, vol. v, p.LXX.

2 Ernst Behler, "Der Stand der Friedrich Schlegel-Forschung," in Jb DSG, 1957, p. 254.

3 Ibid., p. 266.

may serve as a representative example of such an attitude:

Dichtung darf den Anspruch erheben, nur mit Mitteln der nachfühlenden Phantasie genossen zu werden. Das ist schwer zu leisten, wenn Julius stets als Friedrich Schlegel, Lucinde stets als Dorothea vor dem inneren Auge des Lesers stehen. Gefährlich ist es den Satz zu lesen: 'Wie schön glänzt diese weiße Hüfte in dem roten Schein'!¹ und dabei nicht vergessen zu können, daß er sich an die Tochter Moses Mendelssohns richtet. So etwas ist künstlerisch nur nachzufühlen, wenn das Modell sich nicht aufdrängt und wenn es der Phantasie gestattet bleibt, in Lucinde und Julius sich Halbgötter zu bilden, die weit hinausragen über das Allzumenschliche und denen kein Erdenrest anhängt.²

Other critics have similarly confounded morality and aesthetics in their judgements of Lucinde; thus, Hans Eichner maintains that

Wenn es gerade hier [through Lucinde] zu einem Skandal kam, so liegt das zum Teil an den ästhetischen Schwächen des Werkes, die ja gelegentlich das Mißverständnis herausfordern.³

And Hermann August Korff writes in a similar spirit:

Wenn man ... die Lucinde immer als die eigentliche Mißgeburt der Romantik betrachtet hat, so hat das seinen Grund nicht in dem, was darin als romantische Ehe erscheint, sondern in der schriftstellerischen Form, die ihr durch den Autor zuteil geworden ist.⁴

Since the time of its publication Schlegel's novel

1 This quotation is from the section "Treue und Scherz".

2 Quoted from KA, p. XLIX.

3 Ibid., p. XLVIII.

4 H.A. Korff, Der Geist der Goethezeit. Versuch einer ideellen Entwicklung der klassisch-romantischen Literaturgeschichte, 5 vols, vol. iii (Leipzig, 1940), p. 196.

has been judged on non-literary grounds. It was common practice throughout the 18th century to establish the value of a literary work according to utilitarian principles. For example, it was not unusual to evaluate a novel according to whether or not it proclaimed moral values, promoted the respect of religion, of patriotism etc. In the case of Lucinde, however, this non-literary approach, together with an undue concern on the part of the critics for the author's private life, survived into the 20th century, with the result that critics still examine the novel through the prism of Friedrich Schlegel's biography.

A typical example of such a confusion of literary and moral criticism can be observed in the way that Friedrich von der Leyen introduces his edition of Schlegel's Fragmente, which appeared in 1904:

Schlegel war in seiner Jugend wirklich zugleich stark und faul, aber je älter er wurde, um so stärker wurde seine Faulheit, bis sie ihn ganz durchdrang und überall umgab, so daß er in ihr versinken mußte.¹

Reading these words, one should bear in mind that the critical edition of Schlegel's works comprises 35 bulky volumes; the accusation of laziness can hardly be maintained, whatever one might think of the quality of Schlegel's works.

1 F.v.d. Leyen, Friedrich Schlegel. Fragmente. Ausgewählt und herausgegeben von Friedrich von der Leyen (Jena and Leipzig, 1904), p. 14.

The close connection between literary criticism and criticism of the author's way of life determines the discussion of Lucinde up to the present day. Even nowadays, there is hardly any study dedicated to Lucinde that does not dwell on Friedrich's and Dorothea's love for each other, instead of restricting itself to strictly literary themes. By frequently referring to both dimensions, critics tend to obscure the confines of fiction and biography. It is, for example, a commonplace among Schlegel experts that Julius' love for Lucinde is actually identical with Friedrich's love for Dorothea, and that, therefore, the fictitious ideal is a reality.

There is no doubt that Dorothea was Lucinde's prototype, and even Dorothea identified herself readily with the heroine of the novel. In a letter of 20th February, 1799, Caroline Schlegel, who - at that time - was the wife of August Wilhelm Schlegel, wrote to Friedrich von Hardenberg alias Novalis:

Ich halte immer seine [Fr. Schlegel's] verschlossene Persönlichkeit mit dieser Unbändigkeit [in der Lucinde] zusammen und sehe wie die harte Schale aufbricht - mir kann ganz bange dabey werden, und wenn ich seine Geliebte wäre, so hätte es nicht gedruckt werden dürfen.¹

In contrast to her sister-in-law, Dorothea was ready to forgive and even to justify the author's frankness.

1 Cf. G. Waitz (ed.), Caroline und ihre Freunde. Mittheilungen aus Briefen (Leipzig, 1882), p. 53.

On the 26th March, 1799, Dorothea writes to August Wilhelm and Caroline Schlegel:

O, ich hoffe, Sie sollen doch Ihre Freude am Lucindchen erleben, wenn Sie nur erst mehr davon gelesen haben. Mich, liebe Caroline, klagen Sie wegen einzelner Stellen nicht weiter an, meine Rechtfertigung steht im Buch selbst, in der dithyrambischen Fantasie; auch getraue ich mir zu behaupten, daß es doch für die meisten Einwürfe seine Rechtfertigungen enthält.¹

At this time, Dorothea was still married to Simon Veit; the more surprising, therefore, is her tolerance of what everyone considered an offence. She was convinced of the high literary value of what Schlegel had created, and therefore readily forgave all inconveniences that the novel might have caused her:

Ach, es ist nicht die Kühnheit, die mich erschreckt. Die Natur feiert auch ihre Anbetung des Höchsten in offenen Tempeln und durch die ganze Welt - aber die Liebe? Ich denke aber wieder, alle diese Schmerzen werden vergehen mit meinem Leben und das Leben auch mit; und alles, was vergeht, sollte man hoch achten, daß man ein Werk darum unterließe, das ewig sein wird. Ja dann erst wird die Welt es recht beurteilen, wenn alle diese Nebendinge wegfallen.²

These examples from contemporary letters show a close connection between fiction and autobiography. The critics, however, who reproach Schlegel with behaving indiscreetly vis-à-vis Dorothea make a serious mistake. For

1 Waitz, Caroline und ihre Freunde, p. 64.

2 J.M. Raich (ed.), Dorothea von Schlegel geb. Mendelssohn und deren Söhne Johannes und Philipp Veit Briefwechsel, 2 vols (Mainz, 1881), vol. i, p. 10.

this accusation could only be maintained, if it were possible to prove that Lucinde was endowed with Dorothea's individual features. This is not the case, for the slightly frivolous passages that were considered scandalous at the time of publication, are revealing only of sexual emotions and behaviour. The presumption that Lucinde is a literary portrait of the individual Dorothea is certainly wrong, for Lucinde is shown as a typical example of her sex rather than as an individual character. The fact that she is the object of Julius' idolatry does not affect her literary appearance as a 'type'.

4. The Polemical Nature of Lucinde

In his defence of the novel, Schlegel's close friend F.D.E. Schleiermacher denies the author's provocative attitude. It is an amusing coincidence that Schleiermacher's denial follows the confession of the "polemische Natur" of his own defensive writing:

Als ich Deinen Vorsatz [i.e. die Veröffentlichung von Lucinde] zuerst ahndete, machte er mir viel Freude, und ich setzte mich hin, um zu den wirklich geschriebenen Briefen noch ein Paar hinzuzudichten, die ganz polemischer Natur sein sollten gegen die über die Lucinde, das heißt über die Liebe und Alles, was damit zusammenhängt, herrschende - soll ich sagen Denkart ?¹

1 Cf. (F.D.E. Schleiermacher), Vertraute Briefe über Friedrich Schlegels Lucinde, Textrevision und Nachwort von Jonas Fränkel (Jena and Leipzig, 1907; first published 1800), p. 5.

It is interesting to examine Schleiermacher's attitude towards the controversy. His argument is rather confusing, when he points out

... wie sehr das Gedicht [Lucinde] im Widerstreit ist gegen Alles, was im Allgemeinen jetzt gesucht und dargestellt wird, und [Du]¹ kennst auch aus andern Orten die polemische Stärke [sic!], mit der der Verfasser [Schlegel] sonst ... gegen die Masse des Zeitalters auftritt, diese suche hier ja nicht, und wolle nichts schlechterdings so deuten: Du bringst Dich sonst nur um den reinen Genuß des besten Humors und des anmuthigsten Scherzes. Denn freilich ist sich der Dichter dieses Widerstreites bewußt, aber er läßt seinen Julius damit spielen ohne alle Bitterkeit und Verachtung und es herrscht überall... große Unschuld...²

These statements obscure numerous important facts: that Julius is not the unique manifestation of the 'authorial I'; that the author appears also in the role of a literary critic and occasionally adopts a 'polemical' or aggressive style; and that he is, therefore, far from innocent. Nevertheless, it is common practice among recent Schlegel experts to suggest that Schlegel and his book are harmless. Having done this, Schleiermacher established a pattern for ensuing discussions. His speech sounds like the plea of an advocate in court. Yet one is tempted to think that this advocate did not believe his own words, for he provides us with contrary evidence:

Scherz und Muthwille ist alles, was das Bewußtsein dieses Widerstreits ausdrückt, und eben so alles, was den Schein annimmt [sic!] als wolle es ihn [Schlegel] entschuldigen oder rechtfertigen.³

1 This letter addresses the fictitious correspondent Ernestine.

2 Schleiermacher, Vertraute Briefe, p. 19.

3 Ibid., p. 20.

This quotation reiterates the stereotype of Schlegel's harmlessness. At the same time, Schleiermacher admits the author's awareness of being involved in a controversy ("Widerstreit"). Furthermore, he admits the semblance ("den Schein") of the author's apologetic attitude. The weakness of Schleiermacher's reasoning becomes even more obvious when, applying the motto 'attack is the best means of defence', he accuses critics of Lucinde of being themselves immoral:

dasjenige, was ihr für den Angel der Tugend
ausgeht, [liegt] weit außerhalb des Sittlichen...¹

By admitting that there can be no communication and no understanding between opposite ways of thinking, Schleiermacher reduces the whole discussion 'ad absurdum'. For he implies that if Lucinde was an attempt to convey the author's new approach to moral questions, Schlegel's efforts were in vain.

... es giebt zwischen diesen entgegengesetzten
Denkartem [i.e. between the prevailing way of thinking
and Schlegel's] keine Verständigung und keine Mit-
theilung, wie es denn auch nicht anders sein kann,
da der Gegensatz nicht irgendwo an der Seite oder
auf der Oberfläche, sondern im Mittelpunkte liegt.²

Schleiermacher was the only friend of Schlegel who publicly stood up for Lucinde. He was the first to sense that the novel required explanation and justification.

1 Schleiermacher, Vertraute Briefe, p. 10.

2 Ibid., p. 6.

But even he did not dare to reveal his authorship: the Vertraute Briefe were also confidential in the sense that they appeared anonymously.

In spite of Schleiermacher's assertions to the contrary, Schlegel's novel is "polemisch", and one reason for the emotional outburst at its publication is the author's own emotional and personal involvement in the novel, where he figures as a critic and commentator. Lucinde attempts to fulfil a dual function: it attempts to express radical social criticism and to represent an idealised alternative. This fact is to a great extent responsible for the incoherent structure of the novel, for the constant interruption of the narrative and for the sudden changes of perspective. By being present in his novel as a biased commentator, the author makes himself the focal point of literary attack. This disrupts the framework of the story and causes a constant alternation of description, plot and reflection.

In Lucinde generally, but especially in the chapter "Dithyrambische Fantasie", Schlegel rejected basic moral values that had been proclaimed throughout the 18th century. He felt that they had somehow outlived their age. That century understood by the term "morality" virtues such as conjugal love and faithfulness, austerity, industry, economy and a sense of family. In the "Dithyrambische Fantasie", however, the author praises playful sensuality ("ausgelassenste Sinnlichkeit", KA, p.11), passion and lustful desire. He glorifies ecstasy ("eine

Art von Betäubung", KA, p. 12) and the "sweet game" (ibid.) of changing roles, which for him embodies "eine wunderbare sinnreich bedeutende Allegorie auf die Vollendung des Männlichen und Weiblichen zur vollen ganzen Menschheit." To understand morality as the morality of ecstasy mocks all enlightened rationalism.

Schlegel's answer to potential reproaches made by potential critics was given on emotional grounds. The supreme authority for the author was not the reasonable mind, but emotion. With such an attitude the author refers to himself and to his subjectivity:

Ich antworte: Fühlt man es, so muß man es sagen wollen, und was man sagen will, darf man auch schreiben können. (KA, p. 13)

Apparently the author is juggling with modal auxiliaries with the intention of teasing his critical adversary. He relies on his own emotion, or more precisely, his own sensitivity as far as moral matters are concerned. His sensitivity justifies the expression of emotions. It is in his eyes the only competent authority to decide moral questions, as, in this case, the legitimacy of publishing a description of intimate feelings.

The author criticises himself through Lucinde's lips. She is also the first recipient of his apologetic speech. By using this device, Schlegel not only reveals his literary creations to be exemplary lovers, they also figure as representatives of the author and his public. By illustrating his ideas through autobiographical

examples, the author justifies himself in front of the most prejudiced tribunal, his own novel.

For example, Julius starts his "Apologie" with the declaration of an unrealised intention:

Ich wollte dir erst beweisen und begründen, es liege ursprünglich und wesentlich in der Natur des Mannes ein gewisser tölpelhafter Enthusiasmus, der gern mit allem Zarten und Heiligen herausplatzt, nicht selten über seinen eignen treuherzigen Eifer ungeschickterweise hinstürzt und mit einem Worte leicht bis zur Grobheit göttlich ist. (KA, p. 13)

This reasoning is a kind of juggling illusionism with the intention of teasing. The author deliberately obscures the argument. By referring to sexual categories (cf. "Natur des Mannes") he disqualifies Julius' seriousness.

Besides, the reader is reminded of the novel's sub-title: "Bekenntnisse eines Ungeschickten" (Schlegel's italics).

Julius is merely interested in furthering his own image as a writer:

Durch diese Apologie wäre ich zwar gerettet, aber vielleicht nur auf Unkosten der Männlichkeit selbst: denn so viel ihr¹ auch im einzelnen von dieser haltet, so habt ihr doch immer viel und vieles wider das Ganze der Gattung. (KA, p.13)

Yet, In the centre of Schlegel's apology is self: "Durch diese Apologie wäre ich ... gerettet". By spinning forth fanciful rhetoric Julius loses sight of his starting point:

1 By contrasting "ich" and "ihr", Schlegel reveals his image of Lucinde as part of a collective; she is not conceived as an individual, but as a representative of her sex.

he originally wanted to counteract accusations of having behaved indiscreetly; but he ends up by discussing the matter on a suprapersonal level. Instead of giving a definite answer to the hypothetical question he imposed on himself, he unintentionally reveals that he thinks of himself and Lucinde as stereotypes. The critical question was:

Wie kann man schreiben wollen, was kaum zu sagen erlaubt ist, was man nur fühlen sollte ? (KA, p.13)

Lucinde raises many questions which are, to a great extent, due to the author's ironical habit of questioning himself. By proclaiming Wilhelmine's innocence, for example, Schlegel pleads his own innocence as a writer:

Ich will indessen auf keinen Fall gemeinsame Sache mit einer solchen Race haben [the term "Race" refers here to the male sex in general] und verteidige oder entschuldige daher meine Freiheit und Frechheit lieber bloß mit dem Beispiele der unschuldigen kleinen Wilhelmine, da sie doch auch eine Dame ist, die ich überdem auf das zärtlichste liebe. (KA, p.13)

Shortly after, Julius asks his reader a rhetorical question which leads to surprising conclusions:

Habe ich etwa Unrecht, wenn ich die Sittlichkeit bei Kindern, Zartheit und Zierlichkeit in Gedanken und Worten vornehmlich beim weiblichen Geschlecht suche ?

- one might be tempted to ask what women and children have in common with Julius and the author of Lucinde -

Und nun sieh! diese liebenswürdige Wilhelmine findet nicht selten ein unaussprechliches Vergnügen darin, auf dem Rücken liegend mit den Beinchen in die Höhe zu gestikulieren, unbekümmert um ihren Rock und um das Urteil der Welt. Wenn das Wilhelmine tut, was

darf ich nicht tun, da ich doch bei Gott! ein Mann bin, und nicht zarter zu sein brauche wie das zarteste weibliche Wesen? (KA, p. 15)

Schlegel's reasoning is questionable; by claiming for himself the same privileges that are readily accorded to children, he rejects any considerations of convention and public opinion ("das Urteil der Welt"). It sounds ridiculous that, by identifying himself with a two-year-old child, Schlegel argues against the right of society to establish general moral rules. This could be interpreted as a provocative joke and as a denegation of common principles. The context seems to confirm this impression of a basically anarchic attitude that is ruled by the maxim 'I determine my own moral laws'. This is, however, not the limit of Schlegel's rebellious spirit: he also incites others to rebellion:

Wirf auch du sie von dir, liebe Freundin, alle die Reste von falscher Scham, wie ich oft die fatalen Kleider von dir riß und in schöner Anarchie umherstreute. (KA, p. 15) ✓

Schlegel provokes his reading public without attacking any particular institution directly. In generally denouncing the existing conventions as falsehoods and prejudices Schlegel contrasts them with the ecstatic sensual world that Julius and Lucinde share together.

Julius' rebellion strongly resembles a rejection of the adult world by an immature youth:

Wie die weibliche Kleidung vor der männlichen, so hat auch der weibliche Geist vor dem männlichen den Vorzug, daß man sich da durch eine einzige kühne Kombination über alle Vorurteile der Kultur und bürgerlichen Konventionen wegsetzen und mit einemmale mitten im Stande der Unschuld und im Schoß der Natur befinden kann. (KA, p.20)

In Schlegel's terminology, "Stand der Unschuld" clearly means nudity, a state that traditionally is considered sinful. This means that Schlegel abruptly reverses linguistic and social conventions. The author's attitude is also underlined by his frequent praises of sensual pleasures:

An wen sollte also wohl die Rhetorik der Liebe ihre Apologie der Natur und der Unschuld richten als an alle Frauen, in deren zarten Herzen das heilige Feuer der göttlichen Wollust tief verschlossen ruht, und nie ganz verlöschen kann, wenn es auch noch so sehr verwahrlost und verunreinigt wird? (KA, p. 20 f.)

It is noteworthy how Schlegel manipulates terms: originally he intended to represent his own apology; at this stage he talks about "apology of nature and innocence". This is not necessarily the same.

When Schlegel mocks existing ideas on sexual morality he perverts the traditional view, and presents as 'divine' and 'innocent' what was previously regarded as sinful. Although it is not explicitly stated, the author implies that moral education does more harm than good (compare "... verwahrlost und verunreinigt wird").

Schlegel expressed his rejection of morality in the same terms that traditionally served the opposite aim,

thus using language in a provocative manner. The converse use of terminology is reflected in "Unschuld" versus "Schuld"; "göttliche Wollust" versus "teuflische Wollust"; "Verunreinigung" (through sins of the flesh) versus "Verunreinigung" (through moral teaching). Schlegel's obsession with sexual matters goes so far that he discusses even the potential criticism of his novel within this narrow framework. Anticipating a radical rejection of his views, Schlegel derides his potential opponents: he derides them as "uninitiated striplings", which in his terminology signifies "males incapable of love", "impotent men"¹.

Verstehen würden mich alle [i.e. Frauen], keine so mißverstehen und so mißbrauchen wie die uneingeweihten Jünglinge. Viele würden mich besser verstehen als ich selbst, aber nur Eine ganz, und die bist du. Alle übrigen hoffe ich wechselweise anzuziehen und abzustößen, oft zu verletzen und eben so oft zu versöhnen.
(KA, p.24)

In this example Schlegel anticipated the public's reaction to Lucinde. Up to the present time, the reader lined up to the author's intention to "alternately attract and repel". Indeed, the novel was for a long time the bone of contention in literary discussion, and friend and foe alike felt incapable of resisting this challenge. Nevertheless, that Schlegel takes a provocative attitude has often been denied.

It was probably Schleiermacher who invented the myth of Schlegel's inoffensiveness; but modern scholars, for

¹ Cf. footnote overleaf.

example Hans Eichner, are concerned with reiterating this view. In his introduction to the Critical Edition of Lucinde Eichner characterizes the author as follows:

Schlegel, der gerade in der Lucinde versucht hatte, seine Leser, soweit das mit seinem Zweck zu vereinigen war, nicht vor den Kopf zu stoßen [footnote] .¹
(KA, p. LI)

Although, in this case, Eichner's philological approach is not very convincing, it is worthwhile to examine closely the semantic aspects of Schlegel's terminology. It seems that his frankness in articulating subjects that traditionally were banned from publication by a taboo was the true 'apple of discord'. Or as Ludwig Marcuse puts it,

1 In a footnote Hans Eichner refers to an earlier note of Schlegel's which he compares with the actual text of the novel: "Seine [Schlegel's] extremsten Aufzeichnungen zum Thema der Liebe blieben ungedruckt oder wurden gemildert. Vgl. etwa die folgende Notiz mit der betreffenden Stelle in der Lucinde: 'Die meisten Männer sind impotent. Impotenz trennt die Ehe, und so werden weit weniger Ehen gebrochen als man denkt. Wer eine Frau nicht befriedigen kann, ist impotent.' Eichner compares this passage from the Literary Notebooks with the corresponding passage in Lucinde: 'Ein Mann, der das innere Verlangen seiner Geliebten nicht ganz erfüllen und befriedigen kann, versteht es gar nicht zu sein, was er doch ist und sein soll. Er ist eigentlich unvermögend, und kann keine gültige Ehe schließen.'" However, Eichner's argument that this is evidence of Schlegel's desire to appease is based on a weak foundation for, leaving aside all evidence given in this study of Schlegel's belligerency, the fate of Lucinde is self-evident. Moreover, it is impossible to prove Schlegel's 'delicacy' by referring to only one change in the manuscript. This change is insignificant because it shows merely that Schlegel used "impotent" and "unvermögend" synonymously. The context anyway clarifies what kind of 'Unvermögen' he meant.

"erst die Wortwerdung der Lust ist unmoralisch."¹ This idea sparks off the prime consideration of the next chapter.

1 Ludwig Marcuse, "Jena 1799. Hundertfünfzig Jahre deutscher Entrüstung", in Ludwig Marcuse, Obszön. Geschichte einer Entrüstung (Munich, 1962), p. 73.

II. The Dialectics of Language and Morality

1. "Wie kann man schreiben wollen, was kaum zu sagen erlaubt ist?"

By posing this question (cf. KA, p. 13) Schlegel himself linked the two concepts that frame the considerations of this chapter: language and morality. The question is of vital importance for the novel because the author's violation of a social taboo requires justification. This taboo prohibits the articulation and description of erotic feelings. As the first chapter of this study has tried to illustrate, most of Schlegel's contemporary critics condemned Lucinde as being "immoral", his close friend Schleiermacher being one of the very few exceptions. Apart from his Vertraute Briefe, Schleiermacher also published a review of Lucinde which first appeared in the Berlinisches Archiv der Zeit und ihres Geschmacks¹ in July 1800. There he refers to Schlegel's moral commitment:

Durch die Liebe eben wird das Werk nicht nur poetisch, sondern auch religiös und moralisch. Religiös, indem sie überall auf dem Standpunkte gezeigt wird, von dem sie über das Leben hinaus ins Unendliche sieht; moralisch, indem sie von der Geliebten aus sich über die ganze Welt verbreitet, und für Alle, wie für sich selbst, Freiheit von allen ungebührlichen Schranken und Vorurtheilen fordert. Wir gestehen, das Verhältnis der Poesie zur Moral nicht leicht anderswo so rein gefunden zu haben, als hier, wo keine von beiden der andern dient, aber jede in der andern lebt und sie verherrlicht.²

1 This review is included in Schleiermacher, Vertraute Briefe, pp.155-163.

2 Ibid, p.163.

This quotation shows that Schleiermacher employs the terms 'religiös' and 'moralisch' in a much wider sense than usual. In his terminology, 'religiös' apparently does not refer only to Christianity, but is used in the sense of 'metaphysisch'. In the same way, Schleiermacher does not associate any moral commandments with the term 'moralisch', which he employs synonymously with 'of general application', 'concerning all human beings'.

J.B. Vermehren, who was basically in favour of Schlegel's book, strongly disliked Schleiermacher's reasoning as quoted above:

Die Andeutung des Beurtheilers [Schleiermachers], daß der Roman moralisch sey, und daß er das Verhältnis der Poesie zur Moral sehr rein angegeben habe, scheint mir ein bloßes imponirendes Paradoxon zu seyn, denn was der Verfasser Moral nennt, darf, nach meiner Überzeugung, welche dieselbe nur in dem allgemeingültigen Gesetze des, der inneren Stimme gemäßen Handelns anerkennt, nicht so genannt werden, und auch angenommen, daß die Lucinde das Verhältnis der Poesie zur Moral rein angebe, so würde das Werk selbst doch sicher nicht dadurch moralisch ...¹

Referring to Cicero, he concludes:

Ein Kunstwerk soll kein moralisches Werk seyn, und wird es auch dadurch nicht, daß es an die Moral gränzt.²

1 J.B. Vermehren, Briefe über Friedrich Schlegels Lucinde zur richtigen Würdigung derselben (Jena, 1800), pp. 232 f. In the original, italics instead of underlinings.

2 Ibid.

This disagreement is the result of two different conceptions: Vermehren believes in universal principles (compare "(das) allgemeingültige(n) Gesetz"), whereas Schleiermacher relies more on subjective criteria.

It is noteworthy that the use of language can indicate a distinct conception of morality. This has generally been neglected in the controversy on the moral qualities of Lucinde. Critics have discussed the term 'moralisch' in various ways which differ not only from Schlegel's usage, but also from the conceptions of other critics. This confusion has created some misunderstandings, as can be seen from Vermehren's remarks.

2. A New Morality?

Some modern scholars share Schleiermacher's opinion that Schlegel proclaimed a 'new' moral attitude in his novel. This view was first taken up by Paul Kluckhohn, whose book Die Auffassung der Liebe in der Literatur des 18. Jahrhunderts und in der deutschen Romantik, first published in 1922, marks a turning-point in the literary criticism of Lucinde. According to Kluckhohn, Schlegel's 'new' concept of morality is reflected in his idea of harmony between love, friendship and marriage. Many Schlegel experts have accepted Kluckhohn's view in various ways, although some of them express their reservations.

Hans Eichner maintains straightforwardly:

Die Dichtung verdankt ihren Gehalt der Entstehung einer neuen Moral, als deren auserwählter Verkünder er [Fr. Schlegel] sich erblickte, und einem der bedeutendsten persönlichen Erlebnisse von allen, die ihm je zuteil wurden ...¹

Eugen Klin describes Schlegel's book cautiously

as

das großangelegte, wenn auch nur zum Teil verwirklichte Experiment der Verkündigung einer neuen Moral.²

Without referring to his source 'expressis verbis' Karl

Konrad Polheim reiterates Kluckhohn's main statement:

Eben jenes Thema, welches die Gemüter am meisten erregte: die Darstellung und Theorie der Liebe, wurde hier [in Lucinde] in einer grundsätzlich neuen und ethisch hohen Auffassung behandelt. Hatte das 18. Jahrhundert einen unüberbrückbaren Gegensatz zwischen der körperlich-sinnlichen und der geistig-seelischen Verbindung von Mann und Frau gesehen, so verherrlichte Schlegel gerade die Einheit sinnlicher und seelischer Liebe, damit ... jenes Liebesideal vertretend, welches das unsrige ist.³

Polheim's argument proceeds from questionable assumptions. It remains to be verified, for example, whether sensual and spiritual love were in fact considered incompatible throughout the 18th century. Nor (—) is Polheim's statement, which claims that Schlegel has furthered

1 Cf. the introduction to KA, vol v, p. XX.

2 Cf. E. Klin, "Das Problem der Emanzipation in Friedrich Schlegels Lucinde", in WB, 9 (1963), p. 88.

3 Cf. 'Nachwort' to the Reclam edition of Lucinde (Stuttgart, 1979), p. 111.

"our" ideal of love, entirely plausible; unless, of course, Polheim is employing the royal or authorial 'we'. Furthermore, Polheim's assertion that Schlegel supposedly glorified "gerade die Einheit sinnlicher und seelischer Liebe" appears very doubtful. It might have been his intention to represent this unity, but there seems to be no evidence whatsoever for the realization of this intention.

As Polheim reiterates some of Kluckhohn's statements,¹ it is necessary to quote the original too: Kluckhohn maintains that Schlegel

will ... den symbolischen Sinn der sonst nur sinnlich eingeschätzten Empfindungen und Vorgänge deutlich machen. Darum läßt er die Liebenden scheinbar paradox von 'geistiger Wollust' sprechen und von 'sinnlicher Seligkeit'², von dem 'heiligen Feuer der göttlichen Wollust'; und sie umarmen sich 'mit eben so viel Ausgelassenheit als Religion'.³

The oxymora mentioned by Kluckhohn are not at all indicative of the 'symbolic meaning' of love, but are clichés, reminiscent of traditional baroque poetry, which here serve an elevating purpose. 'Religion' in the passage quoted by Kluckhohn certainly has nothing to do with transcendental experiences, neither have 'göttliche Wollust'

1 Kluckhohn's opinion is very popular among Schlegel experts. In this case it is a puritan embarrassment at Schlegel's erotic extravagances that prompts the passionate search for a 'spiritual' dimension in the novel.

2 The quotations are from the first section of Lucinde ("Julius an Lucinde").

3 Cf. Paul Kluckhohn, Die Auffassung der Liebe in der Literatur des 18. Jahrhunderts und in der deutschen Romantik, (Halle, 1922), p.363

and 'heiliges Feuer'. Schlegel's peculiar terminology is the result of his wish to imitate pagan Antiquity and to create new mythological concepts.¹

RM 319.

The idea that Schlegel presented the reading public with an innovatory conception of love might have been the result of a passage from the "Dithyrambische Fantasie" where Julius celebrates the fulfilment of all his wishes in Lucinde:

Ja! Ich würde es für ein Märchen gehalten haben, daß es solche Freude gebe und solche Liebe, wie ich nun fühle, und eine solche Frau, die mir zugleich die zärtlichste Geliebte und die beste Gesellschaft wäre und auch eine vollkommene Freundin. Denn in der Freundschaft besonders suchte ich alles, was ich entbehrte und was ich in keinem weiblichen Wesen zu finden hoffte. In dir habe ich es alles gefunden und mehr als ich zu wünschen vermochte ...
(KA, p. 10 f.)

This passage may easily give the impression that the hero of Schlegel's novel experienced love in a different way from that normally described in 18th century novels; for Julius' love seems to embrace both marriage and friendship. However, the course of the novel does not confirm this impression; rather, the complete absence of factual description and the lack of portrayal of Lucinde's character create a vacuum which makes

1 Compare Schlegel's "Rede über die Mythologie", in KA, vol. ii, pp. 311 - 322.

Julius' confession of love seem hollow.

The reader learns very little about Lucinde as a person, and what he learns concerns Lucinde in her role as a lover, not as a wife or friend. Furthermore, the "Lehrjahre der Männlichkeit" make it clear that Julius' approach to lovers is pretty well confined to sexual attractions. This aspect of Lucinde was criticised by both Schleiermacher and Vermehren.¹ Nevertheless both critics were convinced that Schlegel wanted to promote a new attitude towards the female sex, although they did not consider his novel as a successful attempt to do so. Like Kluckhohn, Vermehren had claimed that

Die Idee einer reinen, ewigen Liebe ist der Geist des ganzen Buches, alles andere, die wirklich schlüpfrigen, wollüstigen Szenen sind nur Vehikel, um durch diese Entgegensetzung diesen reinen Geist noch anschaulicher zu machen.²

The initial problem to be discussed here - Schlegel's morality as expressed in Lucinde - seems to crystallize around the question whether the representation of love in Lucinde is conventional or revolutionary. It seems to me that Julius' view of women and love is more conventional than one is led to believe by the violent criticism of the novel in the past century. Female

1 Vermehren, Briefe über Friedrich Schlegels Lucinde, p. 76; Schleiermacher, Vertraute Briefe, p. 42 f.

2 Vermehren, Briefe über Friedrich Schlegels Lucinde, p. 65.

figures are approached by Julius as 'objects of desire'; they are not respected because of their individual qualities or personal merits. The point, however, where Julius breaks convention is in his concern to rehabilitate the right of women to eroticism. By claiming that women, too, experience sexual desires, and by appealing to them to revolt against puritan prejudices the author establishes a precedent in the German literature of his time.¹

The novels of the 18th century generally denied that women are subject to erotic emotions. This was commonplace at the time.² In no case would an erotically uninhibited female be considered an ideal woman; whereas this is exactly the image that Schlegel tries to further of Lucinde.

1 Yet Julius' 'Libertinage' is very conventional, if one bears in mind that it is inspired by his 'masculine' interest in erotic matters. This interest marks the limit of Schlegel's rebellion and of his alleged engagement in the cause of woman.

2 For references see: Gerhardt Hoffmeister, "Engel, Teufel oder Opfer? Zur Auffassung der Frau in der sentimentalischen Erziehung zwischen Renaissance und Aufklärung", *Monatsh.* 69 (1977), pp. 150 - 158; Ursula Fries, Buhlerin oder Zauberin. Eine Untersuchung zur deutschen Literatur des 18. Jahrhunderts (Munich, 1970), and for examples in dramatic works Andreas Huyssen, "Das leidende Weib in der dramatischen Literatur von Empfindsamkeit und Sturm und Drang", *Monatsh.* 69 (1977), pp. 159 - 173.

In connection with this, it is of great interest to examine Vermehren's comment on the section "Treue und Scherz", which consists of a frivolous dialogue between Lucinde and Julius:

Überdies hat es mich in dieser Scene noch besonders empört, und wird jedes feine Gefühl empören, daß das Weib immer zum Genusse auffordert, und zum Voraus verspricht, wie sie sich in der Folge bei ähnlichen Fällen besser, das heißt, unersättlicher, und nicht so zurückhaltend betragen wolle. - Diese Äußerungen sind in dem Munde eines gebildeten sanftfühlenden Weibes unmöglich; ja es liegt überhaupt nicht in der weiblichen Natur, daß sie anfangs, daß sie zum Rausch der Leidenschaft auffordere, sondern sie ist das sanfte, leidende Geschöpf, der Mann ist der Brausende, Auffahrende; der Mann will mit vollem Bewußtseyn seine höchsten Wünsche befriedigen, das Weib leidet mit schwachem, und immer schwächer werdendem Widerstande diese süße Befriedigung seiner heißen Wünsche.¹

Obviously Schlegel's ideas have nothing in common with Vermehren's views. Schlegel's conception of love is inseparable from his ideas on eroticism. These ideas become manifest in distinct episodes of the sections "Lehrjahre der Männlichkeit" and in "Treue und Scherz", and **are** also made evident in explicit statements of the authorial 'I'. The following examples are intended to illustrate Schlegel's approach towards eroticism and possibly also clarify his moral convictions:

¹ Vermehren, Briefe über Friedrich Schlegels Lucinde, pp. 193 f. In the original italics instead of underlinings.

1. In the "Lehrjahre der Männlichkeit" the author describes Julius' unsuccessful attempt to seduce a very young girl who, to his surprise, seems to be disappointed by his lack of persistence. In this scene, Schlegel displays his own emotional involvement in the detailed description of sensual pleasures:

Er bedeckte sie mit Liebkosungen und er geriet außer sich vor Entzücken, da das lebenswürdige Köpfchen endlich an seine Brust sank, wie sich die zu volle Blume an ihrem Stengel senket. Ohne Zurückhaltung schmiegte sich die schlanke Gestalt um ihn, die seid_nen Locken der gold_nen Haare flossen über seine Hand, mit zärtlicher Sehnsucht öffnete sich die Knospe des schönen Mundes, und aus den frommen dunkelblauen Augen strahlte und schmachtete ein ungewohntes Feuer. Sie setzte den kühnsten Liebkosungen nur noch schwachen Widerstand entgegen. Bald hörte auch dieser auf, sie ließ plötzlich ihre Arme sinken, und alles war ihm hingegeben, der zarte jungfräuliche Leib und die Früchte des jungen Busens. Aber in demselben Augenblick brach ein Strom von Tränen aus ihren Augen, und die bitterste Verzweiflung entstellte ihr Gesicht¹... (KA, p. 38)

This abrupt change of the girl's behaviour remains without explanation; it is, however, suggested that Luise changes her behaviour

vielleicht mehr aus Glauben an ein fremdes Gebot als aus eigenem Gefühl von dem, was allenfalls erlaubt sei und von dem, was durchaus nicht. (KA, p. 38)

1 The lack of psychological motivation, the sudden change of mood, and the abundance of clichés used by Schlegel make this passage an excellent example of trivial literature.

This description of a passionate female greatly differs from the usual image of a young lady's behaviour put forward in 18th century German novels. The fact that Julius' desire was stimulated by the girl's tender youth¹ was bound to cause public indignation, especially as Julius was identified with Schlegel himself. This episode also offends the idea of (—) the purity of childhood, which is generally shared by Schlegel's contemporaries. Finally, it is noteworthy that the description of Julius' attempted seduction of Luise is the only aspect of their social intercourse which is noted.

2. The author of Lucinde divides each sex into two categories:

Eines zwar scheint die Frauen in zwei große Klassen zu teilen. Das nämlich, ob sie die Sinne achten und ehren, die Natur, sich selbst und die Männlichkeit: oder ob sie diese wahre innere Unschuld verloren haben, und jeden Genuß mit Reue erkaufen, bis zur bitteren Gefühllosigkeit gegen innere Mißbilligung. (KA, p. 22)

This means that Schlegel's crucial concern about women is whether they straightforwardly enjoy sensual pleasures, which he designates as "wahre innere Un-

1 Cf. "Daß sie kaum reif und noch an der Grenze der Kindheit war, reizte ... sein Verlangen nur um so unwiderstehlicher." (KA, p. 37)

schuld"; or whether their attitude towards their own bodies is corrupted. The quotation illustrates that Schlegel intentionally reverses the customary ideas of 'innocence' versus 'sexual experience'.

Men are described in a comparable manner, namely according to the degree of their sexual abilities:

(in sel 22)

Man könnte alle Jünglinge einteilen in solche, die das haben, was Diderot die Empfindung des Fleisches nennt, und in solche die es nicht haben. Eine seltne Gabe! ... Ein Libertin mag verstehen mit einer Art von Geschmack den Gürtel zu lösen. Aber jenen höhern Kunstsinn der Wollust, durch den die männliche Kraft erst zur Schönheit gebildet wird, lehrt nur die Liebe allein den Jüngling. Es ist Elektrizität des Gefühls, dabei aber im Innern ein stilles leises Lauschen.../Die Empfindung des Fleisches/ist für Jünglinge der erste Grad der Liebeskunst... Der zweite Grad hat schon etwas Mystisches, und könnte leicht vernunftwidrig scheinen... Ein Mann der das innere Verlangen seiner Geliebten nicht ganz füllen und befriedigen kann, versteht es gar nicht zu sein, was er doch ist und sein soll. Er ist eigentlich unvermögend, und kann keine gültige Ehe schließen... Der dritte und höchste Grad ist das bleibende Gefühl von harmonischer Wärme. Welcher Jüngling das hat, der liebt nicht mehr bloß wie ein Mann, sondern zugleich auch wie ein Weib. In ihm ist die Menschheit vollendet, und er hat den Gipfel des Lebens erstiegen. (KA, p.21 f.)

In spite of the author's reference to 'mysticism' and artistic camouflage ("jenen höhern Kunstsinn der Wollust"), this theory of sexual sensitivity certainly, does not deal with the spiritual aspect of love. On the contrary, it is praise of the enjoyment of pure sensuality, and conscious self-observation is re-

presented as a means of stimulating pleasure.¹

3. The "Dithyrambische Fantasie über die schönste Situation" refers in its title to a most intimate theme:

Eine unter allen [Situationen der Freude] ist die witzigste und die schönste: wenn wir die Rollen vertauschen und mit kindischer Lust wetteifern, wer den andern täuschender nachäffen kann, ob dir die schonende Heftigkeit des Mannes besser gelingt, oder mir die anziehende Hingebung des Weibes. Aber weißt du wohl, daß dieses süße Spiel für mich noch ganz andre Reize hat als seine eignen? Es ist auch nicht bloß die Wollust der Ermattung oder das Vorgefühl der Rache. Ich sehe hier eine wunderbare sinnreich bedeutende Allegorie auf die Vollendung des Männlichen und Weiblichen zur vollen ganzen Menschheit. Es liegt viel darin, und was darin liegt, steht gewiß nicht so schnell auf wie ich, wenn ich dir unterliege. (KA, p. 12 f.)

This last passage has attracted a considerable amount of attention from scholars. Eugen Klin, for example, describes it positively, maintaining that the "Dithyrambische Fantasie"

(verbindet) bezeichnenderweise hohe Gedankengänge und eine poetisch wunderschöne Ausdrucksweise mit einer durchaus zweideutigen Situation.²

Eichner accepts this passage uncritically and calls it, without further comment, "eine Allegorie auf

1 Cf. "Es ist Elektrizität des Gefühls, dabei ein stilles leises Lauschen" (KA, p.21). The same motif occurs in the first section of Lucinde: "Ich genoß nicht bloß, sondern ich fühlte und genoß auch den Genuß." (KA, p.8)

2 Eugen Klin, "Das Problem der Emanzipation in F. Schlegels Lucinde", *WB* 9 (1963), pp. 76 - 99, p. 85. Klin describes this phenomenon as "Widerspruch zwischen Inhalt und Form." (Ibid., p. 80)

'diesen Zustand der Vollendung".¹ Ernst Behler takes a similar view, since he also adopts Schlegel's allegorical idea and, moreover, adds to it his own contribution of mystical interpretation:

In den Bildern von Mann und Frau als den tragenden Kräften des Kulturlebens und der damit verbundenen symbolischen Wiedervereinigung der weiblichen Poesie mit der männlichen Philosophie, kurz in der Integration von Seele und Geist, ist Schlegels Lucinde also doch ein umfassendes Dokument der romantischen Universalpoesie. In einer gewiß unglücklichen Allegorie zeichnet sie die Prinzipien des neuen Gesellschaftsideals, das durch die Wiederherstellung des kulturbildenden Einflusses der Frau poetisch wird und die Welt mit göttlichem Zauber verklärt.²

Polheim reasons

Wenn die schönste Liebessituation zugleich die witzigste ist, dann ist sie ein Ausdruck des Romantischen, welches die beiden gegensätzlichen Komponenten vereinigt hat. Den allegorischen Ausdruck dafür findet Schlegel in der Vereinigung des menschlichen Urgegensatzes Mann und

1 Eichner, Introduction to KA, vol. v, p. XXXVIII. In his edition of Schlegel's note-books, Eichner suggests that there is a connection between the 'Allegorie' and one of Schlegel's notes which reads: "Das Piquante in der männlichen Wollust liegt darin, daß sie kindlich ja weiblich scheine und umgekehrt." (Cf. Friedrich Schlegel, Literary Notebooks 1797-1801, ed. Hans Eichner (London, 1957), Nr. 1329, p. 139)

2 E. Behler, "Friedrich Schlegels Theorie der Universalpoesie", Jb DSG, I (1957), p. 244.

One gets the impression that Behler exaggerated here. It is very doubtful whether Schlegel's 'Allegorie' refers to "den tragenden Kräften des Kulturlebens." It should also be noted that neither poetry nor philosophy are normally associated with sexual terms. Behler should have made this point clear. Furthermore, there is no evidence in Lucinde of a "neues Gesellschaftsideal" and even fewer traces of "göttlichem Zauber."

and
Wolfgang

(KA
57-B)
Schlegel
Lucinde
Wolfgang

Weib. In der geschilderten Situation erscheinen beide so sehr innerlich verschmolzen, daß sie spielhaft eine Vertauschung der Rolle versuchen können: Das ist in der Tat die innigste Verschmelzung, die denkbar ist. Sie tritt auch in Schlegels Theorie des Romantischen ein, wenn bisweilen die fantastische oder auch die sentimentale Komponente die Alleinherrschaft übernimmt oder gar mit einzelnen Ausprägungen auf die Gegenseite wechselt.¹

Some Schlegel experts have acquired a 'romantic' style of writing, which is a mixture of speculation and fanciful association, very metaphorical and rarely concise.

Kluckhohn's approach to the passage quoted above and similar passages is rather contradictory. Although he describes them as "frivol und zweideutig erscheinende(n) Partien", he then maintains that expressions like "die Empfindung des Fleisches" convey

dies Vermögen, die geistigen Zusammenhänge aller sinnlichen Empfindungen zu fühlen...²

Referring to frivolous passages in "Eine Reflexion", Kluckhohn writes

eine künstlerische Geschmacklosigkeit, über die sich kein Wort zu verlieren lohnt, die uns aber mahnt, die eigentlichen Gedanken Schlegels von dem zweideutigen allegorischen oder libertinistischen Gewande zu trennen, in welchem es ihm gefällt sie auszudrücken.³

1 K.K. Polheim, "Friedrich Schlegels Lucinde," ZfdPh 88 (1969), Sonderheft, p. 83.

2 Kluckhohn, Die Auffassung der Liebe, p.365.

3 Ibid., p. 368.

Kluckhohn's argument demonstrates the importance for a critic of using adequate criteria and a definite terminology in order to ensure valid results. In the passage quoted above, Kluckhohn tries to further the impression that there is a divergence between content and form, i.e. that Schlegel's actual thoughts differ from the mode of their expression in Lucinde. The description in the "Dithyrambische Fantasie über die schönste Situation" doubtlessly refers to a sensual situation par excellence. This eroticism has often been denied by recent Schlegel experts.

Contrary to Kluckhohn's picture of Lucinde, which devotes much attention to a new attitude towards love, Julius' veneration of Lucinde appears to be based rather on her sexual attraction than on her charm as an individual. For she does not figure in the novel as an individual, but as a representative of her sex. Julius' erotic experience is a surrogate for any other kind of social intercourse. It is significant that the novel (—) excludes political and, to a great extent, also social aspects of everyday life. Lucinde's and Julius' love fills this vacuum. The more vague the picture of Lucinde, the more far-fetched the assertion made by critics of the novel's spiritual dimensions.

There is an abtruse quality about Julius' introspective emotional analysis which Schleiermacher

had pointed out in his Vertraute Briefe. There Ernestine (a fictitious correspondent) complains

die Lust an der Lust... ist mir manchmal ein wenig
ga zu laut...¹ ... Eben so wenig aber gefällt es
mir, wenn die Lust als Instinkt erscheint, der
nicht weiß, was er will, oder als Begierde, die
auf die unmittelbare Empfindung gerichtet ist..²
...Auch hat nirgends ein Profet gewagt, seinen
Gemüthszustand so zu anatomiren, und der Unglaube
in ihm und Andern wäre die natürliche Folge davon
gewesen; so ist es mit den Profeten der Liebe auch.³

Kluckhohn's statements are refuted by the
fact that Lucinde is not the description of a love
story which considers the emotions of both partners,
but the one-sided introspection of the hero himself
who records his emotional and mental state. Neither
is the novel a record of 'marriage' in the customary
sense; the lovers' relationship is rather a pre-con-
jugal or extra-conjugal affair. This impression is
not only created by the absence of institutional
sanctions for the couple's love, but is also the
result of the complete absence of 'genre' painting
and real substance in Lucinde. The fact that the term
'Ehe' is employed in the novel⁴ must not deceive the

1 Schleiermacher, Vertraute Briefe, p.42f.

2 Ibid, p.43 f.

3 Ibid, p.45.

4 Cf. "Dithyrambische Fantasie": "Es ist Ehe, ewige
Einheit und Verbindung unsrer Geister." (KA, p.11)

critical reader, for this term is charged with Schlegel's peculiar mysticism and symbolism. Hence this word has no relevance beyond the author's ideology and does not signify a continuing social or emotional union.

3. "Moral" and "Sittlichkeit" in Schlegel's works

The idea which Kluckhohn and his followers promote - that Schlegel intended to proclaim new moral attitudes in Lucinde - may have been nourished by Schlegel's own grandiose claims:

Es ist mein höchster literarischer Wunsch, eine Moral zu stiften und im Athenäum durch die Essays und auch sonst für diesen großen Zweck zu präcludieren.¹

Elsewhere Schlegel has expressed himself even more confidently by describing the aim of his literary activity as "eine neue Bibel zu schreiben und auf Muhameds und Luthers Fußstapfen zu wandeln."² On 7th May, 1799, Friedrich writes to his brother August Wilhelm:

¹ Cf. Friedrich Daniel Ernst Schleiermacher: Aus Schleiermachers Leben. In Briefen, 3 vol. (zum Druck vorbereitet von Ludwig Jonas... nach dessen Tode herausgegeben von Wilhelm Dilthey), 2nd edition, Berlin, 1860-1861), iii. vol. (1861), p.80.

² Cf. Josef Körner (ed.): Briefe von und an Friedrich und Dorothea Schlegel (Berlin, 1926), p.17.

cf.
Eichner
xxxv-vi

not ideal in
Eichner
xxxvi

and
Eichner
xxxvi

letter to Schleiermacher (not identified by P.)

In
1860
bei
Körner
xvi

Mit der Religion, lieber Freund, ist es uns
uns keineswegs Scherz, sondern der bitterste
Ernst, daß es an der Zeit ist eine zu stiften.¹

Intentions and their realization, however, are two separate things. In this case particularly, as the problem seems to have emerged from various definitions of morality. Schlegel is not consistent in his use of "Moral". He frequently employs it synonymously with "Sittlichkeit", and sometimes in a purely ironic sense (see "Allegorie von der Frechheit"). His aversion to "Moral" in terms of "preaching moral commandments", "moralizing", can be easily illustrated with quotations from the Athenäum. The 'Athenäumsfragment' number 14 (signed Wilhelm) asserts:

Schöner Mutwille im Vortrage ist das einzige was die poetische Sittlichkeit lüsterner Schilderungen retten kann. Sie zeugen von Schläffheit und Verkehrtheit, wenn sich nicht überschäumende Lebenskraft in ihnen offenbart. Die Einbildungskraft muß ausschweifen wollen, nicht dem herrschenden Hange der Sinne knechtisch nachzugehen gewohnt sein. Und doch findet man unter uns meistens die fröhliche Leichtfertigkeit am verdammlichsten; hingegen hat man das Stärkste in dieser Art verziehen, wenn es mit einer fantastischen Mystik der Sinnlichkeit umgeben war. Als ob eine Schlechtigkeit durch eine Tollheit wieder gut gemacht würde!²

1 Cf. Oskar Walzel (ed.): Friedrich Schlegels Briefe an seinen Bruder August Wilhelm (Berlin, 1890), p. 421.

2 Cf. KA, vol. ii, p.167. Although this quotation, strictly speaking, cannot be taken as evidence of Friedrich's opinion, it is nevertheless useful to illustrate the linguistic practice of his day.

K. Schlegel
1800
68

This fragment reminds one strongly of Lucinde, with the exception that this novel actually was condemned. It avoids the term "Moral", and instead refers to "Sittlichkeit". This could be explained by the fact that already towards the end of the 18th century there was a tendency to employ "Moral" in the narrow sense of what nowadays would be called "Sexualmoral"; whereas "Sittlichkeit" was considered as having a wider field of application and, therefore, was more suitable for Wilhelm's purposes. In Lucinde, one can also observe that the author is reluctant to employ "Moral" and "moralisch" in any positive sense: both are used only ironically.¹

A provocative version of such reluctance is to be found in 'Athenäumsfragment' number 272, where Friedrich puts the question

Warum sollte es nicht auch unmoralische Menschen geben dürfen, so gut wie unphilosophische und unpoetische? Nur antipolitische oder un-rechtliche Menschen können nicht geduldet werden.²

Finally, 'Athenäumsfragment' number 425 (unsigned) defines the term "Sittlichkeit" as a kind of rebellion against convention and thus reverses customary

1 For references see p.55 of this study.

2 Cf. KA, vol.ii, p.211.

standards:

Die erste Regung der Sittlichkeit ist Opposition gegen die positive Gesetzlichkeit und konventionelle Rechtlichkeit, und eine grenzenlose Reizbarkeit des Gemüts. Kommt dazu noch die selbständigen und starken Geistern so eigne Nachlässigkeit, und die Heftigkeit und Ungeschicklichkeit der Jugend, so sind Ausschweifungen unvermeidlich, deren nicht zu berechnende Folgen oft das ganze Leben vergiften.

So geschiehts, daß der Pöbel die für Verbrecher oder Exempel der Unsittlichkeit hält, welche für den wahren sittlichen Menschen zu den höchst seltenen Ausnahmen gehören, die er als Wesen seiner Art, als Mitbürger seiner Welt betrachten kann ...¹

Judging by the indications given above, Lucinde is the embodiment of "Sittlichkeit": the novel opposes ruling conventions in all possible ways. At this point the reader might recall again the sub-title of the novel: "Bekenntnisse eines Ungeschickten" (Schlegel's italics). The violation of customary moral concepts is justified by the author's confession of behaving clumsily ("ungeschickt"), which is to be considered a self-ironical remark: he is already anticipating potential indignation and playing down his own involvement as a social critic.

These three quotations from the Athenäum illustrate the complex of ideas that eventually merge into

1 KA, vol. ii, p.248.

the discussion of Lucinde and Schlegel's moral concepts. They illustrate the aversion which Schlegel and his close collaborators felt towards moralistic attitudes.

It is worthwhile defining what has been called a "moralistic" and "moralizing" attitude . The etymology of "Moral" and "morality" suggests that originally this term had a wide field of application: the word is derived from Latin 'moralis' which is a loan translation of Greek 'ἠθικός', hence 'ethical' in English. 'Moralis' is the adjective belonging to 'mores', meaning 'manner', 'customs'.¹ Hence morality originally conveyed a social component. This is noteworthy because it means that, if society changes, moral concepts are bound to change as well. Cicero's notorious exclamation "O tempora, o mores!" refers to social and political instability and reveals the attitude of a moralist who complains about the decline of what he regards as traditional, or even 'eternal' values. By publicly criticising his adversaries, the moralist hopes to change their attitude, or, if this is not possible, at least to isolate them from their surroundings.

1 Cf. C.T. Onions (ed.): The Oxford Dictionary of English (Oxford, 1974), p. 589.

In contrast to this, Schlegel is opposed to the idea of a generally binding moral concept. He also rejects didactic attempts to impose such concepts on others, and considers these attempts both futile and dangerous. This view becomes evident in his open letter "Über die Philosophie. An Dorothea von F." which was first published in the Athenäum in 1799. Schlegel wrote this essay in August 1798 in Dresden (cf. KA, vol. viii, p. CLVII), shortly before beginning to write Lucinde in November of the same year.¹ In his essay Schlegel deploys his views on education, feminism, philosophy and science. As in Lucinde, Dorothea is addressed as a representative of her sex. This is made explicit in Schlegel's letter to Henriette Herz, where he writes that "Über die Philosophie" is not addressed to

die Veit allein, sondern nächstdem auch an alle Frauen. Da die Schriftgelehrten in Berlin, wie ich höre, uns nicht verstehen wollen, so sind wir beide gesonnen, unsre Hoffnungen auf die Frauen zu setzen.²

In the essay Schlegel maintains revolutionary ideas:

Ich halte alle sittliche Erziehung für thöricht und ganz unerlaubt. ... Es kömmt nichts dabey heraus, bey diesen vorwitzigen Experimenten, als

1 Cf. Klaus Peter, Friedrich Schlegel (Stuttgart, 1978), p. 41.

2 Cf. KA, vol. viii, p. CLVII.

daß man den Menschen verkünstelt und sich an seinem Heiligsten vergreift, an seiner Individualität. Man kann und soll nicht mehr als den Zögling rechtlich und nützlich ziehen. Alles übrige muß von den frühesten Zeiten an ganz allein ihm selbst überlassen bleiben, was und wie er will, auf seine eigne Gefahr. Und ich denke, wenn man jemand zum guten Bürger bildet, und ihn nach der Beschaffenheit seiner Umstände allerley tüchtige Gewerbe lehrt, übrigens aber der Entwicklung seiner Natur den freyest möglichen Spielraum läßt: so hat man weit mehr gethan als bey den besten geschieht und alles was zu geschehen braucht. Wenn man aber jemand zum Menschen¹ bilden will, das kömmt mir gerade so vor, als wenn einer sagte, er gebe Stunden in der Gottähnlichkeit. Die Menschheit läßt sich nicht inoculiren und die Tugend läßt sich nicht lehren und lernen, außer durch Freundschaft und Liebe mit tüchtigen und wahren Menschen und durch Umgang mit uns selbst, mit den Göttern in uns.²

This passage shows clearly that Schlegel is more interested in the antithesis "Moral" versus "Natur" than in a juxtaposition of "Moral" and "Unmoral". The first antithesis occurs frequently throughout the novel, and applies to various aspects of Lucinde. The quoted passage furthermore shows that Schlegel strongly disliked didactic attempts to indoctrinate children with moral concepts. He thinks that education should be predominantly practical and develop from social intercourse. In other words, Schlegel favours a 'laissez-faire' attitude towards the moral education of young people.

1 In the original, italics instead of underlinings.

2 Quoted here from a reprint of the original edition (Darmstadt, 1970), p. 7. See also KA, vol. viii, pp. 44 f.

In Lucinde Schlegel promotes a similar aversion to moral indoctrination. The Section "Zwei Briefe, I" contains a passage where Julius muses over the future of his yet unborn child:

Aber über die Erziehung habe ich schon unsäglich viel ~~gedacht~~ gedacht, nämlich, wie wir unser Kind vor aller Erziehung sorgfältig bewahren wollen; vielleicht mehr als drei vernünftige Väter denken und sorgen, um ihre Nachkommenschaft gleich von der Wiege in lauter Sittlichkeit einzuschnüren. (KA, p. 67)

Menze interprets this passage as evidence that Schlegel proclaimed "den absoluten Vorrang der Bildung der Erziehung gegenüber". He also argues that Schlegel's view follows a tradition which was established by Rousseau:

Erziehung [wird] an dieser Stelle in dem Sinne einer positiven Einwirkung auf den Menschen gefaßt, die - und damit steht der junge Schlegel ganz im Gefolge Rousseaus - die natürlichen Kräfte der Individualität verkehrt und nicht ihrer Natur entsprechend wachsen läßt, also gegen ihre Bildung gerichtet ist.¹

Here, this quotation is intended merely to show Schlegel's anti-didactic attitude. Furthermore, this evidence shows that Schlegel certainly cannot be described as a moralist in the narrow sense. His ethical position includes the idea that "morality" is a relative and subjective term.

1 Cf. Clemens Menze, Der Bildungsbegriff des jungen Schlegel (Ratingen, 1964), p. 33.

For Schlegel, morality grows out of a person's individuality. In connection with this, it is interesting that Schleiermacher intended to write a book on the subject Die Immoralität aller Moral¹: this title might also be considered to express the quintessence of Schlegel's novel.

Evidence in support of this view can also be found in Lucinde, as for instance, in the following sequences:

1. In the section "Treue und Scherz" the term "Moral" is employed in an ironical sense (KA, p.30), and in "Lehrjahre der Männlichkeit" the existence of virtue is 'virtually' denied (KA, p.51).
2. In "Treue und Scherz" Julius makes a remark that suggests mockery of sexually inexperienced young girls (KA, p.34 f.). The attitude revealed is again indicative of a reversal of traditional ideas on morality. For in previous centuries, an inexperience of that kind was considered a virtue in unmarried women.
3. In "Lehrjahre der Männlichkeit" Julius admits that he does not accept the current ideas of decency:

1 Cf. Jonas Fränkel in his edition of Schleiermacher's Vertraute Briefe, op.cit., p.154. Unfortunately Fränkel does not give any references.

... [daß Julius] ... der sich eigentlich alles erlaubt hielt und sich selbst über das Lächerliche wegsetzen konnte, eine andre Schicklichkeit im Sinne und vor Augen hatte als die, welche allgemein gilt. (KA, p.45)

This nonchalance testifies that the author considers 'morality' as a personal matter.

4. Julius mistrusts the standard by which contemporary society establishes social prestige and reputation (cf. KA, p. 44) and contrasts this with the humane attitude of a prostitute (Lisette).¹

Further evidence of Schlegel's nonchalance in matters of morality is given in a letter which he wrote on October 20th, 1798 to Novalis (Friedrich von Hardenberg): "Diesen Winter denke ich wohl einen leichtfertigen Roman Lucinde leicht zu fertigen."²

This letter already alludes to frivolous ideas which eventually materialized in Lucinde. But one of Schlegel's notes expresses the author's intentions even more bluntly:

1 Although this resembles the attitude of a moralist, according to the definition given on p. 51, this is in fact not a moral teaching, but a widespread literary stereotype; cf. "die ehrbare Dirne" in Elisabeth Frenzel, Motive der Weltliteratur. Ein Lexikon dichtungsgeschichtlicher Längsschnitte (Stuttgart, 1976).

2 Cf. Josef Körner, Briefe von und an Friedrich und Dorothea Schlegel, p.17.

Jeder vollkommene Rom[an] muß obscön sein;
er muß auch das Absolute in der Wollust und
Sinnlichkeit geben ...¹

In his remarks following the "Allegorie von der Frechheit" the author justifies his 'frank language' with reference to the Ancients:

Die Liebe selbst sei ewig neu und ewig jung, aber ihre Sprache sei frei und kühn, nach alter klassischer Sitte, nicht züchtiger wie die römische Elegie und die Edelsten der größten Nation, und nicht vernünftiger wie der große Plato und die heilige Sappho. (KA, p.25)

This comparison reveals ambitious aspirations and clearly demonstrates Schlegel's indifference in controversial matters. This light-hearted approach is no less evident in "Allegorie von der Frechheit". The female allegory "Frechheit" is eager to proclaim her concept of 'decency' ("Schicklichkeit"):

Wenn die, welche unvermögend am Geist sind, Kinder mit ihm zeugen wollen; wenn die, welche es gar nicht verstehn, zu leben wagen: das ist höchst unanständig, denn es ist höchst unnatürlich und höchst unschicklich. Aber daß der Wein schäumt und der Blitz zündet, ist ganz richtig und ganz schicklich. (KA, p.19)

"Schäumender Wein" and "zündender Blitz" may well be a metaphor for erotic potency, whereas those who are

1 Hans Eichner (ed.), Friedrich Schlegel: Literary Notebooks (London, 1957), p. 71, number 575. The quotation continues: "... Im Meister ist weder Wollust noch Chr/istentum/ genug für einen Roman." (This refers to Goethe's Wilhelm Meister.) Angular brackets by Eichner.

"unvermögend am Geist" and those who are "incapable of living" are thinly disguised embodiments of impotence. Such provocative formulations are absolutely typical of Schlegel's writing.

Scholars generally agree that "der leichtfertige Roman", featured in the following quotation, is Lucinde:

Der leichtfertige Roman hatte nun gewählt; er war bei diesen Worten schon um die Frechheit und schien ihr ganz ergeben. (KA, p.19)

This allegory of impertinence is a welcome conclusion to this chapter because it makes the author's intentions self-evident.

1. Curt Schickel, "Lucinde und die Theorie der Liebe",
in Curt Schickel, Schickel'sche Aufsätze
(Stuttgart, 1903), pp. 128-131, p. 129.

III. The Role of Woman Between Convention and Innovation

1. Schlegel's Criticism of Conventional Marriage

Lucinde has often been praised as a synthesis of marriage, love and sensuality, and Schlegel is regarded as having realised this synthesis both in reality and in fiction:

Daß Ehe, Liebe, sexuelle Leidenschaft und erotische Sinnlichkeit zusammenfielen, schien unmöglich, oder es blieb wie bei Rousseau eine Sache der Theorie, oder, wie bei Diderot, ein anarchistischer Bruch aller Tabus. Schlegel aber verwirklichte diese Sache menschlich und literarisch zugleich.¹

It has been pointed out above (see chapter I, p. 13 f.) that scholars often confuse literary criticism with biography. Leaving aside Schlegel's personal life, with which we are not directly concerned here, it will be shown that, in Lucinde, he failed to describe a synthesis of "Ehe, Liebe, sexuelle Leidenschaft und erotische Sinnlichkeit", as Hohoff maintains.

It has already been mentioned that one cannot describe Lucinde as an "Eheroman", for the term "Ehe" used in connection with the novel is misleading. Al-

1 Curt Hohoff, "Lucinde und die Theorie der Liebe", in Curt Hohoff, Schnittpunkte. Gesammelte Aufsätze (Stuttgart, 1963), pp. 123 - 132, p. 125.

though Julius dreams of "einer echten Ehe" (cf. KA, p. 62), there is no description of married life; and although he indulges in theorizing about marriage, the author does not provide his novel with any concrete example of matrimony.

Korff, accepting Julius' view of the matter, describes the novel as "kein Buch über die freie Liebe", but "ein Buch über die wahre Ehe", and justifies this opinion with the fact that "der Held selbst sein Verhältnis zu Lucinde als eine heilige Ehe betrachtet".¹ First, even a hero may err; secondly, and more importantly, the opposition "freie Liebe" versus "wahre Ehe" is misleading, for it is not Schlegel's alternative, but Korff's own. In Schlegel's understanding, "wahre Ehe" is not the opposite of "freie Liebe", but of conventional marriage. Korff rightly maintains that Schlegel's concept of marriage is above all a "Glücksgemeinschaft" as opposed to a "Pflichtgemeinschaft"²; however, he does not point out that this is an idealized image, and not social reality.

Lucinde as a whole is meant as an exemplary illustration of 'true love' opposing convention. Ex-

1 H.A. Korff, Der Geist der Goethezeit. Versuch einer ideellen Entwicklung der klassisch-romantischen Literaturgeschichte, 4 vols., vol. iii (Leipzig, 1940), p. 89

2 Ibid., p.91.

plicit criticism of that convention is made mainly in "Treue und Scherz", where Julius describes his view of normal married life:

Da liebt der Mann in der Frau nur die Gattung, die Frau im Mann nur den Grad seiner natürlichen Qualitäten und seiner bürgerlichen Existenz, und beide in den Kindern nur ihr Machwerk und ihr Eigentum. Da ist die Treue ein Verdienst und eine Tugend; und da ist auch die Eifersucht an ihrer Stelle. Denn darin fühlen sie ungemein richtig, daß sie stillschweigend glauben, es gäbe ihres gleichen viele, und einer sei als Mensch ungefähr so viel wert wie der andre, und alle zusammen nicht eben sonderlich viel. (KA, p. 33)

This description of conventional attitudes is part of a conversation between Julius and Lucinde on the subject of jealousy. Julius considers jealousy as a kind of perversion ("Mißbildung", "Verkehrtheit") which can only grow in marriages without love and in an atmosphere of mutual distrust.

Julius then continues to theorize on conventional behaviour:


Nach jenem System ist es noch das beste, wenn man mit Absicht aus bloßer Gefälligkeit und Höflichkeit heiratet; und gewiß muß es für solche Subjekte eben so bequem als unterhaltend sein, im Verhältnis der Wechselverachtung neben einander weg zu leben. Besonders die Frauen können eine ordentliche Passion für die Ehe bekommen; und wenn eine solche erst Geschmack daran findet, so geschieht es leicht, daß sie ein halbes Dutzend nach einander heiratet, geistig oder leiblich; wo es denn nie an Gelegenheit gebricht, mit Abwechslung delikate zu sein und viel von der Freundschaft zu reden. (KA, p. 33 f.)

It is noteworthy that Julius considers the kind of married life that people lead as constituting the dividing line between himself and Lucinde on one hand, and the rest of society on the other. Julius' reasoning tends to think in stereotypes, and allows us to glimpse his contemptuous attitude towards 'the others'. This lack of differentiation enables Julius to see himself as a being apart endowed with special privileges.

It is a striking feature of Julius' argument that he concentrates his criticism on women, in contrast to his repeated claims of a special devotion to them. His sarcastic remark "besonders die Frauen können eine ordentliche Passion für die Ehe bekommen" reveals an unacknowledged prejudice against the female sex.

Schlegel's criticism of the conventional "System" of marriage (see KA, p. 33) is not directed against any particular institution, and is, therefore, harmless to the establishment. Julius does not launch an attack against registry offices or against the sanctioning of marriages by the church; instead, he criticizes human behaviour and is to that extent a child of the 18th century.

Nevertheless, there are merely vestiges of a great moralistic tradition in Lucinde. Schlegel lacks the humane outlook of a La Fontaine, Lessing



and Montesquieu, along with their social and political commitment.

The statement that Schlegel does not attack any particular institution needs to be substantiated, for although Julius does not fight directly against the state or the church, it is made obvious that he considers at least some institutions to be superfluous.

In "Zwei Briefe, I" Julius refers to the news of Lucinde's pregnancy, and proclaims in solemn words

Was vorher war zwischen uns, ist nur Liebe gewesen und Leidenschaft. Nun hat uns die Natur inniger verbunden, ganz und unauflöslich. Die Natur allein ist die wahre Priesterin der Freude; nur sie versteht es ein hochzeitliches Band zu knüpfen. Nicht durch eitle Worte ohne Segen, sondern durch frische Blüten und lebendige Früchte aus der Fülle ihrer Kraft. (KA, p. 61)

Although the author avoids clarifying who exactly pronounces "eitle Worte ohne Segen", his acknowledgment of 'nature'¹ as the supreme authority in this matter implies the irrelevance of institutional sanctions.²

It would be entirely wrong to conclude from the fact of Lucinde's pregnancy, which is mentioned only

1 This is a version of a 'Leitmotif' of Lucinde, namely the antonym 'society' and 'morality' versus 'nature'.

2 The sacred vocabulary used by Schlegel (cf. "Priesterin der Freude" and "frische Blüten und lebendige Früchte aus der Fülle ihrer Kraft") evokes associations with ancient fertility cults.

in this letter, that Julius was willing to return to society repentantly after the initial isolation of his 'apprenticeship' (cf. "Lehrjahre der Männlichkeit"). Yet this amazing view is taken by Eugen Klin who, in referring to the passage quoted above, maintains that it was Schlegel's opinion that

... die gesellschaftliche Hauptfunktion der Ehe (sei) ... eine gesunde Nachkommenschaft (zu gewähren).¹

This may be Klin's opinion, but it is certainly not Schlegel's. He was far from such ideas. Julius is not concerned with any possible claim made by society regarding his intimate feelings; on the contrary, he considers himself an outcast living in a world of his own. To worry about heirs and posterity is the last motive likely to inspire his love.

Klin projects his own ideas on to Lucinde without inhibitions:

Die frühromantische ethische Weltanschauung Schlegelscher Prägung neigt grundsätzlich der gesunden Menschlichkeit zu, die in natürlicher Verachtung bürgerlicher Voreingenommenheit den sozialen Auftrag der Ehe ausführt.²

Klin's impression that Schlegel considered 'healthy posterity' the main social purpose of marriage is mere hallucination. Furthermore, I do not know what Klin

1 Cf. E. Klin, "Das Problem der Emanzipation in Friedrich Schlegels Lucinde", WB 9 (1963), pp. 76-99, p. 85.

2 Ibid.

means by "gesunde Menschlichkeit"; this expression strongly reminds one of fascist ideology. Klin is likely to have misread a passage which he quotes in support of his view:

Im endlosen Wechsel neuer Gestalten flicht die bildende Zeit den Kranz der Ewigkeit, und heilig ist der Mensch, den das Glück berührt, daß er Früchte trägt und gesund ist. (KA, p.61)

It is obvious that "gesund" does not refer to 'Menschlichkeit' or 'Nachkommenschaft' but to 'Mensch'. In Klin's biased reading, however, Schlegel appears to be implementing social demands.

Apart from Lucinde, it is worth referring to the Athenäum, as this periodical, too, gives us useful evidence concerning Schlegel's attitude.

A propos marriage, the 'Athenäumfragment 34' is especially interesting:

Fast alle Ehen sind nur Konkubinate, Ehen an der linken Hand, oder vielmehr provisorische Versuche, und entfernte Annäherungen zu einer wirklichen Ehe, deren eigentliches Wesen, nicht nach den Paradoxen dieses oder jenes Systems, sondern nach allen geistlichen und weltlichen Rechten darin besteht, daß mehrere Personen nur eine werden sollen. Ein artiger Gedanke, dessen Realisierung jedoch viele und große Schwierigkeiten zu haben scheint. Schon darum sollte die Willkür, die wohl ein Wort mitreden darf, wenn es darauf ankommt, ob ein Individuum für sich, oder nur der integrante Teil einer gemeinschaftlichen Personalität sein will, hier so wenig als möglich beschränkt werden; und es läßt sich nicht absehen, was man gegen eine Ehe'â quatre' Gründliches einwenden könnte. Wenn aber der Staat gar die mißglückten Eheversuche mit Gewalt zusammenhalten will, so hindert er dadurch die Möglichkeit der Ehe selbst, die durch neue, vielleicht glücklichere Versuche befördert werden könnte. (KA, II, p.170)

By mentioning "marriage à quatre" as a possible alternative for unhappy couples, Schlegel touches upon a highly controversial matter; this was likely to jeopardize his reputation, especially when his affair with Dorothea became known to a wider public. He is also treading on sensitive ground with his description of almost all marriages as "Konkubinate" and as provisional experiments. 'Athenäumsfragment 34', like Lucinde, contrasts convention with 'true marriage', which, according to Schlegel - who reiterates the Christian dogma of 'one flesh' - means a fusion of both partners into a new body, or as Lucinde puts it:

beide sind sich gleich und vollkommen Eins,
so viel Liebe als Gegenliebe. (KA,p.11)

In the "Dithyrambische Fantasie" Julius muses

Wir beide werden noch einst in Einem Geiste anschauen, daß wir Blüten Einer Pflanze oder Blätter Einer Blume sind, und mit Lächeln werden wir dann wissen, daß — was wir jetzt nur Hoffnung nennen, eigentlich Erinnerung war.¹ (KA, p.11)

1 This conception of a union between the sexes owes much to Plato's Symposium and the androgynous myth told there. There is an interesting letter from Friedrich to his brother August Wilhelm, dating from March 1799, in which he refers to Plato, "dessen erotische und freundschaftliche Gespräche ich diesen Winter zum Behuf der Lucinde viel gelesen." (Quoted from Eichner's introduction to KA, vol. v, p.XLVII, footnote 114.)

In conclusion, although Julius' ideas on the nature of marriage are presented, there is no illustration of how his "marriage" with Lucinde actually functions, and thus his remarks on the subject only present an idealized picture.

2. Schlegel's Rehabilitation of Female Eroticism

In Lucinde, Schlegel's image of women becomes manifest in two ways: in the description of distinct episodes (especially in the "Lehrjahre der Männlichkeit") and in explicit statements made by Julius about the nature of women in general. Occasionally these generalizations are retracted¹ and thus qualified as ephemeral views of the hero. Some statements, however, are consolidated during the progress of the novel, and might be regarded with some justification as the author's opinion. Schlegel's personal involvement in his novel was mentioned before, and his provocative intentions become particularly obvious where he expresses his views on women.

1 Cf. for example: "Alles schwankte, nur das ward ihm immer klarer und fester, daß ... mutwillige Bosheit ... mit naiver Kälte und lachender Gefühllosigkeit eine angeborene Kunst der Frauen [war]." (KA, p. 41)

It is the author's main concern to counteract the current prejudice which held that women are by nature frigid and erotically indifferent. Against this, Schlegel proclaims that eroticism is the essential female characteristic. In his attempt to rehabilitate female eroticism, Schlegel's "Weiblichkeitslehre"¹ is basically a violent reaction against established ideas.

By describing Lucinde as the exemplary female Schlegel suggests that her particular features are inherent in (—) the entire female sex, and that the other female figures of the novel diverge from this ideal; thus Luise illustrates the 'unnatural' suppression of a 'natural' desire, whereas Lisette is shown as an example of abundant and unfocussed sensuality.

In his description of the female nature Schlegel follows in part traditional patterns, and in part he breaks away from convention in a very abrupt manner. The quintessence of his image of woman is that she is the erotic being par excellence, although his methods of illustrating this are not always coherent: when referring to men who cannot "das innere Verlangen ... ihrer Geliebten ganz füllen und befriedigen", Schlegel

¹ Schlegel coined this term in the 'Athenäumsfragment' no. 420, see KA, vol. ii, p. 245 and compare also KA XVIII, p. 115 [1041].

presumes that women normally have such a desire (see KA, p.21). Indeed, Schlegel regards women as having an inborn eroticism, whereas men must first learn eroticism; among women

gibt es keine Ungeweihten; denn jede hat die Liebe schon ganz in sich, von deren unerschöpflichem Wesen wir Jünglinge nur immer ein wenig mehr lernen und begreifen. (KA, p.22)

Love is

eine angeborene Gabe der Frauen, durch deren Gunst und Huld allein sie jenen [Jünglingen] mitgeteilt, und angebildet werden kann. (KA, p.21)

The natural eroticism of women is seen by Schlegel as springing from their natural warmth; thus, men

zur Wärme müssen sie [die Männer] erst gebildet werden. Aber die Frauen sind von Natur sinnlich und geistig warm und haben Sinn für Wärme jeder Art. (KA, p.22)

Schlegel maintains that female eroticism may be suppressed, but every woman is still capable of sensual desire:

An wen sollte also wohl die Rhetorik der Liebe ihre Apologie der Natur und der Unschuld richten als an alle Frauen, in deren zarten Herzen das heilige Feuer der göttlichen Wollust tief verschlossen ruht, und nie ganz verlöschen kann, wenn es auch noch so sehr verwahrlost und verunreinigt wird? (KA, p.20f.)

Suppression of desire, 'prudishness'¹, is for Schlegel completely unnatural:

¹ "Die Spröde" as a motif of world literature is dealt with under the heading "Die Amazone" by Elisabeth Frenzel, Motive der Weltliteratur. Ein Lexikon dichtungsgeschichtlicher Längsschnitte (Stuttgart, 1976), pp. 11-27. Frenzel mentions numerous examples from the 17th century, when this motif had a "Blütezeit" (see Frenzel, Motive, p. 24 f.).

Mir ist es so einleuchtend und klar, daß nichts unnatürlicher für eine Frau sei, als Prüderie (ein Laster an das ich nie ohne eine gewisse innerliche Wut denken kann) und nichts beschwerlicher als Unnatürlichkeit, daß ich keine Grenze bestimmen, und keine für unheilbar halten möchte. Ich glaube ihre Unnatur kann nie zuverlässig werden, wenn sie auch noch so viel Leichtigkeit und Unbefangenheit darin erlangt haben, bis zu einem Schein von Konsequenz und Charakter. Es bleibt doch nur Schein; das Feuer der Liebe ist durchaus unverlöschlich, und noch unter der tiefsten Asche glühen Funken. (KA, p. 23)

Julius sees it as his function to re-kindle the flame of eroticism in women, to liberate it from prejudice:

Diese heiligen Funken zu wecken, von der Asche der Vorurteile zu reinigen, und wo die Flamme schon lauter brennt, sie mit bescheidenem Opfer zu nähren; das wäre das höchste Ziel meines männlichen Ehrgeizes. (ibid.)

Finally, Julius maintains that women are capable of greater sexual enjoyment than men:

Endlich wo ist mehr Genuß, und mehr Dauer, Kraft und Geist des Genusses; bei den Frauen, deren Verhältnis wir Passivität nennen, oder etwa bei den Männern, bei denen der Übergang von übereilender Wut zur Langeweile schneller ist, als der Übergang vom Guten zum Bösen? (KA, p. 27)

As far as 'prudishness' is concerned, it is interesting to compare the quoted passage with the 'Athenäumsfragment' nr. 31 which reads as follows:

Prüderie ist Prätension auf Unschuld, ohne Unschuld. Die Frauen müssen wohl prude bleiben, so lange Männer sentimental, dumm und schlecht genug sind, ewige Unschuld und Mangel an Bildung von ihnen zu fordern. Denn Unschuld ist das einzige, was Bildungslosigkeit adeln kann. (KA, ii, p.170)

This fragment shows that Schlegel recognised that women were forced into a particular role by men, and his linking of innocence with ignorance, both demanded by men and thrust on women, is a hint of more concrete social criticism than the general aversion to society expressed elsewhere.

3. The Female Mystery

This heading formulates a literary commonplace which Schlegel has reiterated and popularized. One of his notes reads as follows:

Nicht je schöner, sondern je vegetabilischer,
je weiblicher ein Weib ist, je lieblicher ist
sie.¹

Hence, according to Schlegel, women have a special affinity with the vegetable kingdom. There is nothing original in this view, which was commonplace at the time. Compare for example the following fragment written by the romantic pedagogue Ernst Moritz Arndt:

Will man Mann und Weib mit den lebendigen Dingen
der Erde vergleichen, so fällt der Mann mehr mit
den Tiergeschlechtern, das Weib mehr mit den
Pflanzengeschlechtern zusammen.²

1 H. Eichner (ed.), Friedrich Schlegel: Literary Notebooks (1797-1801) (London, 1957), p. 274, no. 1487.

2 Cf. E.M. Arndt, Fragmente über Menschenbildung. Vorlesungen an der Universität Greifswald, 3 vols (1819), vol. iii, p. 86. Here quoted from Bollnow, D.F., Die Pädagogik der deutschen Romantik von Arndt bis Fröbel (Stuttgart/Berlin/Cologne/Mainz, 1967), p. 40.

In Lucinde, Schlegel makes similar statements. In the "Allegorie von der Frechheit", for example, Julius muses

... nur der eingeweihte Liebling der Götter versteht ihre [der Frauen] wunderbare Botanik; die göttliche Kunst, ihre verhüllten Kräfte und Schönheiten zu erraten und zu erkennen, wann die Zeit ihrer Blüte sei und welches Erdreich sie bedürfen ... kein Weiser hat die Weiblichkeit ergründet.¹
(KA,p.22)

According to this 'philosophy', the main feature which women and plants have in common is their 'disguise' of mysterious parts. According to Schlegel, women and plants alike do not reveal their charms directly, and are accessible only to the privileged (cf. "eingeweihte(r) Liebling der Götter"). Another essential feature of femininity, according to Schlegel, is the dependence of women on 'growing conditions' and their susceptibility to time. The underlying idea of this conception is the ephemeral nature of beauty, and of feminine beauty in particular. This topic has been highly cherished by poets of all ages: a girl grows like a flower, reaches her zenith in the 'bloom' of womanhood ... and fades away with age.

Leaving the lyricism of these comparisons aside, it is striking that they represent a very 'male' point

¹ It is interesting to compare the passage quoted with a note from the author's note-book: "Mysterien sind weiblich; sie verhüllen sich gern, aber sie wollen doch gesehen und erraten sein." (cf. KA,vol.ii,p.269 'Ideen' [128])

of view which sees a woman as being "attractive" only for a short period of her life, and deliberately omits the myriad facets of childhood, motherhood and age. The passage quoted implies that a woman on her own is but a fragment of a being, and that her true self is only complete, if she is united with a man. According to Schlegel, men are destined to play the active part in a relationship, and it is their task to guide women, and "zu erraten und zu erkennen, wann die Zeit ihrer Blüte sei und welches Erdreich sie bedürfen..." It is an unspoken thought in this passage that a woman is incapable of realizing the conditions of her existence, and of reacting accordingly. The quotation ends with the wistful resignation that "no wise man has fathomed femininity." This varies an idea which was expressed before, namely that "femininity" disguises itself.

In his general statements about women Schlegel popularized a number of notions that are still highly regarded:

Auch das Mädchen weiß in ihrer naiven Unwissenheit doch schon alles, noch ehe der Blitz der Liebe in ihrem zarten Schoß gezündet, und die verschloßne Knospe zum vollen Blumenkelch der Lust entfaltet hat. Und wenn eine Knopse Gefühle hätte, würde nicht das Vorgefühl der Blume deutlicher in ihr sein, als das Bewußtsein ihrer selbst? (KA,p.22)

This passage prompted a comment by Eichner which is amusing to read: he not only agrees with Schlegel but, moreover, describes his ideas as

mit das Beste ... was im 18. Jahrhundert in Deutschland über die Psychologie des Geschlechts und der Geschlechter geschrieben worden ist ...¹

In spite of his sometimes provocative remarks about woman's sensuality, Schlegel's views are basically traditional. Littlejohns points out that

nowhere in the novel is there the slightest suggestion that women should be granted equal legal or political rights. In fact Schlegel never deals explicitly in Lucinde with the economic or legal position of women in marriage or with their status in society as a whole. It is only their emotional and intellectual emancipation which he seeks.²

And yet, it is even doubtful that Schlegel seriously sought woman's intellectual emancipation. Although Lucinde is described as a person "die in einer selbstgedachten und selbstgebildeten Welt lebte" (KA, p.53) this feature is never made manifest in her actions or behaviour. Moreover, Lucinde is never described objectively, but, as Becker-Cantarino puts it, she is

vollkommen blaß und lediglich als Echo auf die Gefühlsäußerungen des Julius hin konzipiert.³

1 Cf. Introduction to KA, vol. v, p.XLI.

2 Richard Littlejohns, "The 'Bekennnisse eines Unge-
schickten': A Re-Examination of Emancipatory Ideas in
Friedrich Schlegel's Lucinde", MLR 72 (1977) 3, pp.
605-614, p. 606.

3 Baerbel Becker-Cantarino, "Schlegels Lucinde: Zum Frauen-
bild der Frühromantik", Coll. Germ. 10 (1976/77), pp.
128-139, p. 133.

This becomes especially manifest in Schlegel's ideas about the social role of women. He conceives of women as isolated entities within society, and not as really being part of it:

Ich fühlte nie mehr Zuversicht und Mut, als Mann unter Männern zu wirken,

writes Julius at the news of Lucinde's pregnancy

... ein heldenmäßiges Leben zu beginnen und auszuführen und mit Freunden verbrüderet für die Ewigkeit zu handeln. Das ist meine Tugend: so ziemt es mir, den Göttern ähnlich zu werden. Die deine ist es, gleich der Natur als Priesterin der Freude das Geheimnis der Liebe leise zu offenbaren und in der Mitte würdiger Söhne und Töchter das schöne Leben zu einem heiligen Feste zu weihen. (KA, p.65f)

In other words, Schlegel's ideal of manhood would be embodied in Hercules, and his feminine ideal is perfectly represented in the figure of Niobe surrounded by the living proof of her fertility. The insistence on fertility matches Julius' demand for sensual pleasure: the birth-giving and pleasure-giving functions of woman are merged in the potpourri of Schlegel's syntax: "gleich der Natur als Priesterin der Freude das Geheimnis der Liebe leise zu offenbaren und in der Mitte würdiger Söhne und Töchter das schöne Leben zu einem heiligen Feste zu weihen." It is interesting to see how two different elements merge in Schlegel's conception of the nature of women: their social function and their affinity with nature are interwoven with one another. This idea becomes manifest also in Julius'

thoughts:

Durch das, was seine Freundin ihm offenbart hatte, ward es dem Jünglinge klar, daß nur ein Weib recht unglücklich sein kann und recht glücklich, und daß die Frauen allein, die mitten im Schoß der menschlichen Gesellschaft Naturmenschen geblieben sind, den kindlichen Sinn haben, mit dem man die Gunst und Gabe der Götter annehmen muß. (KA, p. 54 f.)

These thoughts vary the 'Leitmotif' which contrasts society and nature and which applies to all spheres of existence. By drawing into the sphere of this 'Leitmotif' the contrast of the two sexes, Schlegel gives it almost universal significance. The consciousness of 'nature' and 'society' being opposed to one another is a very modern experience.

In conclusion, one may again refer to Littlejohns, whose article pursues the aim

to counteract the exaggerations about the emancipatory nature of Lucinde and to show that in many respects Schlegel's theories conform to traditional eighteenth-century notions of the respective roles of men and women. In particular ... in Lucinde, far from advocating equality of the sexes or playing down hypothetical differences between them, Schlegel postulates a radical and innate distinction between male and female behaviour. In attributing primitive naturalness to women alone Schlegel seeks to idealize the female sex; but such idealization, based on the traditional assumption that women are more instinctive and less complicated intellectually than men can hardly be termed emancipatory.¹

¹ Richard Littlejohns, "The 'Bekenntnisse eines Ungeschickten'", MLR 72 (1977) 3, pp.605-614, p. 607.

4. Luise's Conflict Between Nature and Morality

Infantile and juvenile sexuality are subjects that occur frequently in Lucinde. In the "Allegorie von der Frechheit", the author formulates some unconventional ideas which he disguises in his characteristic floral imagery:

Auch das Mädchen weiß in ihrer naiven Unwissenheit doch schon alles, noch ehe der Blitz der Liebe in ihrem zarten Schoß gezündet, und die verschlossene Knospe zum vollen Blumenkelch der Lust entfaltet hat. Und wenn eine Knospe Gefühle hätte, würde nicht das Vorgefühl der Blume deutlicher in ihr sein, als das Bewußtsein ihrer selbst? (KA, p.22)

The essential idea expressed in this passage is that the erotic feelings of a young and sexually inexperienced girl are much stronger (cf. "deutlicher") than her self-awareness. In spite of the metaphorical vocabulary, this quotation makes it clear that "verschlossene Knospe", "Blumenkelch der Lust" and "Vorgefühl der Blume" are sexual symbols. Schlegel's device of comparing woman with plants and flowers functions as a code which avoids blunt and crude expressions. Floral metaphors allow the author to speak 'durch die Blume', as it were. Hence one could say that the author draws the veil from a current taboo only to put a new veil over it. He may well have done so out of considerations of tact, but the floral metaphors have another, much more important function: by representing infantile

eroticism as 'organic' Schlegel suggests that such emotions are natural.

Schlegel's belief in the originally good nature of mankind is the foundation of this 'natural' philosophy, for - as he thinks - moral education is only likely to destroy 'natural' innocence. This attitude, which occurs likewise in the Athenäum¹, is also expressed in Schlegel's note-books:

Die Mädchen sollten alles sehen und wissen können, um wählen zu mögen. - Die Frauen zurückhaltend. Jetzt ist es gerade umgekehrt.²

These thoughts about female education sound surprisingly modern: girls should not be prevented from gaining erotic experiences which they need in order to make the right decision when choosing their partner or husband. As they are mostly deprived of such experiences 'now' (i.e. at the turn to the 19th century), Schlegel further suggests that women tend to be more 'curious' than they should be: they acquire experiences too late, as married women outside marriage.

Schlegel has elaborated on this personal observation by depicting in his novel a young girl, Luise,

1 See above, p. 52 f.

2 H. Eichner (ed.), Friedrich Schlegel: Literary Note-books, p. 139, no. 1330.

who - in spite of her own impulse - imposes abstinence on herself. In Lisette, the author has described the opposite extreme: this woman knows no social inhibitions, and makes of her body the main source of her income. An anonymous "angesehene Dame der Gesellschaft" combines frigidity and coquetterie: she, too, acquires her experiences too late, at the time of her maturity.

Let us first examine Luise. She is on the verge of womanhood when Julius attempts to seduce her. Their relationship to one another is very familiar from the start:

(Er hatte mit ihr) ... in ruhigen glücklichen Zeiten der frischen Jugend aus reiner kindlicher Zuneigung freundlich und fröhlich getändelt ...
(KA, p. 37)

After this introduction, the author dramatically increases the erotic atmosphere by employing floral metaphors:

Da er der erste war, welcher sie durch sein Interesse an ihr reizte, so wandte auch das liebliche Kind ihre junge Seele nach ihm hin, wie sich die Blume zum Licht der Sonne neigt. (KA, ibid.)

As in similar examples quoted before, these floral comparisons are here employed in order to suggest the 'natural' and spontaneous attraction that the two young people feel for one another. They also show that the passive and active roles are already clearly marked in the couple's social behaviour which conforms to convention. In contrast to convention, however, is Julius'

persistence in pursuing erotic relations with a juvenile girl, whose youth encourages rather than deters him:

Daß sie kaum reif und noch an der Grenze der Kindheit war, reizte sein Verlangen nur um so unwiderstehlicher. Sie zu besitzen, schien ihm das höchste Gut; er war entschlossen alles zu wagen und glaubte nicht ohne das leben zu können. Dabei verabscheute er die entfernteste Erinnerung an bürgerliche Verhältnisse, wie jede Art von Zwang. (KA, p.37)

It may be remarked in parentheses that this behaviour especially caused indignation among Schlegel's contemporaries. Vermehren, for example, who in general gave the author credit for his moral intentions, exclaimed in profound abomination:

... welche schreckliche Sinnlichkeit, und empörende Libertinage!¹

As our quotation from Lucinde shows, Julius abhors 'bourgeois' convention (cf. "bürgerliche Verhältnisse"). The author thus emphasizes that Julius did not think of legalizing his relationship with Luise by marriage, but that his only interest was in a short-term flirtation with her. Moreover, his behaviour towards Luise reveals that Julius rejects current moral ideas on the ground that they are inconvenient for his male 'ego' and re-

1 I.B. Vermehren, Briefe über Friedrich Schlegels "Lucinde" zur rechten Würdigung derselben (Jena, 1800), p. 158.

strictive to his instinctive desire.

Julius' relationship with Luise is reduced to clumsy erotic experiments. Luise is clearly strongly attracted to Julius; nevertheless, he does not contrive to seduce her:

... alles war ihm hingegeben, der zarte jungfräuliche Leib und die Früchte des jungen Busens. Aber in demselben Augenblick brach ein Strom von Tränen aus ihren Augen, und die bitterste Verzweiflung entstellte ihr Gesicht. (KA, p. 38)

The text offers no explanation for Luise's behaviour, but it is hinted that she acts not in accordance with her feelings but rather in accordance with a code of morality imposed from without; she seems to be guided

mehr aus Glauben an ein fremdes Gebot als aus eigenem Gefühl von dem, was allenfalls erlaubt sei und von dem, was durchaus nicht. (KA, p. 38)

The whole episode reveals that the spiritual and the erotic spheres are torn apart by a profound gap: the spiritual sphere has no room in Julius' emotional life. That this one-sidedness has also shocked Schlegel's critics can be illustrated from Schleiermacher's Vertraute Briefe, where the novelist is accused of "Geschlechtsdespotismus".¹ This fact has been neglected

1 (F.D.E. Schleiermacher:) Vertraute Briefe über Friedrich Schlegels Lucinde, Textrevision und Nachwort von Jonas Fränkel (Jena and Leipzig, 1907), p. 84.

by the adherents of the theory that Lucinde is a pioneer in the struggle for female emancipation. In Schleiermacher's book, Karoline criticises the Luise-episode from the viewpoint of a woman, and blames Julius for having left Luise immediately after his unsuccessful attempt to seduce her:

als ginge es ihn nichts an, was für ein Eindruck davon in ihrem Gemüthe zurückblieb...¹...Denn wenn wir erst, nachdem wir durch die Besitznahme der Männer gleichsam geadelt sind, Achtung und Aufmerksamkeit verdienen, so sind sie selbst es doch nur, was sie in uns achten, und es ist dies die allergewöhnlichste Denkungsart, nur ein klein wenig verlarvt.²

Unfortunately, Schleiermacher has devalued this argument by letting Karoline know the novel only in excerpts; this limitation makes her criticism appear incompetent. Nevertheless, her rejection of the book is genuine and absolute: Karoline sums up her general impressions in referring to the author of Lucinde as "einen Menschen mit diesem fürchterlichen Männer-Egoismus."³ She was probably right, though it should be noted that she does not distinguish between the author and the hero.

Seen in the context of the novel, the Luise-episode

1 Schleiermacher, Vertraute Briefe, p.83.

2 Ibid, p.84.

3 Ibid.

serves Schlegel as a welcome occasion to indulge in the description and analysis of intimate scenes. His mode of description makes one believe that, indeed, Julius and the author of Lucinde are identical at this point. It lacks the detachment that a neutral narrator would normally adopt when describing someone else's experiences. Furthermore, no distance of time seems to have elapsed between the actual occurrence and the written record of this scene. Hence one may conclude it is autobiographical.¹ Curt Hohoff is right in pointing out that

bei Schlegel ... spürt man noch heute eine von der Sinnlichkeit ausgehende Berührung und Erregung des Geistes.²

One could extend this criticism even further and say that, at least in parts, Lucinde shows all the characteristic signs of popular fiction : the undetached narration already mentioned which radiates the excitement of the narrator; the sudden rupture of atmosphere at the climax, and the use of stereotyped epithets (cf. "die seidnen Locken der goldnen Haare"; "leiser Seufzer"; "kalter Schauer" etc. - KA, p. 38).

1 Eichner identifies Luise with Schlegel's friend Caroline Rehberg, cf. KA, vol. v, Introduction, p. XLII.

2 Hohoff, "Lucinde und die Theorie der Liebe" in Schnittpunkte (Stuttgart, 1963), pp. 123-132, p. 123.

One can easily imagine that this and similarly sensational descriptions especially attracted the attention of the reading public. Evidence of this is a later edition of Lucinde which advertises the novel by using an illustration of the seduction scene as a frontispiece. The picture shows a dramatic moment: Julius is pushing the bolt in order to lock the bedroom door, while his other arm passionately embraces Luise. An uncovered large bed completes the whole scene which gives the onlooker the impression of a peep-show.¹

5. Lisette - The Morality of a Concubine

Even during Schlegel's life-time some well-meaning critics valued Lucinde as a pioneering attempt to emancipate eroticism. Schleiermacher, for example, described the book as "etwas Ursprüngliches"² which displayed "eine besondere Denkart", and recalled

... wie wir uns beklagten, daß man aus der Sinnlichkeit nichts zu machen weiß, als ein notwendiges Uebel ... oder geistlose und unwürdige Libertinage...³

1 This illustration is re-printed in Ernst Behler, Friedrich Schlegel in Selbstzeugnissen und Bilddokumenten (Hamburg, 1966), p.67.

2 Schleiermacher, Vertraute Briefe, p. 13.

3 Ibid., p. 14.

According to Schleiermacher, Schlegel was one of the first to make sensuality a subject of literature; as has been pointed out, however, Schlegel is concerned almost exclusively with female eroticism. In connection with this, it is worthwhile recalling once again the "Dithyrambische Fantasie über die schönste Situation":

Witz und Entzücken begonnen nun ihren Wechsel und waren der gemeinsame Puls unsers vereinten Lebens; wir umarmten uns mit eben so viel Ausgelassenheit als Religion. Ich bat sehr, du möchtest dich doch einmal der Wut ganz hingeben, und ich flehte dich an, du möchtest unersättlich sein. Dennoch lauschte ich mit kühler Besonnenheit auf jeden leisen Zug der Freude, damit mir auch nicht einer entschlüpfe und eine Lücke in der Harmonie bleibe. (KA, p.7 f.)

Lucinde's reaction to Julius' longing for her insatiability is not described, but an insatiability of this kind is described in the case of another female figure, Lisette.

Lisette belongs to a literary stereotype known as 'la putain honnête' or 'die ehrbare Dirne.'¹

1 "Die ehrbare Dirne" is dealt with under the heading "Die selbstlose Kurtisane" in Elisabeth Frenzel, Motive der Weltliteratur. Ein Lexikon dichtungsschichtlicher Längsschnitte (Stuttgart, 1976), pp. 436 - 453. In this connection Frenzel draws attention to Wieland's use of this motif; she speaks of "Wielands gräzisierendes Hetärenbild" (p. 447), referring to the figures Danae (heroine of the novel Geschichte des Agathon, 1766/67), who may have been the prototype for Lisette, and Lais (from the novel Aristipp und einige seiner Zeitgenossen, 1801).

Schleiermacher quotes a fictitious critic who apparently exaggerated the 'honourable' features of Lisette, and who refers to her

als eine büßende Magdalena, der ein edler und angenehmer Mann auf einmal zur Anschauung der Tugend verholfen hat, ... dann ihr Bestreben, sich aufzurichten, und seine Bereitwilligkeit ihr zu helfen und ihre stille demüthige Liebe, und seine Uneinigkeit mit sich selbst ...¹

Although Lisette is a literary cliché, she nevertheless is endowed with a strong personality: her character could be described as 'manly', if one accepted current standards:

Was sie ihm [Julius] so interessant machte, war nicht allein das weshalb sie allgemein gesucht und gleichsam berühmt war, ihre seltne Gewandtheit und unerschöpfliche Mannichfaltigkeit in allen verführerischen Künsten der Sinnlichkeit. Ihr naiver Witz überraschte ihn mehr und reizte ihn am meisten, wie die hellen Funken von rohem tüchtigen Verstand, vorzüglich aber ihre entschiedne Manier und ihr konsequentes Betragen. Mitten im Stande der äußersten Verderbtheit zeigte sie eine Art von Charakter; sie war voll von Eigenheiten und ihr Egoismus nicht im gemeinen Stil. Nächste der Unabhängigkeit liebte sie nichts so unmäßig wie das Geld, aber sie wußte es zu brauchen. Dabei war sie billig gegen jeden, der nicht sehr reich war und selbst gegen die andern treuherzig in ihrer Habsucht und ohne Ränke. (KA, p.41)

This excerpt clearly illustrates Lisette's individual moral code, and the disregard she has for conventional behaviour. Lisette seems to have undergone

1 Schleiermacher, Vertraute Briefe, p.79.

a more than rudimentary education, and to have subsequently developed a taste for art. Although in her collection of objets d'art Lisette favours frivolous motifs, her love of art as such indicates a refined style of life. In spite of the limitations of her taste and judgement, Julius still values her opinion, on some subjects at least:

Für Musik hatte sie gar kein Gefühl, für die bildenden Künste aber so viel daß Julius oft mit ihr über seine Arbeiten und Ideen sprach, und die Skizzen für die besten hielt, die er unter ihren Augen und bei ihrem Gespräch entworfen hatte. Doch schätzte sie an Statuen und an Zeichnungen nur die lebendige Kraft, und an Gemälden nur den Zauber der Farben, die Wahrheit des Fleisches und allenfalls die Täuschung des Lichtes. Sprach ihr jemand von Regeln, vom Ideal und von der sogenannten Zeichnung, so lachte sie oder hörte nicht zu. (KA, p.42)

Lisette's fondness for art and the 'coulisse' surrounding her evoke the image of an ancient hetaira who entertains relationships with an exclusive clientèle, an image which is also suggested by the exotic, 'oriental' atmosphere which pervades her boudoir:

Hier /in ihrem Boudoir/ saß sie oft auf türkische Sitte Tage/lang allein und die Hände müßig im Schoß, denn sie verabscheute alle weiblichen Arbeiten. Sie erfrischte sich nur von Zeit zu Zeit mit Wohlgerüchen und ließ sich dabei von ihrem Jockey, einem bildschönen Knaben, den sie sich in seinem vierzehnten Jahre eigens geführt hatte, Geschichten, Reisebeschreibungen und Märchen vorlesen. (KA, p.42)

Lisette's character and temperament match this oriental setting: she is described as "träge", "verwöhnt" (KA, p.42); and she is furious with passionate

love (cf. "schöne baccantische Wut"; "wild, ausschweifend und unersättlich", KA, p.43). All these elements together compose the stereotype of an exotic woman - in the imagination of a European.

By her strength of character and "ihre ganze Klugheit" Lisette achieves

daß die rohen, wüsten Menschen mit einer innigen Achtung von ihr sprachen, die dem, welcher sie nicht kannte und nur von ihrem Gewerbe wußte, sehr komisch dünkte. (KA, p.43)

She also shows strong will-power in her behaviour towards men: "bei gewöhnlichen Männern" she is calculating and cool, whereas when she is emotionally involved

... so schien sie eine ganz neue Person zu werden. Sie geriet dann in eine schöne baccantische Wut¹; wild, ausschweifend und unersättlich vergaß sie beinahe der Kunst und verfiel in eine hinreißende Anbetung der Männlichkeit. (KA, p.43)

What man could have resisted her charms under such circumstances? Certainly not Julius - the more so

weil sie ihm so ganz ergeben schien, ungeachtet sie davon nicht viele Worte machte. (KA, p.43)

Julius' enchantment does not surprise us: it is not only flattering to discover oneself the object of

1 Vermehren considers such behaviour as impossible in women: "... ein wenig zu stark, und übertrieben." Cf. Vermehren, Briefe über Friedrich Schlegels Lucinde, p. 166.

worship (cf. "Anbetung"), but also very convenient to enjoy pleasure without sharing the resulting responsibility. Briefly, Julius' egoism is fatal for Lisette: she commits suicide after his refusal to acknowledge the fatherhood of her yet unborn child.

In retrospect the reader is given some information about Lisette's social background; she was

... von guter Familie, früh gefallen, entführt und in der Fremde verlassen, zu stolz gewesen umzukehren, und durch die erste Erfahrung so belehrt wie andre nicht durch die letzte. Mit schmerzlichem Vergnügen sammelte er manchen interessanten Zug von ihrer frühen Jugend. Sie war damals mehr schwermütig als leichtsinnig, aber in der Tiefe ganz Flamme und schon als kleines Mädchen traf man sie bei Gemälden von nackten Gestalten, oder bei andern Gelegenheiten in sonderbaren Äußerungen der heftigsten Sinnlichkeit. (KA, p. 44 f.)

Thus Schlegel incorporates, as in the Luise-episode before, the motif of infantile eroticism, in order to show that these emotions are innate, and therefore natural. The moral decline of Lisette is explained not as a result of social circumstances, but of personal shortcomings, like exaggerated sensuality and pride.

Korff is right in pointing out that Schlegel's image of women is seen "aus der Optik des Mannes."¹

1 H.A. Korff, Der Geist der Goethezeit. Versuch einer ideellen Entwicklung der klassisch-romantischen Literaturgeschichte. 5 vols, vol.iii, Die Frühromantik (Leipzig, 1940), p.86. For a discussion of female emancipation and Lucinde see also B. Becker-Cantarino, "Schlegels Lucinde. Zum Frauenbild der Frühromantik!" Coll. Germ. 10 (1976/77), pp. 128 - 139.

Hence, what many critics see as an attempt to rehabilitate the female nature from prejudice, is in fact born out of male egocentricity. For Lisette's emotional insatiability and Julius' wish that Lucinde may be insatiable merely satisfy his male 'appetite'. Nevertheless, neither Julius as the hero nor Schlegel as the author are pleading for a general promiscuity. The note referred to earlier (see p.78 above) implies that women should be reserved ("zurückhaltend"), whereas girls should have erotic experiences. From this one may conclude that the author of Lucinde argues both from the-viewpoint of a potential husband, and from that of a potential rake.

1 I. B. Kernschke, *Lucinde*

Lucinde (Stuttgart, 1900), p. 124.

of unswerving "Liebe" is not

borrowed from the

original novel. In

although significant,

it says "Evangelium

(my emphasis). For

soliloquy in "Lucinde"

"Und so sprach ich

lichen Stunde, da

habe Evangelium

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

verkündigen, da wir

2 See above, p. 50 and 51.

IV. "Das Evangelium der Lust und
Liebe" - A Blasphemy?

In his critical survey of Schlegel's book, Vermehren made an interesting proposal to the author:

Wenn es nicht ein wenig stolz und anmaßend klänge, so hätte der Dichter sein Werk nach meiner Meinung das Evangelium der Liebe nennen sollen.¹

It is surprising that Vermehren's proposal treats the sacred and the erotic as elements compatible with one another. This seems to contradict his own criticism of Schlegel's sensual exaggerations², and, moreover, to sanction the peculiar religious undertones of the author's eroticism. The use of "Evangelium" in a profane and even blasphemous sense is surprising enough.

1 I.B. Vermehren, Briefe über Friedrich Schlegels Lucinde zur richtigen Würdigung derselben (Jena, 1800), p. 228. (In the original, italics instead of underlinings.) The expression "Evangelium der Liebe" is not Vermehren's invention, but merely borrowed from Schlegel. A comparison with the original reveals that Vermehren made a slight, although significant, modification: in Lucinde it says "Evangelium der echten Lust und Liebe" (my emphasis). For evidence see the narrator's soliloquy in "Idylle über den Müßiggang": "Und so sprach ich denn auch in jener unsterblichen Stunde, da mir der Genius eingab, das hohe Evangelium der echten Lust und Liebe zu verkündigen, zu mir selbst." (cf. KA, p. 25)

2 See above, p. 80 and p. 88 (footnote 1).

But even more surprising is Vermehren's echo.

At the instant of his proposal, Vermehren might not have been fully aware of the intricacies involved in a concept of love that claims to mean 'ἀγάπη', when in fact it means 'ἔρως'. In Lucinde, the erotic and sacred elements appear together continuously. Furthermore, the novel includes scenes and modes of speech that are clearly reminiscent of biblical prototypes.

1. Julius and Lucinde in the Roles of Christ and the Madonna

The first example stems from the "Allegorie von der Frechheit", where the narrator muses over his own words:

Ich schreibe und schwärme, wie du siehst, nicht ohne Salbung; aber es geschieht auch nicht ohne Beruf, und zwar göttlichen Beruf. Was darf sich der nicht zutrauen, zu dem der Witz selbst durch eine Stimme vom geöffneten Himmel herab sprach: "Du bist mein lieber Sohn an dem ich Wohlgefallen habe." (KA, p.23; my underlining)

Parts of this passage are clearly identical with passages from the Gospel according to St. Mark. Compare the respective texts referring to the Baptism of Christ and the Revelation of the Holy Spirit¹, and see especially

1 See also Matthew III; 16,17; John I; 32-34; and Is. 42;1.

Mark I; 10,11:

10. Und als bald stieg er aus dem Wasser und sah, daß sich der Himmel auftat, und den Geist gleichwie eine Taube herabkommen auf ihn.
11. Und da geschah eine Stimme vom Himmel: Du bist mein lieber Sohn, an dem ich Wohlgefallen habe.

Apart from similarities, this comparison reveals also an interesting divergence: instead of "Geist" - as in the Gospel - Schlegel writes "Witz." Taking into account both the older and the modern meaning, "Witz" is a very ambiguous word. Whereas nowadays it signifies "joke", it used to be employed in the sense of "esprit", "wittiness", "Geist". In Middle High German the word had the connotation of "wizzan" - to know, and could therefore designate what in modern German would be "Verstand", "Auffassungsgabe."

Naturally Schlegel did not write in Middle High German, and the context reveals that his "Witz" is, in fact, the inspiration of the speaking subject, i.e. the author of the whole product. Was Kierkegaard, therefore, right in accusing Schlegel of confounding Fichte's "absolutes Ich" with his own person?¹

Compare here Novalis' letter to Caroline where he anticipates the reaction of the reading public who will

¹ For details see H. Eichner's introduction to KA, vol.v, p. LIII.

say:

Die Stimme vom lieben Sohn haben wir nicht gehört; dies ist ein falscher Messias des Witzes - kreuzigt ihn!¹

By imitating the exact words and the diction of the Evangelist and by portraying the hero in the role of Christ, the author clearly commits an act of blasphemy. His imitation of the Gospel and the pretension to a charismatic vocation surely transcend the limits of irony. By drawing such comparisons the author violates the sacred and presents it as profane.

Similar comparisons are made between Lucinde and the Madonna. See for example the following passages:

1. Weißt du noch, wie ich dir schrieb, keine Erinnerung könne dich mir entweihen, du seist ewig rein wie die heilige Jungfrau von unbeflecktem Empfängnis, und nichts fehle dir zur Madonna wie das Kind? (KA, p. 64)
2. Ich sehe das Licht einer heiligen Freude auf deinem Antlitz lächeln, und bescheiden gibst du mir die schöne Verheißung. Du wirst Mutter sein! (KA, p.61)
3. Und so sah ich auch mit dem Auge meines Geistes die Eine ewig und einzig Geliebte in vielen Gestalten, bald als kindliches Mädchen, bald als Frau in der vollen Blüte und Energie der Liebe und der Weiblichkeit, und dann als würdige Mutter mit dem ersten Knaben im Arm. (KA, p.7)

1 Quoted from Rudolf Frank's introduction to Lucinde von Friedrich Schlegel. Vertraute Briefe über Lucinde von F. Schleiermacher, eingeleitet von Rudolf Frank (Leipzig, 1907), pp. 3-39, p.11.

4. Die beste Kraft des Lebens war dahin und noch stand die Kunst und die Tugend ewig unerreichbar vor mir. Ich wäre verzweifelt, hätte ich nicht beide in Dir gesehn und vergöttert, holdselige Madonna! und Dich und Deine milde Göttlichkeit in mir. (KA, p.71)

In all four examples the description of Lucinde is hyperbolic. In this presentation motherhood makes of Julius' beloved an almost mythical figure. This elevation is underlined by the archaic and poetic language: "ewig rein", "das Licht ... auf deinem Antlitz", "holdselige Madonna".

The end of the example quoted last is most revealing: "Ich wäre verzweifelt, hätte ich nicht ... Dich und Deine milde Göttlichkeit in mir (vergöttert)" (my underlining). This sentence exposes the real object of the letter-writer's adoration: it is not Lucinde, but self.

Eichner refers to a revealing note that Schlegel made in order to outline his concept for the second part of Lucinde. This note shows a further emphasis on the pseudo-religious aspects of the heroine. It reads:

Ein Sonett an die Madonna, daß er nur sie liebe, keine Sterbliche. - Er am irdischen Kreuz, sie steht liebend unten, und tröstet ihn durch ihren Blick. - Sie zugleich Mutter und seine Geliebte - ohne Sünde... Sie strafe ihn - wie Beatrice - seine Reue und Wehmut...¹ (ital)

1 Cf. H. Eichner, Introduction to KA, vol.v, p.LXV, footnote 206.

One can assume that "er" refers to Julius. This means that the hero bears features of Christ. This blending of erotic and sacred elements is a mere continuation and culmination of tendencies initiated in the first part of the novel to which reference has already been made. In addition to the note quoted above, Eichner also refers to a second one, which is even more tasteless:

Faust muß die Madonna lieben, genießen wollen. Jeder will ihr Gott sein; es ist lächerlich, weniger zu wollen. Das weiß und sagt Faust.¹

Eichner mentions that this note is 'in nucleo' Schlegel's concept for a Faust-novel. Nevertheless, the general tendency coincides with the blasphemous aspects of Lucinde; unique in this kind of bluntness. The elevation of Lucinde to the Madonna is not merely a rhetorical device, as the parallels go further than a hyperbolic use of language would suggest: Julius is associated with the "irdisches Kreuz"; the Madonna (Lucinde) is described as "ohne Sünde", and at the same time as his (Julius') beloved. Schlegel's intrusion into traditional religious imagery is part of a cult of subjectivity which knows no boundaries.

In a letter to Schleiermacher dated January

1 Ibid.

22nd , 1798, August Wilhelm Schlegel characterises his brother's linguistic habits as follows:

Randglossen ... gelingen ihm weit besser als ganze Briefe, sowie Fragmente besser als Abhandlungen, und selbstgeprägte Wörter besser als Fragmente. Am Ende beschränkt sich sein ganzes Genie auf mystische Terminologie.¹

The next part of this study will examine more closely Friedrich's "mystische Terminologie."

2. The Connection of the Sacred and the Erotic. A Semasiological Study of Schlegel's Vocabulary

Schlegel's attempts to fuse sacred and erotic elements consist not only in his assertion that Lucinde is an "Evangelium der echten Lust und Liebe"; not only in his portrayal of Julius and Lucinde as Christ and the Madonna: this attempted fusion pervades his imagery throughout the novel. The following examples of the author's peculiar terminology illustrate a semantic habit which is sustained through all chapters. It should be emphasised that this is a representative selection; no attempt has been made to compile an exhaustive list of relevant terms.

1 Cf. Jonas-Dilthey, Aus Schleiermachers Leben (Berlin, 1861), vol.iii, p.71. (In the original, italics instead of underlinings.)

'Priester' in the meaning of lover

Weihe du mich zum Priester, nicht um es [das Feuer' - a metaphor of erotic passion] müßig zu beschauen, sondern um es zu befreien, zu wecken und zu reinigen ... (see KA, p.23) ✓

The context suggests parallels to ancient Roman religious rituals: cf. "Feuer", "Vestalinnen". (Incl 25)

'Priesterwürde' in the meaning of 'status of lover'

Es wäre auch in der Tat unschicklich, wenn ich dir nicht in aller Kürze mit einigen kleinen Beweisen von Weissagung und Divination aufwartete, um mein Recht auf die Priesterwürde darzutun. (see KA, p.24)

The context continues with speculations on the reactions of various women on erotic themes.

'Priesterin der Freude' as 'femininity', 'female fertility'

Kluch. 387f
Müllerin!

... die Natur allein ist die wahre Priesterin der Freude ...

occurs in connection with the announcement of Lucinde's pregnancy (see KA, p.61).

Die
deinige

[Deine Tugend ist es] gleich der Natur als Priesterin der Freude das Geheimnis der Liebe leise zu offenbaren und in der Mitte würdiger Söhne und Töchter das schöne Leben zu einem heiligen Fest zu weihen. (KA, p.66)

'Opfer' in the meaning of 'sexual intercourse'

Diese heiligen Funken [der Liebe] zu wecken, von der Asche der Vorurteile zu reinigen, und wo die Flamme schon lauter brennt, sie mit bescheidenem Opfer zu nähren; das wäre das höchste Ziel meines männlichen Ehrgeizes. (see KA, p.23) ✓

variation:

'Opfer' (elliptical) in the same meaning

Sind wir nun nicht würdig, die beleidigten Götter [durch ein Opfer] zu versöhnen? (see KA, p.35)

... aber eigentlich sollten wir erst die beleidigten Götter [durch ein Opfer] versöhnen.
(see KA, p. 32)

'Opfer' in the meaning of 'girl ready for sexual surrender'

Er dachte ... an das Opfer vor ihm und an das arme Schicksal der Menschen. (see KA, p.38)

'Gottheit' in the meaning of 'lust', 'passion'

Es ist die älteste kindlichste einfachste Religion, zu der ich zurückgekehrt bin. Ich verehere als vorzüglichstes Sinnbild der Gottheit das Feuer; und wo gibts ein schöneres, als das was die Natur tief in die weiche Brust der Frauen verschloß? (see KA, p.23)

See also 'Religion' in the meaning of 'erotic passion' in the previous example.

'Offenbarung der Gottheit' in the meaning of 'sexual activity'

... das innre Wesen der Gottheit kann offenbart und dargestellt werden, alle Mysterien dürfen sich enthüllen und die Furcht soll aufhören. (KA, p.20)

'Salbung', 'Weihe', 'Beruf' in the meaning of 'sexual initiation', 'sexual experience'

Ich schreibe und schwärme, wie du siehst, nicht ohne Salbung; aber es geschieht auch nicht ohne Beruf, und zwar göttlichen Beruf. (see KA, p.23)

Another possible meaning is "artistic vocation", whereby 'art' is not conceived in the customary sense. As for 'Kunst' in the meaning of 'Liebeskunst', see KA, p.21: ^{7. Jener} "höhern Kunstsinn der Wollust" and KA, p.22: "die göttliche Kunst, ihre [der Frauen] ... Schönheiten ... zu erkennen."

Unter ihnen [den Frauen] gibt es keine Ungeweihten; denn jede hat die Liebe schon ganz in sich ... (see KA, p.22)

variation:

'eingeweiht' as 'sexually experienced'

... nur der eingeweihte Liebling der Götter versteht ihre [der Frauen] wunderbare Botanik. (see KA, p.22)

'Religion' in the meaning of 'erotic passion', 'lust'

... wir umarmten uns mit eben so viel Ausgelassenheit als Religion. (KA, p.8)

'Religion der Liebe' in the meaning of 'physical union of lovers'

So schlingt die Religion der Liebe unsre Liebe immer inniger und stärker zusammen, wie das Kind die Lust der zärtlichen Eltern dem Echo gleich verdoppelt. (see KA, p.12)

'Evangelium' as 'theory of sensual pleasures'

das hohe Evangelium der echten Lust und Liebe.
(see KA, p.25)

See also the adjectives in the expression "das heilige Feuer der göttlichen Wollust" (KA, p.20).

3. Schlegel's Concept of Religion

Having considered Schlegel's use of religious imagery, we are now in a position to grasp his concept of religion. It becomes apparent that the word 'religion' is not used by Schlegel in its usual sense; on the contrary, he gives it an entirely new meaning, although this has frequently been overlooked by apologist critics. Schlegel himself described Lucinde as "ein religiöses Buch."¹ This characterisation prompted Polheim's un-critical remarks. He writes:

¹ Cf. Josef Körner, "Neues vom Dichter der Lucinde", Pr.Jb. c/xxxiii, p.320.

Das Liebesleben wird zum religiösen Erleben und so umarmen sich Julius und Lucinde 'mit eben so viel Ausgelassenheit als Religion.' Mit Recht notierte Schlegel: 'Lucinde ein religiöses Buch.' Aus der menschlichen Liebe erwächst die Liebe zur Menschheit, die Liebe zu Gott.¹

One might be tempted to add: not always. For expressions like "das heilige Feuer der göttlichen Wollust" can hardly inspire religious emotions, as Polheim's last sentence might make one believe. In connection with this, it is instructive to refer to Kluckhohn's view of the fusion of sacred and erotic elements in the novel.

Not being in a position to deny entirely the erotic passages of Lucinde, Kluckhohn involves himself in intricate contradictions: he claims that such passages are to be considered as "mystisch-metaphorisches Aufsteigen", a device which he welcomes and respects. At the same time, in order to clear the author of possible accusations, he blames foreign influences:

Die französische Literatur des galanten und des leidenschaftlichen Romans tut das, was Shaftesbury so scharf verurteilt, sie profaniert die Ausdrücke religiöser Verehrung durch Anwendung auf die Galanterie und die rein sinnliche Triebempfindung. Der deutsche Romantiker dagegen erlebt etwas, das dem von Shaftesbury geschilderten mystisch-metaphorischen Aufsteigen von der irdischen Liebe zur Liebe zum 'sovereign genius' ähnlich ist. Mit dem bedeutenden Unterschiede, daß für Shaftesbury da keinerlei erotische Motive mehr mitsprechen, für Schlegel

1 Cf. "Nachwort" to the Reclam-edition of Lucinde (Stuttgart, 1979), p. 112.

aber die Geliebte das Medium der göttlichen Liebe, das Universum selbst geworden ist.¹

Kluckhohn further on:

Gerade so manches, was diesen Kern ["die höchste Liebe in Einheit seelischer und sinnlicher Momente"] der Lucinde verdunkelt, fast ins Perverse geht, mag auf fremde Einflüsse zurückzuführen sein.²

This reaction is typical of pre-World War I academic thinking in Germany. While rejecting Latin-Romance frivolities, Kluckhohn praises the Anglo-Saxon and Germanic mentality; although there is no obvious reason to draw a connection between Lucinde and Shaftesbury. Kluckhohn confounds literary criteria and national prejudice; it does not occur to him to ask why "der deutsche Romantiker" endeavours to imitate the lightheartedness of some French novelists, - although he is forced to recognise that Schlegel's Germanic origin did not save him from what Kluckhohn calls the "Perverse." To conclude, the academic discussion is here distorted by nationalist convictions.

Compared with Kluckhohn, Ludwig Marcuse is a seemingly progressive thinker, but this does not save him from

1 Paul Kluckhohn, "Französische Einflüsse in Fr. Schlegels Lucinde", Euph.20 (1913), pp. 87 - 92, p.91.

2 Ibid., p.92.

misinterpretations. Unlike the representatives of the older school of "Germanistik" Marcuse does not strive to conceal the eroticism of the novel. On the contrary, he celebrates it as an act of liberation:

Die Provokationen [des Romans] aber lagen dort, wo der Liebe nicht nur ihr Kleid, auch noch ihre sprachliche Hülle genommen wurde und mit ihr die religiöse und moralische Gloriöle. Schlegel entblößte, indem er die Lust nicht mehr kulturell kostümierte.¹

In reply to Marcuse it must be pointed out that the author does in fact maintain "die religiöse ... Gloriöle." Marcuse goes on to say:

Schlegel wirkte deshalb so unzüchtig, weil er den Glorien-Schein um das Unheilige zerzupfte.²

The contrary is true: Schlegel creates a "Glorien-Schein um das Unheilige", as the evidence given in this chapter shows.

Commenting on Lucinde's elevation as the Madonna, Hermann Bühler writes:

Im Bild der Frau konnten wir verfolgen, wie die vergöttlichte Geliebte durch ihre Mutterschaft von der Göttin zur irdischen Madonna wandelt. Diese Übertragung aus dem religiösen Bereich bleibt nicht nur bei dem äußerlichen Bild stehen.³

1 Cf. Ludwig Marcuse, "Jena 1799. Hundertfünfzig Jahre deutscher Entrüstung," in L. Marcuse, Obszön. Geschichte einer Entrüstung (München, 1962), pp. 63-115, p. 80.

2 Ibid., p. 81.

3 H. Bühler, Studium zum Menschenbild im Roman der Frühromantik (Bern, 1969; dissertation), p. 198.

One might wonder whether the clichés used in Lucinde actually are to be considered as "eine Übertragung aus dem religiösen Bereich." It seems rather that 'Madonna' in the context of the novel has no religious connotation at all. Previously Bühler described the language of similar expressions as "pseudoreligiöse Wendungen"¹, which is at odds with the implications of the quotation above. Bühler accepts Schlegel's view of the matter by describing the heroine of the novel in terms of a religious metamorphosis (cf. "wie die vergöttlichte Geliebte durch ihre Mutterschaft von der Göttin zur irdischen Madonna wandelt").

John Hibberd describes the relevant vocabulary more adequately:

Schlegel offends religious sensibilities by using sacred vocabulary of sensual love, he consistently emphasizes the 'holiness' of the latter. Julius' intimation of a harmonious blending of opposites is a Romantic trait.²

As the preceding collection of examples has shown, the word 'Religion' designates what we would nowadays call 'emotions', 'psychology', 'sensations', 'ecstasy', 'excitement', 'enthusiasm'. The previous selection of material furthermore illustrates that 'Religion' and

1 Ibid., p. 130.

2 John Hibberd, "The Idylls in Fr. Schlegel's Lucinde", DVjs.LI (1977), pp. 222-246, p.236.

related terms are based on a very vague and dubious concept of mythology. In spite of the author's statement, it is questionable whether 'Religion' is a theme of the novel at all. This word and related expressions occur exclusively in connection with intimate emotions and delicate scenes. Conversely, eroticism appears always in pseudo-religious disguise. After all, it is obvious that the word, as employed in Lucinde, has nothing in common with Christianity. Hence critics are mistaken if they take Schlegel's words at their face value, as Polheim does. Menze characterizes Schlegel's usage of the term 'Religion' as follows:

Der vor allem 1799 immer wieder herangezogene Religionsbegriff wird bei Schlegel immer mehr erweitert und nahezu bald auf alles und jedes angewandt.¹

Apart from Lucinde, there is further evidence that the author employed 'Religion' and 'erotic energy' almost synonymously. One of his notes reads:

Sinnlichkeit ein Princip wie Rel[igion] wenn es frei gelassen würde.²

Another note describes 'Religion' in terms of a rotating mechanism:

1 Clemens Menze, Der Bildungsbegriff des jungen Schlegel (Ratingen, 1964), p.31, footnote 48.

2 Cf. H. Eichner (ed.), Friedrich Schlegel: Literary Notebooks, p.134, no. 1264. (Angular brackets by Eichner.)

Die Religion ist die zentripetale und zentri-
fugale Kraft im menschlichen Geiste, und was
beide verbindet.¹

It is noteworthy that Schlegel follows linguistic convention when he describes religion as a link: "Religion ist... was verbindet". In fact, 're-ligio' is related to "Bindung, Verbindung". However, this connection or link does not customarily refer to a conglomeration of psychic forces, but to the link between Man and God. In the relevant context it is highly unusual to make no reference whatsoever to a Supreme being.

Schlegel argues on the grounds of a philosophical materialism when he writes: "Religion... ist die Kraft im menschlichen Geiste...".

In Schlegel's notes quoted above, 'Religion' is explained as a kind of dynamism that promotes activity in a person. This view certainly does not stem from a simple, straightforward believer. On the contrary, Schlegel's notes as well as the novel disclose the attitude of a self-conscious philosopher who has anything but a simple approach to metaphysical phenomena.

1 Cf. KA, vol.ii, "Ideen", p. 259, nr. 31

V. The Cult of Self

1. The Omnipotence of Fantasy

In the "Idylle über den Müßiggang" Schlegel portrays his hero Julius indulging in speculation "über die Möglichkeit einer dauernden Umarmung":

Auch mich hätte sie [i.e. "die klare Fläche"] locken können, mich immer tiefer in die innere Perspektive meines Geistes zu vertiefen, wenn nicht meine Natur so uneigennützig und so praktisch wäre, daß sogar meine Spekulation unaufhörlich nur um das allgemeine Gute besorgt ist. Daher dachte ich auch, ungeachtet mein Gemüt in seiner Behaglichkeit so matt war, wie die von der gewaltigen Hitze aufgelösten und hingsunknen Glieder, ernstlich über die Möglichkeit einer dauernden Umarmung nach. (KA,p.25)

This "dauernde Umarmung" occurs frequently as a leitmotif throughout the novel. The thought originally arose from the euphoric sense of communion with Lucinde but later it takes on a wider significance.¹

The idea of the "dauernde Umarmung" is typical of Schlegel in that he frequently - if sometimes half in jest - sets himself goals which cannot possibly be

1 Schlegel varies this motif several times and does not only relate it to the embrace of the two lovers but also to the object of his visions. Cf. "Umschließung deiner Arme"(KA,p.7), "alle die Vermischungen und Verschlingungen"(ibid.), "(der) dramatische(n) Zusammenhang unsrer Umarmungen"(KA,p.8), "unsre erste Umarmung"(KA,p.32).

achieved. The sweeping and exorbitant claims which he made in respect of everything he undertook were well-known to his friends and family. It is as though he were constantly striving to prove himself as a man, as a writer and as a scholar. One thinks in this context of his "Universalpoesie", of his plan to create a new mythology, and his idea of creating in Julius and Lucinde an exemplary model. It seems that Schlegel wanted to compensate for his own doubts about his abilities by projecting grandiose plans and goals:

Wußtest Du nicht, daß ich Mangel an innerer Kraft immer durch Pläne ersetze?¹

This question, which Friedrich Schlegel put to his brother August Wilhelm in 1792, reveals - as Klaus Peter writes - "ein Problem, das ihn bis zu seinem Tode verfolgte."²

The enormous claims which Schlegel made were doomed to failure from the start since he demanded the impossible from himself. In the passage quoted above, the theme of failure follows immediately upon speculation on the impossible:

1 The question is quoted from Klaus Peter, Friedrich Schlegel (Stuttgart, 1978), p.1.

2 Ibid.

Erst nachdem die Kraft der angespannten Vernunft an der Unerreichbarkeit des Ideals brach und erschlaffte, überließ ich mich dem Strome der Gedanken, und hörte willig alle die bunten Märchen an, mit denen Begierde und Einbildung, unwiderstehliche Sirenen in meiner eignen Brust, meine Sinne bezauberten. Es fiel mir nicht ein das verführerische Gaukelspiel unedel zu kritisieren, ungeachtet ich wohl wußte, daß das meiste nur schöne Lüge sei. Die zarte Musik der Fantasie schien die Lücken der Sehnsucht auszufüllen. (KA, p.26)

The "Ideal", which was originally a sexual wish, is impossible of attainment through "die Kraft der angespannten Vernunft". Fantasy thus assumes the function of a substitute. With his enthusiasm for describing his own psychological states, Schlegel describes this in a manner typical of him: "Die zarte Musik der Fantasie schien die Lücken der Sehnsucht auszufüllen". That it merely "seemed" so, is due to the fact that fantasy cannot after all truly perform magic, as Schlegel occasionally claims.¹

Schlegel 'explains' the subject and the cause of his daydreams in a manner which confuses the circumstances rather than shedding light upon them, and it is therefore of interest to observe his method of procedure

1 Cf. "... weil jener Zauber (der Fantasie) alles zu ersetzen vermag" (KA, p.21); "die allmächtige Fantasie hat diese wesenslosen Schatten mit ihrem Zauberstabe berührt" (KA, p.18), and further the text refers to "der hohen Zauberin Fantasie" (KA, p.20).

when he shows how his counterpart Julius reacts to his sense of failure:

Dankbar nahm ich das wahr und beschloß, was das hohe Glück mir diesmal gegeben, auch künftig durch eigne Erfindsamkeit für uns beide zu wiederholen, und dir dieses Gedicht der Wahrheit zu beginnen. (KA,p.26)¹

Schlegel has here made barely discernible leaps of the mind, so that he is now alleging the exact opposite of what he has only just established: "schöne Lüge" has suddenly become "Gedicht der Wahrheit", and the failure of the "Kraft der angespannten Vernunft an der Unerreichbarkeit des Ideals" has become "hohe(s) Glück."

These "leaps" are revealing, not only of Schlegel's method as a writer, but also of the psychological problems of his Julius: that which is unsatisfactory is embellished until it can be seen positively or even superelevated to the level of the "divine".

According to Schlegel himself, Lucinde came into being in the fashion which he has just demonstrated

1 It seems to me that here the identification between author and hero is almost complete: "dieses Gedicht der Wahrheit" relates to the whole of Lucinde; "durch eigne Erfindsamkeit für uns beide zu wiederholen" relates to the poetical transformation of biographical experiences.

in his description of Julius' states of mind:

So erzeugte sich der erste Keim zu dem wundersamen Gewächs von Willkür und Liebe. Und frei wie es entsprossen ist, dacht' ich, soll es auch üppig wachsen und verwildern, und nie will ich aus niedriger Ordnungsliebe und Sparsamkeit die lebendige Fülle von überflüssigen Blättern und Ranken beschneiden. (KA, p.26)¹

The question is whether Schlegel can be believed when he says that he did not want "aus niedriger Ordnungsliebe" to encroach upon the "ursprüngliche Fülle" of his writings. Among modern scholars of German literature a large number have answered this question in the negative and tried to show the principles of arrangement according to which Lucinde is structured.²

It is indeed unwise to take Schlegel's statements at face value³ since he seldom commits himself and since - it should be noted in passing - Lucinde does not consist of spontaneous sketches, but was written from a

1 It is not made clear whether this passage refers to the novel or to the hero's life: "dem wundersamen Gewächs von Willkür und Liebe." However, "Ordnungsliebe" can hardly direct the stream of life, whereas it can influence the process of writing a novel.

2 Particularly noteworthy is the excellent work of Loisa Caroline Nygaard, The Form of Friedrich Schlegel's Lucinde (Ph.D. thesis, Cornell, 1976).

3 The same applies to Schlegel's remark at the beginning of the novel, where he pretends "daß ich gleich Anfangs das was wir Ordnung nennen vernichte, weit von ihr entferne und mir das Recht einer reizenden Verwirrung deutlich zueigne..." (KA, p.9)

retrospective viewpoint.¹ Furthermore, Schlegel stylises his thoughts in the section quoted above, in that he clothes them in metaphors taken from the world of flora (cf. "Gewächs", "frei ... entsprossen", "wachsen und verwildern", "Blättern und Ranken"). Thus his statements are devoid of stylistic neutrality.

It is remarkable that Schlegel describes the fantasy of his hero Julius in concepts traditionally ascribed to magical or evil forces. If we call to mind the passage already quoted on p. 110, two expressions are particularly striking: "unwiderstehliche Sirenen in meiner eignen Brust" - Schlegel places the birds of death of the Greeks and Scythians in a psychological context - and the workings of fantasy are characterised as "das verführerische Gaukelspiel", a term which was often used in the baroque era to describe diabolical machinations.

From the Christian viewpoint, the figure of the devil is the prototype of the deceiver, seducer and cheat par excellence. In Schlegel's works, however,

1 Schlegel attempts to maintain the fiction of spontaneity, but this is mere illusion: "Ich ... setze ... hier ganz an die unrechte Stelle eines von den vielen zerstreuten Blättern ... mit der zuletzt von dir gebrauchten Feder, mit den ersten den besten Worten, so jene mir eingegeben ..." (KA, p.9)

ugly or evil figures have no metaphysical, but only secular, that is, psychological or social dimensions.

For Schlegel, as distinct from the baroque artist, appearance and reality are not opposites, rather he substitutes the one for the other, as though the "schöne Lüge" were indeed a "Gedicht der Wahrheit." In general, Schlegel accords even more significance to the world of his imagination, to his psychological dream world, than to the physical, objective world.

For Schlegel, fantasy has magic powers and can change reality, and he does not distinguish between "artistic" and "objective" reality. When he writes of the "furchtbare(n) Allmacht der Fantasie"¹ through which "ich die Schmerzen eines ganzen Menschenlebens gefühlt (habe), von dem Sonnenlicht der glühenden Jugend, bis zum blassen Mondschein des weißen Alters", he is ascribing to fantasy a power which, in traditional eras and forms of society, could be attributed only to God. In Schlegel's works, "Fantasie" is a secular power with divine attributes, and the writer's worship of fantasy an act of pseudoreligious significance. Thus, fantasy assumes the role of a substitute for real experience, and the clothing of fantasy in the language of religion is, on this view, logically consistent.

1 Cf. "Zweiter Brief", KA, p.68.

In my opinion, it is not simply a matter of poetic exaggeration when Schlegel speaks of the "Zauber" of fantasy - a magic "der alles zu ersetzen vermag" (KA, p.21), of fantasy's "Zauberstab" (KA, p.18), or when he names it "göttliche Fantasie"; the intensity with which Schlegel describes and observes his own fantasy is comparable with a pagan cult and goes hand in hand with an excessive regard for self, whose opposite pole is the sense of inferiority.

In the "Dithyrambische Fantasie", fantasy is described as a capricious, dynamic force:

Ich erinnere mich an alles, auch an die Schmerzen, und alle meine ehemaligen und künftigen Gedanken regen sich und stehen wider mich auf. In den geschwellenen Adern tobt das wilde Blut, der Mund durstet nach Vereinigung und unter den vielen Gestalten der Freude wählt und wechselt die Fantasie und findet keine, in der die Begierde sich endlich erfüllen und endlich Ruhe finden könnte. Und dann gedenke ich wieder plötzlich und rührend der dunklen Zeit, da ich immer wartete, ohne zu hoffen, und heftig liebte, ohne daß ich es wußte; da mein innerstes Wesen sich ganz in unbestimmte Sehnsucht ergoß und sie nur selten in halb unterdrückten Seufzern aushauchte. (KA, p. 10)

Thus, in this passage too, the power of fantasy is closely connected with the sense of unfulfilled longing, comparable with the "Unerreichbarkeit des Ideals" treated in the "Idylle über den Müßiggang" (see above, p.110). The sense of his own failure is thus for Schlegel closely connected with the overpowering strength of fantasy - a linking of phenomena probably more familiar to the

psychologist than to the layman.

It is interesting to note that in the first sentence quoted in the above passage, the subjects are "ich" and "meine Gedanken", whereas in the second they are "das wilde Blut", "der Mund" and "die Fantasie." Julius is governed by powers and impulses which are stronger than his controlling conscious mind. His thoughts, he writes, "stehen wider mich auf", and "die Fantasie ... findet keine (Gestalt), in der die Begierde sich endlich erfüllen und endlich Ruhe finden könnte." Torn between instinctive desires and wishful thinking, the author of these words is in a state of destructive tension which is accountable for his explosive feelings, his sudden ecstasies and changes of mood.

Read thus, certain sections of Lucinde would be in essence psychological self-analyses and case histories, and the act of writing an act of overcoming self. Without going more deeply into the problem of psychoanalytical case studies, it becomes apparent that we are dealing here with a type of literature perhaps quite different from that to which we are generally accustomed.

The novel Lucinde is still highly relevant today, in the sense that it poses questions with which we are increasingly concerned: What are the rights, the obligations and the duties of the eccentric, the outsider,

the lone wolf, the mentally sick person, in a society which he rejects and in which he cannot or will not live? Do the records of a retarded emotional development, do medical case histories possess, as works of literature, any representative validity? Is it worthwhile to publish accounts of personal, or indeed merely individual, problems?

Colin Wilson has analysed the psychology of the outsider with an emphasis on modern literature and arrived at a diagnosis which includes some features of Schlegel's hero.¹ Referring to an example from French literature, Wilson describes the outsider as "a man who knows himself to be degenerate, diseased, self-divided" and whose introspection is "like an attempt at self-justification."² The following part of this study, which deals with Julius' cult of illness and with the attraction of self-revelation, provides an illustration of the malaise analysed by Wilson. According to him, the outsider rejects people and civilised standards,³ which again are features recognisable in Julius' aversion to social conventions. Julius is the type of outsider that Wilson describes as 'romantic' as opposed to the 'existentialist' outsider:

1 Colin Wilson, The Outsider (London, 1956).

2 Ibid., p. 14.

3 Ibid., p.22.

The romantic Outsider is a 'dreamer of worlds.'
He is not very active ... because he is essentially
a dreamer ... His main concern is still the fact
that his surroundings seem incapable of fully
satisfying his desires.¹

This description fits exactly the Julius of the beginning
of the "Lehrjahre der Männlichkeit." It has been men-
tioned above (on p.114) that the hero of Lucinde accords
more significance to the world of his imagination and
to his dreams than to the physical, objective world.
His main problem is what Wilson describes as "self-
realization."² Julius eventually finds his self-reali-
zation and his inner unity in the union with Lucinde.
This love develops his artistic capacities, as the end
of the "Lehrjahre der Männlichkeit" testifies. Does
this happy ending mean the end of Julius' seclusion? So
it seems, although the fact that Lucinde does not follow
the order of a linear elapse of time, and the 'open end'
of the novel, make certain answers like this almost im-
possible. The novel has too many dreamlike qualities
to be judged in the same fashion as a record of factual
events.

1 Ibid., p. 48 f.

2 Ibid., p. 69.

2. Julius' Cult of Illness and the Attraction of
Psychological Self-Revelation

"Masochism" is the word which springs to mind when one reads the following excerpt from the chapter "Zweiter Brief":

Ich war krank und litt viel, aber ich liebte meine Krankheit und hieß selbst den Schmerz willkommen. Ich haßte alles Irdische und freute mich, daß es bestraft und zerrüttet würde ...
(KA, p.70)

Schlegel is here describing the ambivalent feelings of his hero Julius on hearing the news of Lucinde's dangerous illness. These feelings are ambivalent because Julius feels torn between them: he suffers, but at the same time he loves the cause of his suffering. He experiences a kind of 'Schadenfreude' and is full of aggression towards "allem Irdischen" - including himself.

Following the passage quoted above, the text runs:

... ich fühlte mich so allein und so sonderbar, und wie ein zarter Geist oft mitten im Schoß des Glücks über seine eigene Freude wehmütig wird, und uns gerade auf dem Gipfel des Daseins das Gefühl seiner Nichtigkeit überfällt, so schaute ich mit geheimer Lust auf meinen Schmerz. Er ward mir zum Sinnbilde des allgemeinen Lebens ...
(KA, p. 70)

On no account does Julius wish to avoid pain; on the

contrary, he experiences a "secret desire" for it. It is as though pain and his desire for pain provided him with a substitute for the dreaded loss of his loved one. Julius' pain and his illness become self-sufficient and develop into a peculiar way of life in opposition to the healthy, "normal" world. In this process, his illness exerts over Julius a diabolical - since self-destructive - fascination:

ich glaubte die ewige Zwietracht zu fühlen und zu sehen, durch die alles wird und existiert... (KA, p. 70)

The "ewige Zwietracht" which is conjured up here may recall ancient oriental, and in particular Persian religions, in which the world was seen as a ball, the plaything of two (equally) strong powers, Good and Evil. Unfortunately, since Schlegel does not define this discord more closely, one can only conjecture the significance of the expression.

However, it seems to me to be indisputable that this feeling of "ewige Zwietracht" includes something demonic; otherwise neither Julius' terror of his "wachen Traum", nor his persistent fear, would be explicable.

The passage continues:

... und die schönen Gestalten der ruhigen Bildung schienen mir tot und klein gegen diese ungeheure Welt von unendlicher Kraft, und von unendlichem Kampf und Krieg bis in die verborgensten Tiefen des Daseins.] Durch dieses sonderbare Gefühl ward die Krankheit zu einer eigenen Welt in sich vollendet und gebildet. (KA, p. 70)

This passage continues the description of the sense of "ewige Zwietracht", which thus - in Julius' words - forms "die Krankheit zu einer eignen Welt."

This interpretation, which makes equivalents of illness and the diabolical, is given further credence by the metaphors of light which occur with marked frequency throughout this chapter and which can here be illustrated with an example. Lucinde's eyes are described thus:

Unverrückt schaute ich nach den schwarzen Lichtern, die mit bekanntem Lächeln in die Nacht meiner Trauer winkten. Bald brannte ein stechender Schmerz aus dunkeln Sonnen mit unerträglichem Blenden, bald schwebte und floß ein schöner Glanz, als wollte er mich locken. (KA, p.69; my underlinings)

The two oxymora "schwarze(n) Lichter(n)" and "dunkeln Sonnen" are of course traditional Petrarchan topoi; nevertheless, these elements, which are borrowed from lyric love poetry, appear in Lucinde in a threatening light. Another passage reveals the same thing: Lucinde appears to Julius as a

göttliche Gestalt umschienen von wunderbarem Glanz. Bald war es wie der furchtbare Lichtstrahl der sichtbaren Allmacht und bald ein freundlicher Schimmer goldener Kindheit. (KA, p.70; my underlining)

To Julius, Lucinde appears strangely transfigured, the ambiguity of this transfiguration being expressed in the two halves of the sentence "Bald...bald...".

When Julius speaks of his illness having made a world for him and having shown him a secret life, "voller und tiefer als die gemeine Gesundheit der eigentlich träumenden Nachtwandler um mich her", one can call this a complete perversion of traditional norms: The healthy appear to Julius as blind "sleepwalkers", while to him, who is ill and fantasising, true life is revealed.

The destructiveness of death and illness is beautified by Julius so that it appears as a kind of freedom:

Da erschienst Du mir bedeutend und winktest tödlich. Schon ergriff mich ein herzliches Verlangen nach Dir und nach der Freiheit ... (KA,p.71)

From the context, it is absolutely clear that this "Freiheit" means 'freedom from life' - in other words, death. Julius cultivates a fatalistic longing for death and writes that

mich niemals das Gefühl verließ, daß ich dem Tode geweiht sei. (KA,p.71)

Death is presented as something idyllic:

... dann weiß ich's nun, daß der Tod sich auch schön und süß fühlen läßt. (KA,p. 71)

The thought that he is doomed, "dem Tode geweiht", is strengthened by Julius' idea that

dein Wesen und meine Liebe sei zu heilig gewesen, um nicht ihr [der Erde] und ihren groben Banden flüchtig zu enteilen. Es sei alles gut so und dein

notwendiger Tod nichts als ein sanftes Erwachen
nach leisem Schlummer. (KA, p.70)

The love between Julius and Lucinde carries the seeds
of destruction in it; Lucinde appears like a siren, be-
ckoning Julius to his death:

Da erschienst Du mir bedeutend und winktest
tödlich (KA, p.71)

She is, to Julius, an ambiguous creature; in the shadow
of death she is "ganz Du und doch nicht mehr Du." (KA, p.70)
Lucinde, in danger of death, seems to have a double
nature, and this plays a decisive part in Julius' view
of illness. Death sheds a threatening, and at the same
time an idyllic, nostalgic light on Julius' beloved. It
is, however, not clear whether Schlegel is here describing
Lucinde's and Julius' relationship in life, or in death.

For the most part, Schlegel does not illustrate
his thoughts; they are connected only through loose
associations, which intimate, but do not explain more
closely, a relationship between love, death and freedom:

Schon ergriff mich ein herzliches Verlangen nach
Dir und nach der Freiheit; ich sehnte mich nach
dem geliebten alten Vaterlande und wollte eben
den Staub der Reise von mir schütteln, als ich
wieder ins Leben gerufen ward durch das Verheißen
und die Gewißheit Deiner Genesung. (KA, p.71)

*Rückkehr
1804*

After the event, Julius summarizes his imaginative ex-
cursion into the realm of the dead:

Und dann weiß ich nun daß der Tod sich auch schön und süß fühlen läßt. Ich begreife, wie das freie Gebildete sich in der Blüte aller Kräfte nach seiner Auflösung und Freiheit mit stiller Liebe sehnen und den Gedanken der Rückkehr freudig anschauen kann wie eine Morgensonne der Hoffnung. (KA, p. 71)

Contrary to all expectations, Julius does not react to the news of Lucinde's convalescence as though woken from a nightmare. He does not suddenly become conscious that he is on firm ground again, that his longing for death was pointless, that he was therefore on the brink of suicide for nothing. The only remaining feeling is that of terror, which is immediately dissolved and made harmless by being assimilated into and replaced by the concept of truth:

Nun ward ich meines wachen Traumes inne, erschrak über alle die bedeutenden Beziehungen und Ähnlichkeiten und stand ängstlich an dem unsichtbaren Abgrund dieser innern Wahrheit.
(KA, p. 71)

What does "innere Wahrheit" mean here? Does it have to do with a fundamental experience of the fear of death? If so, with what experience precisely? One which has to do with the "Gewißheit Deiner Genesung"? What are "alle die bedeutenden Beziehungen und Ähnlichkeiten"? The text provides no answers to these questions.

Until now, Julius' indulgence in hallucinations and psychological illnesses has been discussed with reference to a period of life when he was already united

with Lucinde. Although the letter witnesses that the two lovers are not physically united, at least they consider their separation as something ephemeral, and they are still united in spirit. But there is also evidence of Julius' psychological imbalance during a period preceding the encounter with Lucinde. This period is described in the "Lehrjahre der Männlichkeit".

The "Lehrjahre der Männlichkeit" show Julius on his quest for female companionship. Before he can fulfil his aspirations in Lucinde, Julius has to undergo a period of trial and disappointment. The section begins with a description of Julius' state of psychological imbalance. At first this appears to be a matter of temperament:

Eine Liebe ohne Gegenstand brannte in ihm und zerrüttete sein Inneres. Bei dem geringsten Anlaß brachen die Flammen der Leidenschaft aus ... Sein Geist war in einer beständigen Gärung ... nichts mochte ihm genügen. (KA, p. 35 f.)

On the other hand, there are some indications that Julius' temperamental outbursts are to be understood as juvenile, hence ephemeral, behaviour. It is stated that the hero "seine wilde Jugend verstürmte" (KA, p. 35) and elsewhere that he "seufzte über seine ungenützte Jugend" (KA, p. 40). These patterns of behaviour could be seen as being mutually exclusive. It is difficult to imagine a person who is behaving as a dare-devil and as a recluse at the same

time. The context does not explain this incongruity. It is convenient to explain Julius' emotional disturbances as a normal sign of growth on the threshold of becoming an adult. This interpretation is in accordance with the information given by the context:

Die Frauen kannte er eigentlich gar nicht ...
Sie erschienen ihm wunderbar fremd, oft ganz
unbegreiflich und kaum wie Wesen seiner Gattung.
(KA, p. 36)

Julius seems to be unaware of the forces agitating his emotions. For want of female company he cultivates emotional relationships with men. That his friendships with men are a substitute for unfulfilled erotic desires is made explicit by the intensity of Julius' emotions:

Junge Männer aber ... umfaßte er mit heißer Liebe und mit einer wahren Wut von Freundschaft ... Es war ihm, als wolle er eine Welt umarmen und könne nichts greifen. (KA, p. 36)

Such exaltation alternates with periods of deep depression, which seem to occur after frustrating experiences with the other sex. After Lisette's suicide, for example, Julius completely avoids all contact with the outside world:

Er floh, zog sich wieder in die alte Einsamkeit zurück und verzehrte sich in seiner eignen Sehnsucht. So lebte er von neuem eine Zeit auf die alte Weise in einem Wechsel von Schwermut und Ausgelassenheit. (KA, p. 39)

However, solitude does not ease his pain. On the

contrary, he further alienates himself from the outside world. His solitary way of life aggravates the symptoms of his illness and brings him to the threshold of madness:

Immer mehr und mehr geriet Julius in einen Zustand, der von der Verrückung nur dadurch verschieden war, daß es einigermaßen auf ihn ankam, wann und wie weit er sich seiner Gewalt hingeben wollte. Auch war sein äußeres Betragen jeder bürgerlichen und gesellschaftlichen Ordnung gemäß, und gerade jetzt fingen die Menschen an, ihn vernünftig zu nennen, da eine Verwirrung aller Schmerzen sein Innres wild zerriß, und die Krankheit des Geistes immer tiefer und geheimer an dem Herzen nagte. Es war mehr eine Raserei des Gefühls als des Verstandes ... (KA, p.47)

The symptoms of his "Verrückung" are described as "Wut der Unbefriedigung" which "zerstückte seine Erinnerung"; as "Raserei des Gefühls" and as abrupt alterations of mood. Julius suffers from a sense of complete internal dissolution:

...alles was er liebte und mit Liebe dachte, war abgerissen und einzeln. Sein ganzes Dasein war in seiner Fantasie eine Masse von Bruchstücken ohne Zusammenhang; jedes für sich Eins und Alles, und das andre was in der Wirklichkeit daneben stand und damit verbunden war, für ihn gleichgültig und so gut wie gar nicht vorhanden. (KA, p.37)

This internal dissolution seems to be an experience that thoroughly moulded Schlegel's self-image.

He wrote to his brother in 1797:

Ich kann von mir, von meinem ganzen Ich gar kein andres echantillon geben, als so ein System von Fragmenten, weil ich selbst dergleichen bin.¹

1 H. Eichner (ed.), Friedrich Schlegel: Literary Notebooks, p.17.

It is generally agreed by Schlegel experts that the "Lehrjahre der Männlichkeit" are based on autobiographical experiences.¹ This section of Lucinde is seen as stemming from Schlegel's experiences in Leipzig in 1791-1794, where he suffered from depressive moods which drove him to the brink of suicide.² Assuming these conjectures to be true, such passages may be considered as an attempt to settle accounts with the past: "Vergangenheitsbewältigung" would be a suitable description. In general, parts of Lucinde seem to take on the function of a diary: writing provides distance which allows insight into psychological processes. The author uses writing as a method of self-analysis leading to self-awareness.

In connection with this it is interesting to refer to the 'Athenäumsfragment' 196 (unsigned), which establishes a link between autobiography, psychological ill-

1 See H.Eichner, KA, vol.v, Introduction, p.XLII: "Bekanntlich beruht die Biographie des Julius, die in den 'Lehrjahren der Männlichkeit' geboten wird, auf Schlegels eigenem Leben." Friedrich describes his state of mind in his letters to August Wilhelm. He writes that he considers himself to be "seelenkrank" and continues: "Was ich aber eigentlich am meisten an mir zu tadeln habe, dafür finde ich keine Worte, es auszudrücken; es gehört mit dahin daß die seltsamen Absprünge von der höchsten Höhe zur tiefsten Tiefe meinem Gefühl so gewöhnlich sind." Quoted from Oskar Walzel (ed.), Friedrich Schlegels Briefe an seinen Bruder August Wilhelm (Berlin, 1890), pp.24 ff.

2 See Klaus Peter, Friedrich Schlegel, p.23.

nesses (nervous diseases) and self-analysis:

Reine Autobiographien werden geschrieben, entweder von Nervenkranken, die immer an ihr Ich gebannt sind, wohin Rousseau mit gehört; oder von einer derben künstlerischen oder abenteuerlichen Eigenliebe, wie die des Benvenuto Cellini; oder von gebornen Geschichtsschreibern, die sich selbst nur ein Stoff historischer Kunst sind; oder von Frauen, die auch mit der Nachwelt kokettieren; oder von sorglichen Gemütern, die vor ihrem Tode noch das kleinste Stäubchen in Ordnung bringen möchten, und sich selbst nicht ohne Erläuterungen aus der Welt gehen lassen können; oder sie sind ohne weiteres bloß als 'plaidoyers' vor dem Publikum zu betrachten. Eine große Klasse unter den Autobiographen machen die Autopseusten aus.¹

The 'Athenäumsfragment' 124 (signed Friedrich) reads:

Wenn man einmal aus Psychologie Romane schreibt oder Romane liest, so ist es sehr inkonsequent, und klein, auch die langsamste und ausführlichste Zergliederung unnatürlicher Lüste, gräßlicher Marter, empörender Infamie, ekelhafter sinnlicher oder geistiger Impotenz scheuen zu wollen.
(KA, vol. ii, p. 185)

The attraction of psychological self-revelation may be seen as part of the author's attempt to structure his life and to become aware of the motifs that hold together his experiences. The preoccupation with self leads necessarily to introspection and self-analysis.

¹ KA, vol. ii, p. 196. The word "Autopseust" is probably a derivation from "Autopsie", meaning the 'medical analysis of a dead body.'

3. The Narcissus and Mirror Motifs

Attention has already been drawn on a number of occasions to the fact that Schlegel's novel fragment Lucinde is not a story in the true sense. Rather, the material of the novel is constantly reflected by the author's consciousness, as light is broken by a prism. We are thus not dealing here with unmediated speech, but with a form of communication which, through changes in perspective, interruptions in state of mind and the use of irony presents a mirror image of the speaking consciousness (of the author) rather than relating a tangible content.

"Reflection" - that is the key word of this chapter, which deals with reflections of consciousness and will show that the motifs named above do not only represent an essential element in Lucinde, but are also strikingly characteristic of the mentality of the author.

The image of the mirror occurs as a leitmotif in the very first pages of the novel. Julius writes to Lucinde:

In dir ist er [der ... Gedanke zu meinem liebsten und geheimsten Vorhaben] groß geworden und in diesem Spiegel scheue ich nicht, mich selbst zu bewundern und zu lieben. Nur hier sehe ich mich ganz und harmonisch, oder vielmehr die volle ganze Menschheit in mir und in dir. (KA,p.10)

Since Julius does not exactly express himself clearly, the reader's ability to solve riddles is sorely tried: What is the thought that has grown up in Lucinde?

The title of the relevant section may help to provide an answer to this question; it runs "Dithyrambische Fantasie über die schönste Situation". The dictionary can explain the unusual foreign word. But what, for Schlegel or for Julius, is the "schönste Situation"?

The "Dithyrambische Fantasie" contains associations, memories and wishes, which can be grouped around the themes love, eroticism and friendship. It is also concerned with marriage, though with marriage à la Schlegel; not a community of life with a temporal limitation, but the "ewige Einheit und Verbindung unsrer Geister ... für unser ganzes ewiges Sein und Leben" (KA, p.11). No small claim, one might think.

The original mirror motif thus leads us to thoughts which seem to form an utter confusion, and to encounters with different feelings and moods. Finally the author "solves" the riddle of the "schönste Situation" - but in a fashion which leaves the reader none the wiser:

... und so ist uns die witzigste unter den Gestalten und Situationen der Freude auch die schönste... wenn wir die Rollen vertauschen und mit kindischer Lust wetteifern, wer den anderen täuschender nach-
affen kann, ob dir die schonende Heftigkeit des Mannes besser gelingt, oder mir die anziehende Hingebung des Weibes. (KA, p.12)

1. sic. X

Does the "kühne alte Gedanke zu meinem liebsten und geheimsten Vorhaben" mean this erotic situation? Does it perhaps mean the writing of Lucinde?

Julius notes these thoughts "auf das heilige Blatt, welches ich hier statt deiner fand." The whole question is further complicated by the fact that Lucinde is not merely the name of Julius' beloved, but also of Schlegel's novel. "Das Blatt, welches ich ... statt deiner fand" could be taken as a play on ideas on Schlegel's part, and the passage quoted at the beginning of this chapter could be understood to mean that the novel Lucinde is the mirror in which the author admires and loves himself.

In my opinion, Schlegel is playing and flirting with both these possible interpretations. Through this ambiguity he creates for himself his own system of reference and association - a system which is difficult to unravel, since everything is connected with everything else: Lucinde is, for Julius, the mirror in which he admires himself, and "in diesem Spiegel" he sees his own likeness "ganz und harmonisch" and even believes that he can recognise "die volle ganze Menschheit in mir und in dir."

Apart from the fact that, in the passage quoted above, "Spiegel" can refer both to the beloved and to

the novel, the essential function of this metaphor is to express a medium of self-recognition. If it is correct to interpret the mirror metaphor as applying to the novel too, this would mean that Schlegel understands the art of writing as a process of becoming conscious. In this sense, "Spiegelungen" and "Reflexionen" are closely connected with one another. One could advance the thesis that, since experience and self-reflection are the subjects of the novel, Schlegel's technique of novel writing is closely connected to the motifs of mirror and narcissism. It is the myth of Narcissus which is being evoked when the author writes "in diesem Spiegel scheue ich mich nicht, mich selbst zu bewundern und zu lieben" - although Narcissus is not named explicitly. Self-observation and self-love appear, in Schlegel's works, to be as inseparable as Siamese twins. As Becker-Cantarino writes: "Die narzißtische (sic!) Haltung charakterisiert denn auch am besten die Perspektive des Julius."¹

Consciousness reflects endlessly upon itself and thus becomes its own prisoner: it cannot and will not project itself any longer upon the world. Apart from

1 Baerbel Becker-Cantarino, "Schlegels Lucinde: Zum Frauenbild der Frühromantik", Coll.Germ. 10 (1976/77), pp.128-139, p.132.

the "Lehrjahre der Männlichkeit", Lucinde is remarkably poor in descriptions of the outside world, or of other human beings apart from Julius and Lucinde. Even nature is only vaguely evoked through substantives; and even then it is usually an "inner landscape", and not a topographical description. Lucinde is basically about rhapsodies, erotic fantasies and daydreams. The novel is not a history ('history' is derived etymologically from 'story') of events, but consists chiefly of thoughts: practically nothing factual and tangible happens, apart from incidents in the "Lehrjahre der Männlichkeit."

Schlegel fills this vacuum with verbose and lengthy descriptions of inner lives and psychic states: Lucinde begins with a vision, and elsewhere in the book, too, much is said of spirits and of extra-sensory perceptions.

The consciousness which reflects upon itself looks for love and fulfilment, not outside, but within itself. If the thought of exchanging sexual roles grew up in Lucinde, and if the beloved and the novel are the medium and the mirror in which the writer and subject loves and admires himself, an intensification of pleasure for its own sake is here taking place.

The "Allegorie auf die Vollendung des Männlichen und Weiblichen zur vollen ganzen Menschheit" thus reveals a cultivated thirst for pleasure rather than a leaning towards philosophy. "Ich genoß nicht bloß, son-

dern genoß den Genuß" is a programmatic description of Narcissus' state of mind. For the pleasure-thirsty, the means of drunkenness - whether erotic love or some other form of intoxication - is irrelevant; what he strives for is the unification of himself with himself.

In his novel, Schlegel avoids precision and aims deliberately for ambiguity of meaning, as though there were no difference between erotic and spiritual pleasures. Indifferent as he is to the source of intoxication, Schlegel is untroubled by this mixing of the spiritual with the physical; that it sometimes causes the reader to grow dizzy is another matter.

The author of Lucinde unintentionally betrays the superficiality of Julius' 'love' for Lucinde in his generalising statement that "man" lets himself be enticed and deceived into "a love of his own shadow":

So schaut das Auge in dem Spiegel des Flusses nur den Widerschein des blauen Himmels, die grünen Ufer, die schwankenden Bäume und die eigne Gestalt des in sich selbst versunkenen Betrachters. Wenn ein Gemüt voll unbewußter Liebe da, wo es Gegenliebe hoffte, sich selbst findet, wird es von Erstaunen getroffen. Doch bald läßt sich der Mensch wieder durch den Zauber der Anschauung locken und täuschen, seinen Schatten zu lieben. Dann ist der Augenblick der Anmut gekommen, die Seele bildet ihre Hülle noch einmal, und atmet den letzten Hauch der Vollendung durch die Gestalt. Der Geist verliert sich in seiner klaren Tiefe und findet sich wie Narzissus als Blume wieder. (KA, p.60)

Schlegel does not succeed here in maintaining the fiction that Julius' thoughts and feelings are being recounted. The impersonal form suggests that the author himself is hiding behind the words "das Auge", "ein Gemüt", "der Mensch", "die Seele", "der Geist" - these are all emanations of the self-observing subject. In writing of a "Gemüt voll unbewußter Liebe", which, "wo es Gegenliebe hoffte, sich selbst findet", Schlegel not only describes Narcissus, but also Julius and, finally, himself.

The author's thoughts, wandering from one association to another, find expression in similes prompted by the figure of Narcissus:

Ich saß, da ich so in mir sprach, wie ein nachdenkliches Mädchen in einer gedankenlosen Romanze am Bach, sah den fliehenden Wellen nach. Aber die Wellen flohen und flossen so gelassen, ruhig und sentimental, als sollte sich ein Narzissus in der klaren Fläche bespiegeln und sich in schönen Egoismus berauschen. (KA, p.25)

The first-person narrator is not talking to another, but rather delivering a monologue (cf. "da ich so in mir sprach"). The "fliehenden Wellen" represent his thought associations, so that that which seems to be the outer world is in reality his inner world. The text continues:

Auch mich hätte sie [die klare Fläche] locken können, mich immer tiefer in die innere Perspektive meines Geistes zu verlieren, wenn nicht meine Natur so uneigennützig und so praktisch wäre, daß sogar meine Spekulation

Negative
Fall

unaufhörlich nur um das allgemeine Gute besorgt ist. Daher dachte ich auch, ungeachtet mein Gemüt in seiner Behaglichkeit so matt war, wie die von der gewaltigen Hitze aufgelösten und hingesunknen Glieder, ernstlich über die Möglichkeit einer dauernden Umarmung nach... Erst nachdem die Kraft der angespannten Vernunft an der Unerreichbarkeit des Ideals brach und erschlaffte, überließ ich mich dem Strome der Gedanken, und hörte willig alle die bunten Märchen an, mit denen Begierde und Einbildung, unwiderstehliche Sirenen in meiner eignen Brust, meine Sinne bezauberten.
(KA, p.25 f.)

In this passage too, the spiritual and the physical are so strangely fused together that the writing subject may gladly be believed when he writes that his mind and limbs are exhausted. Not only is the atmosphere described heavy and suffocating - the description itself oppresses the reader through its sultriness. One is inclined to assume that the author was unable while writing to free himself from this heaviness of atmosphere and from his own mood, and this imprisonment of the author in his depressive state is responsible for the obscurity and incongruity of his fantasies. How is an outsider, for example, to understand the subject upon which this imaginative Narcissus speculates: "die Möglichkeit einer dauernden Umarmung"? Who has the possibility of embracing whom? The text provides no answer to this question, the author avoids clarity.

It is significant that "Umarmung" stands without a grammatical subject. The author is not interested in

the content of the speculation, but in reporting the process of thought association itself; he finds it enticing, "mich immer tiefer in die innere Perspektive meines Geistes zu verlieren."

The state of mind of Narcissus, who cannot gaze long enough at his own reflection, is also typical of the author of Lucinde. The novel serves him as a medium of self-observation. The reputation which Lucinde has recently acquired as an "instrument of propaganda" for a new morality rests on an impression of the work which is merely superficial. The novel is not a representation of the world, not a vehicle for spreading a manifesto, but rather a documentation of self-observation and of a personal fantasy world. It is a peculiarity of associative thought that certain basic motifs are interwoven, and one is prompted to consider these motifs in the light of biographical details.

Two ideas of the previously quoted passages, "Spekulationen ... um das allgemeine Gute" and "Nachdenken über die Möglichkeit einer dauernden Umarmung" appear, in a different form but nevertheless clearly recognisable as belonging to the same pattern, in the "Idylle über den Müßiggang":

Gleich einem Weisen des Orients war ich ganz versunken in ein heiliges Hinbrüten und ruhiges Anschauen der ewigen Substanzen, vorzüglich der deinigen und der meinigen. (KA,p.26)

The first-person narrator (Julius alias Schlegel) cannot after all hide himself altogether behind such impressive words as "Weiser", "heilig" and "ewig": Narcissus always reappears somehow.

The self-reflecting narcissistic artist has a preference for portraying his mythological counterpart. In the "Lehrjahre der Männlichkeit" Schlegel introduces this motif yet again.

After Julius and Lucinde have found each other, they discover their common fondness for art:

Seine Gemälde belebten sich, ein Strom von beseelendem Licht schien sich darüber zu ergießen und in frischer Farbe blühte das wahre Fleisch. Badende Mädchen, ein Jüngling der mit geheimer Lust sein Ebenbild im Wasser anschaut, oder eine holdselig lächelnde Mutter mit dem geliebten Kinde im Arm waren beinah die höchsten Gegenstände seines Pinsels. (KA,p.56)

Throughout the novel it is intimated that Julius is an artist. The art form through which his genius expresses itself is of no significance, rather, Schlegel's concern is to point to the artificiality of the speculations in which Julius indulges. One of the main themes of his creativity is - Narcissus - "ein Jüngling der mit geheimer Lust sein Ebenbild im Wasser anschaut."

Ignited by pictorial representations, Julius' fantasies are suggested in language which is sultry and erotic: "In frischer Farbe blühte das wahre Fleisch."

One could regard the bathing girls as a welcome excuse for the representation of naked bodies, and the mother and child as an ambiguous Lucinde-Madonna. It cannot be said with certainty whether Schlegel intended such an interpretation; however, that these three themes - eroticism, the cult of woman and self-representation - are also the main themes of the novel Lucinde is undeniable.¹

It is worthwhile to contrast the peculiarities of Schlegel's representations of the Narcissus motif with a poem by his brother August Wilhelm. The poem is called "Narcissus" and contains some of those incomprehensible elements already encountered in Lucinde:

Narcissus

O Nymphe! sprach Narcissus zu der Quelle,
Du Spiegel! Bett des fern und nahen Lieben!
Du Tafel, wo sich Schönheit eingeschrieben,
Und meiner Wunsch' unüberstiegne Schwelle!

Nicht thöricht mehr umarmend deine Welle
Will ich die zarte Mählerey dir trüben.
Lass mich in mich sie fassen, bey dir drüben,
Indem ich weinend dich gelinde schwelle.

Doch wenn ich nun mich ganz in dich ergossen:
Wer weiß, ob ich dies Bild in mir nicht misse,
Und wieder mich aus mir hinweg muß sehnen?

¹ The Athenäumsfragment 132, which is signed 'Wilhelm', puts it bluntly: "Dichter sind doch immer Narzisse."
(KA, vol.ii, p.186)

Er sagt es, und sein Leben war entflossen,
Doch neigt, nicht mehr Narcissus, die Narcisse
Den schwanken Stil noch stets zum Bach der Thränen.¹

Narcissus' metamorphosis into a flower calls to mind the passage in the "Metamorphosen" (cf. p. 135 of this study). In the poem too, an embrace is mentioned, the difference being that this embrace has a logical connection with the rest of the poem - a connection which is absent in Lucinde. In August Wilhelm's poem, Narcissus first appears not to be in love with himself, but with the spring, which he addresses as 'nymph.' Since the spring is praised as a cosmic power and personified as a 'nymph', the poem reads like a love poem - as though the words were spoken to the beloved. When Narcissus says he wants "nicht thöricht mehr umarmen d deine Welle", the embrace has - at least in grammar and in logic - an object: the beloved spring.

Thus here too, the mythological image is subjected to an artificial, intellectual interpretation. The sonnet ends with the transformation of Narcissus into a narcissus. Friedrich Schlegel's parallel runs:

Der Geist verliert sich in seiner klaren Tiefe
und findet sich wie Narzissus als Blume wieder.
(KA, p.60)

¹ August Wilhelm Schlegel, Gedichte (Tübingen, 1800), p.202.

The sonnet reveals retrospectively that the spring is in reality only a "stream of tears"; and thus the apparent other being, the beloved, is transformed into a manifest symptom of mourning. The entire poem rests on deceptions; it is a piece of trickery whose aim it is to intoxicate the reader by appealing to the emotions and transcending rationality. The poem "Narcissus" thus has essential similarities with Lucinde: the entire world of imagery is constantly shifting; ambivalence and ambiguity have been raised to a principle: the female and the male are thrown together (the male "Narzissus" becomes a female "Narzisse"; cf. the role-reversal in the "Dithyrambische Fantasie"). The seeming partner turns out to be a mirror image, the Fata Morgana of the lover's own tears.

In conclusion I should like to quote the 'Athenäumsfragment' 116 which deals with the objectives of romantic poetry:

Sie [die romantische Poesie] kann sich so in das Dargestellte verlieren, daß man glauben möchte, poetische Individuen jeder Art zu charakterisieren, sei ihr Eins und Alles; und doch gibt es noch keine Form, die so dazu gemacht wäre, den Geist des Autors vollständig auszudrücken, so daß manche Künstler, die nur auch einen Roman schreiben wollten, von ungefähr sich selbst dargestellt haben. Nur sie [die romantische Poesie] kann gleich dem Epos ein Spiegel der ganzen umgebenden Welt, ein Bild des Zeitalters werden. Und doch kann auch sie am meisten zwischen dem Dargestellten und dem Darstellenden, frei von allem realen und idealen Interesse auf den Flügeln der poetischen Reflexion in der Mitte schweben, diese Reflexion immer wieder potenzieren und wie in einer endlosen Reihe von Spiegeln vervielfachen. (KA, vol.ii, p.182)

In many aspects, this description coincides with the observations made in this study: 'romantic poetry' is conceived as a medium for self-representation, it is supposed to lead to self-awareness by the means of mirroring ideas, visions and reflections in endless refractions. The author's mind turns around an interior axis projecting reflections on reflections on to the paper. The 'Athenäumsfragment' mentions furthermore that 'romantic poetry' provides an image of the surrounding world, and even of the whole 'Zeitalter.' This is true only within the limits of the subjective perception of the author. As far as Lucinde is concerned, the image of the world is restricted to Julius' capacity for perceiving external phenomena. In other words, the world becomes manifest only as an image refracted through the prism of the author's (Julius') mind. One might argue that this happens in all kinds of literature, that the author presents his personal views on his social and political environment. This is true, to a certain extent. In the case of Lucinde, however, it is not just a subjective view which is offered to the reader. The novel proclaims a new mode of perception which deals mainly with psychological reality and relies on irrational methods like dreams, visions and fantasy, in order to portray this 'reality.' As the novel avoids factual description, the only

manifestation of the world and the 'Zeitalter' is the sphere of ideas, in particular of critical ideas opposing the tendencies of the age.

4. Julius and His 'Holy Solitude'

Throughout the novel, Julius is described as leading a very solitary life. His way of life is characterized by an absolute freedom from any obligations towards other people, he does not, for example, have to care for a wife or family. This freedom could equally be described as a vacuum, for it creates a deficiency of personal warmth and social intercourse, instead of providing Julius with productive energies. It is significant that Julius does not endeavour to overcome this solitude. On the contrary, by withdrawing into self, he cultivates the idea of a 'holy solitude' which enables him to live in an inner world enhanced by colourful fantastic visions.

The first section of Lucinde begins with Julius' awareness of being different from his environment:

Die Menschen und was sie wollen und tun, erschienen mir, wenn ich mich daran erinnerte, wie aschgraue Figuren ohne Bewegung: aber in der heiligen Einsamkeit um mich her war alles Licht und Farbe ...

(KA, p.7)

It is noteworthy that Julius refuses from the very beginning to perceive his environment as it is. He mentions his fellow citizens merely 'en passant', without attempting to gain a clear view of them. He does not describe a real event or an experience, but judges from a distant retrospect. Julius' withdrawal into the interior world of visions and imaginings is part of an arrogant attitude that despises others for their being ordinary.

This attitude is maintained throughout all sections of the novel, which - leaving aside the two love affairs mentioned in the beginning of the "Lehrjahre der Männlichkeit" - deals exclusively with Julius' reflections and his inner conflicts. Altogether Lucinde is the document of an encounter with self. It is not about personal exchange or human relationships. Julius is aware of a constant enmity against his environment, but his surroundings are barely described in Lucinde; they are occasionally referred to as something hostile and strange from which Julius distances himself.

The previous quotation further reveals the mental attitude of a 'misanthrope.' By describing "die Menschen" as "aschgraue Figuren ohne Bewegung" Julius elevates himself above them. The visual element in his imagery emphasizes the contrast between him and usual mortals: "aschgrau" versus "um mich her war alles Licht und Farbe."

Julius perceives others as uninteresting, lifeless and altogether boring. In comparison, his inner world is described as a rich source of experiences. It is no exaggeration to say that Julius intentionally rejects practical life in favour of a preoccupation with self. Apparently, the intensity of imagination ("Fantasie") is the key factor in Julius' life and is a substitute for involvement with the practical world. It is a characteristic feature of Julius' narcissistic mentality that he is not aware of society. He does not encounter others directly, but gives his comments from an isolated position which cannot be affected by common social problems. To give an example, the novel does not illustrate the disadvantages of the conventional monogamous marriage by describing the mishaps of an unfortunate couple. Instead, Julius discusses the topic merely from a theoretical viewpoint, as if marriage existed only as an abstract idea.

As for Julius' 'cult of solitude', the "Lehrjahre der Männlichkeit" are especially rich in material which describes how Julius' abrupt character alienates him from social life. This is very hard for him because his main objective is to find a lover in order to satisfy his desires:

Bei diesem Charakter mußte er oft in der geselligsten und fröhlichsten Gesellschaft einsam sein, und er fand sich eigentlich am wenigsten allein, wenn niemand bei ihm war. (KA, p. 36)

Julius does not complain about loneliness, although it is shown that he suffers from it. His loneliness is the result of some unsuccessful attempts to start relationships with women; Julius withdraws by pretending that he chooses the more entertaining side of life. His only entertainment in lonely hours are fantastic dreams which concentrate on erotic subjects.

Dann berauschte er sich in Bildern der Hoffnung und Erinnerung und ließ sich absichtlich von seiner eignen Fantasie verführen. (KA, p. 36)

There are descriptions of Julius' indulgence in tantalizing fantasies. It becomes increasingly obvious that his cult of solitude is in fact an escape from reality. But Julius does not find peace in his solitary life. His thoughts revolve continuously around self. He experiences moments of desperation and deplores his own lack of psychological balance. Instead of trying to find consolation by turning to exterior things, Julius allows his mind to be torn apart by conflicting endeavours and wishes:

Alle seine Gedanken nahmen sichtbare Gestalt und Bewegung an und wirkten in ihm und wider einander mit der sinnlichsten Klarheit und Gewalt. Sein Geist strebte nicht die Zügel der Selbstherrschaft festzuhalten, sondern warf sie freiwillig weg, um sich mit Lust und mit Übermut in dies Chaos von innerm Leben zu stürzen ... Sein ganzes Dasein war in seiner Fantasie eine Masse von Bruchstücken ohne Zusammenhang; jedes für sich Eins und Alles, und das andre was in der Wirklichkeit daneben stand und damit verbunden war, für ihn gleichgültig und so gut wie gar nicht vorhanden. (KA, p. 37)

Julius is indifferent towards everything that does not concern him directly. In a modern word, his state of mind would be described as depressive, for there is no obvious reason for his sadness. It is like 'une maladie à mode'. Julius' self-observation adds an element of narcissism to the report of his illness. He treats his solitude as an end in itself. An element of vanity becomes obvious when it is mentioned that he enjoys playing the part of an outsider or eccentric:

Er glaubte, es sei notwendig, daß edle Naturen in gemeinen Verhältnissen und in den Augen der Menge einfältig oder rasend erscheinen müßten. (KA, p.39)

The same happens after the unsuccessful tête-à-tête with Luise: Julius withdraws from female company and society altogether. He seems to be constantly taking to flight:

Er floh, zog sich wieder in seine alte Einsamkeit zurück und verzehrte sich in seiner eignen Sehnsucht. [So lebte er von neuem eine Zeit auf die alte Weise in einem Wechsel von Schwermut und Ausgelassenheit ... Er vergoß keine Träne, aber sein Geist fiel in eine Agonie von hoffnungsloser Wehmut, aus der ersich nur zu neuen Torheiten ermannte. (KA, p.39)

Apparently his own company is not sufficient to save Julius from boredom. It is noteworthy that there is no obvious reason for his constant irritability and continuing depressions. In spite of the attempt to present solitude as a cure for boredom, it is in fact the source of his boredom. What is described as visions

and imaginings is nothing more than erotic longing for a female partner. Julius does not know how to alleviate his passion.

It seems as if Lucinde is one of the first literary attempts to break away from the convention which describes the pain of love only as the result of unrequited love. In this case, it is the absence of any partner at all which causes Julius pain. Schlegel presents Julius' erotic impulses as an independent force which causes psychological imbalance. The absence of a partner causes the state of mind which is designated by "Leerheit und Überdruß." Thus, Julius suffers the consequences of a fatal vicious circle: his frustration leads to eccentric behaviour which accounts for his lasting loneliness:

... so kehrte er oft zurück zu seinen einsamen Träumen und wiederholte das alte Gewebe seiner unbefriedigten Wünsche. (KA, p.39)

In this situation Julius begins to pity himself. Even this self-pity contains an element of narcissism. Besides, the description of Julius' sadness follows clichés common to popular romantic literature:

Eine Träne entfiel ihm über sich selbst, da er einst im Spiegel sah, wie trübe und stechend das Feuer der unterdrückten Liebe aus seinem dunklen Auge brannte und wie sich unter der wilden schwarzen Locke leise Furchen in die kämpfende Stirn gruben, und wie die Wange so bleich war. Er seufzte über seine ungenutzte Jugend ...

(KA, p.39f)

Even though the author strives to render an image of Julius which shows him as special and extraordinary, the crisis which is described in the "Lehrjahre der Männlichkeit" is probably common to most youths, especially to young men who grew up in exclusively academic surroundings, like Schlegel himself. It is quite possible that the relevant passages refer to autobiographical experiences.

5. The Stereotypes 'I' and 'They' and the Author's Dispute with the Reading Public

The novel begins with a juxtaposition of the authorial 'I' and society. The text describes liveliness as the criterion which distinguishes these two opposites from one another:

Die Menschen und was sie wollen und tun, erschienen mir, wenn ich mich daran erinnerte, wie aschgraue Figuren ohne Bewegung; aber in der heiligen Einsamkeit um mich her war alles Licht und Farbe und ein frischer warmer Hauch von Leben und Liebe wehte mich an und rauschte und regte sich in allen Zweigen des üppigen Hains. (KA, p.7)¹

1 Compare this with p. 144 f. where the same passage has been quoted in connection with Julius' cult of solitude.

"Die Menschen" are thus compared with "aschgraue Figuren ohne Bewegung", which brings to mind the lifelessness of puppets. Moreover, the epithet "aschgrau" suggests that Julius does not accept his fellow beings as equals; rather, they are for him boring creatures completely lacking originality. The unattractive colour is suggestive of "ashes" and death, and their motionless too indicates that they are hardly alive.

Julius, the author of this view, has an image of himself which contrasts sharply with that of his fellow beings. This is underlined by the contrastive conjunction "aber". He conceives himself as living in an esoteric world full of mysterious animation. By means of synaesthesia he evokes the impression of an intense liveliness that surrounds him and appeals to all senses: "Licht und Farbe" belong to the visual sense; "ein frischer warmer Hauch" appeals to the senses of touch and smell; "rauschte und regte sich in allen Zweigen" refers to the sense of hearing. Apparently Julius lives in an atmospheric dimension which he regards as unattainable for ordinary human beings.

It is also noteworthy that the text provides no evidence of a spontaneous encounter with other members of society. Julius relies on his memory and on the trickery of semblance: the passage quoted above shows

that fantasy transforms reality into an image that suits his conception of society. In his vision Julius does not differentiate between various other individuals: thus the notion "die Menschen" contains an element of demarcation and voluntary self-isolation. It comprises all human beings other than himself.

The author then interrupts the stream of images and begins to explain his state of mind:

Es war Illusion, liebe Freundin, alles Illusion, außer daß ich vorhin am Fenster stand und nichts tat, und daß ich jetzt hier sitze und etwas tue, was auch nur wenig mehr oder wohl gar noch etwas weniger als nichts tun ist. (KA, p.8)

Apparently, this irony concerns the act of writing, here described as an act of idleness. The association solitude-writing-idleness is a motif that occurs later in the "Idylle über den Müßiggang", where the author praises solitude as the realm of poets and philosophers:

Wie wetteifern sie [die Dichter, Weisen und Heiligen] im Lobe der Einsamkeit, der Muße, und einer liberalen Sorglosigkeit und Untätigkeit! Und mit großem Recht: denn alles Gute und Schöne ist schon da und erhält sich durch seine eigne Kraft. (KA, p.26)

The state of solitude provides the creative thinker with the necessary quietness in which imagination can unfold. Schlegel believes that mental productivity can only be maintained in seclusion from society's restlessness and hectic activity. The exclusion of rational lucidity and

of self-willed intention is necessary to achieve "Gelassenheit und Sanftmut" and the "heilige Stille der rechten Passivität." Here again, the 'intellectual' is not conceived as part of society, but as a privileged individual, as a "Priester" and "Eingeweihter", and as part of an élite. Being himself an artist, Julius looks down on ordinary human beings as inferiors. In his letter to Lucinde he confesses:

Ich mag sie gar nicht mehr sehn, diese unbeholfnen Klumpen von allem was verderbt und krank ist in der Menschheit; und wenn ich sie im allgemeinen denken will, erscheinen sie mir wie wilde Tiere an der Kette, die nicht einmal frei wüthen können.
(KA, p.62)

Julius' words radiate profound misanthropy. His social criticism is not specific, but general. He is not interested in social reform or revolution, and does not believe in progress and education. The expression "diese unbeholfnen Klumpen" is indicative of a lack of differentiation and of a deep contempt for others. When Julius pleads shortly after for an "allgemeine Brüderschaft aller Einzelnen", his words are completely implausible. He then continues:

Statt dessen sehen wir nur eine Unzahl von Rohheit, und als unbedeutende Ausnahme einige die durch Mißbildung verkehrt sind! Aber in der freien Luft kann doch das einzelne, was schön und gut ist, nicht so erdrückt werden durch die schlechte Masse und durch den Schein ihrer Allmacht. (KA, p. 63)

Julius has had traumatic experiences with a multitude of people. He is afraid of them and of the "Schein ihrer Allmacht." In order to escape society, he suggests a withdrawal to the countryside, which he idealises as an idyllic resort:

Auf dem Lande können die Menschen doch noch beisammen sein, ohne sich häßlich zu drängen. Da könnten, wenn alles wäre wie es sollte, schöne Wohnungen und liebevolle Hütten wie frische Gewächse und Blumen den grünen Boden schmücken und einen würdigen Garten der Gottheit bilden. (KA, p.62 f.)

Such a nostalgic image of the countryside occurs only in connection with the experience of loss of nature. Before the advance of technology and industrialisation, nature was seldom seen as being in contrast with cities.

In the "Allegorie von der Frechheit" the author portrays "public opinion" ("öffentliche Meinung"), which first seems to be omnipotent - this recalls "den Schein der Allmacht" of masses - but is then revealed as a harmless and cowardly little beast. The section begins with the description of a chance encounter between the authorial 'I' and this intimidating adversary, whose identity is only later revealed. This creature, which appears unexpectedly in a beautiful flower garden, is frightening in appearance and behaviour. Its nature seems ambiguous and its sudden appearance is inappropriate

to the scenery:

... plötzlich sprang ein häßliches Untier mitten aus den Blumen hervor. Es schien geschwollen von Gift, die durchsichtige Haut spielte in alle Farben und man sah die Eingeweide sich winden wie Gewürme. Es war groß genug, um Furcht einzuflößen; dabei öffnete es Krepsscheren nach allen Seiten rund um den ganzen Leib; bald hüpfte es wie ein Frosch, dann kroch es wieder mit ekelhafter Beweglichkeit auf einer unzähligen Menge kleiner Füße. Mit Entsetzen wandte ich mich weg: da es mich aber verfolgen wollte, faßte ich Mut, warf es mit einem kräftigen Stoß auf den Rücken, und sogleich schien es mir nichts als ein gemeiner Frosch. (KA, p.16)

It is hardly possible to visualize this creature: it cannot make up its mind whether it is a frog, a centipede or a huge sea lobster. It can both jump and creep. Like a scorpion it is swollen with poison, and like an insect it creeps hastily on countless little legs. It is clear that it has hostile intentions: the author is frightened by its size, its dangerous appearance and poisonous potential. He considers it as evil-natured and aggressive, and is right in his expectations: the beast attempts to pursue him, its victim; nevertheless he takes courage and defeats it - at one stroke. This solution contrasts most surprisingly with the picture that is initially given of the author's adversary; the seemingly dangerous 'public opinion' is after all banal and powerless.

At this stage, it seems necessary to make some remarks on the conception of the "Allegorie von der Frechheit". This section is outstanding in that it deals

exclusively with the relationship between the author, his work and his public. The previous quotation illustrates the author's attitude towards public opinion: he fears it, but is sure of defeating it. As a matter of fact, the reading public materializes mainly in the reaction of literary critics. Hence the enmity between the author and the creature is to be considered as an anticipation of a battle with potential critics. The remaining part of the section is basically a jocose representation of the situation of a novelist who is trying to make up his mind on the general character of his novel. He is confronted with a spectacle performed by various allegorical figures which represent the options and alternatives open to him.

It is interesting that the monster described in the "Allegorie von der Frechheit" attacks Julius as a person, not his literary products. Although it is not explicitly stated that the monster's adversary, Julius, is an author of literary works, this association is nevertheless suggested by the appearance of allegorical figures representing various types of novels. The appearance of Julius himself in an authorial function suggests that the author mirrors himself in his literary protagonist, and that he identifies himself with the hero's polemical attitude towards 'public opinion.' He derides potential critics of his novel in a literary mock-battle from which he emerges victorious.

VI. The Polemics Against the Principles of the Enlightenment

1. Prometheus and Hercules as the Embodiments of Two Principles

John Hibberd draws attention to the fact that the "Idylle über den Müßiggang" is to be seen in connection with other sections of Lucinde, particularly with the first section ("Julius an Lucinde"), which "jibes at various time-honoured ideas including the optimism of Leibniz and the Enlightenment."¹ Hibberd does not specify on this, but there can be no doubt that he refers to the ironical undertones of the following remark:

Wenn die Welt auch eben nicht die beste oder die nützlichste sein mag, so weiß ich doch, sie ist die schönste. (KA, p.7)

This is an ironic variation on Leibniz' theme of "die beste aller möglichen Welten."² The decisive attribute of the world ("die schönste") anticipates the sensualism of the following section, "Die dithyrambische Fantasie,

1 John Hibberd, "The Idylls in Friedrich Schlegel's Lucinde," DVjs. LI (1977), p. 236.

2 cf. Leibniz, Theodizee, 1. Teil, ch. 8.

über die schönste Situation", by which the author means the physical union of two lovers. Already in the first section the author pleads for sensualism and irrationalism when he repudiates structure and analysis and clearly favours a synthesis of all senses in his writing:

... zum Gliedern und Zergliedern der Begriffe war ich nicht sonderlich gestimmt. Aber gern und tief verlor ich mich in alle die Vermischungen und Verschlingungen von Freude und Schmerz, aus denen die Würze des Lebens und die Blüte der Empfindung hervorgeht, die geistige Wollust wie die sinnliche Seligkeit. (KA, p.7)

The two oxymora "geistige Wollust" and "sinnliche Seligkeit" illustrate the romantic concept of a synthesis of opposites through a rhetorical device, "Freude" and "Schmerz" are further contrasts which are harmonised in Julius' reflections where they appear together as "Vermischungen und Verschlingungen". The adherence to a synthesis of emotions and the conscious rejection of sober reason are indeed to be seen as the beginning of a controversy against the principles of the Enlightenment, a polemic which is then carried on through the various parts of the novel. Also indicative of this attitude is the antithetical character of Julius' reflections. A similar antithesis occurs in the figures Prometheus and Hercules who embody incompatible philosophies.

The following observations refer to the section

"Idylle über den Müßiggang", in which the figures Prometheus and Hercules are presented as antithetical prototypes of two fundamentally different views of the world. They are presented within a sketchy vision of the theatre of the world, the observer being shut off from what is taking place on the stage. As a consequence of this form of representation, that which is described appears to have a certain objective reality, although it is but a subjective projection of the writer's, who is attempting thus to support his philosophical views. The reader learns nothing of Prometheus' and Hercules' self-images; there is no description of their subjective feelings or how they personally relate to their environments. Both are conceived as static figures; obviously they embody abstractions and are not literary figures. Both stand in a positive-negative relationship to one another.

Schlegel's Prometheus is a figure with whom no one would care to identify himself. He is a slave to an inner driving force, he suffers from a kind of compulsion neurosis and cannot for one moment pause in his aimless, pointless busyness. Hercules, on the other hand, appears as the master of his fate, apparently he is intended as a representative of the author himself. Prometheus is a kind of Sisyphus figure for whom there is no hope of redemption. One of the 'Satanisken' describes him as the

"inventor of education and enlightenment"; thus, he is placed in a historical and philosophical context and the "Theatervision" is at the same time linked to the preceding critique of civilisation. Prometheus is thus not a mythological figure but rather the embodiment of a basic philosophical approach, that of the Enlightenment. Every negative comment passed on Prometheus can thus be understood as a polemic against the Enlightenment and against the social consequences of the Enlightenment.

Schlegel asserts that Olympus will forever remain unattainable for Prometheus, who clearly embodies typical forms of human behaviour. The reason given for this exclusion from the highest honours is that Prometheus, unlike the gods, does not understand the art of idleness; on the contrary, he is remarkably hectic in his activity. He does not, however, produce goods, but men. These "human products" form the audience, which consists of a formless mass of identical creatures, and this mass has no influence on the living conditions which are imposed upon it. These 'products' are condemned to passivity and slavery; their own horrible fate is presented to them on the stage. The supposed educator and enlightener of mankind - this is the basic tenor of all statements which describe Prometheus - in reality corrupts mankind, since he is the cause of mankind's

earthly unhappiness. It is rather the 'Satanischen' who appear as the true 'enlighteners', for it is they who interpret the action on stage for the benefit of the crowd:

Von ihm [Prometheus] habt ihr es, daß ihr nie ruhig sein könnt, und euch immer so treibt; daher kommt es, daß ihr, wenn ihr sonst gar nichts zu tun habt, auf eine alberne Weise sogar nach Charakter streben müßt, oder euch einer den anderen beobachten und ergründen wollt. Ein solches Beginnen ist niederträchtig. (KA, p. 29)

There is nothing creative about Prometheus' activity, which thus provides no ground for satisfaction. Although he makes human beings, his work resembles the process of industrial production. His restlessness has the effect of a mechanism whose motor cannot be stopped.

In the "Idylle über den Müßiggang", work and diligence are not evaluated according to any bourgeois ideology as components of material well-being and general progress, rather they are associated with slavery, weariness and boredom - characteristics which in Schlegel's view are not only typical of Prometheus, but also of mankind, which resembles him. All those who are possessed by an empty industriousness suffer from the same compulsions:

Prometheus aber, weil er die Menschen zur Arbeit verführt hat, so muß er nun auch arbeiten, er mag wollen oder nicht. Er wird noch Langeweile genug haben, und nie von seinen Fesseln frei werden. (KA, p.29)

Thus Prometheus - in common with the human beings he has created - suffers the fate of being subjected to a destructive and soul-destroying regularity. Work is a curse both for the 'scapegoat' Prometheus and for his creations:

An der rechten Seite des Vordergrundes war statt der Dekoration ein Prometheus abgebildet, der Menschen verfertigte. Er war an einer langen Kette gefesselt, und arbeitete mit der größten Hast und Anstrengung; auch standen einige ungeheure Gesellen daneben, die ihn unaufhörlich antrieben und geißelten. Leim und andre Materialien waren im Überfluß da ; das Feuer nahm er aus einer großen Kohlenpfanne. (KA, p.28)

One of the 'Satanischen' makes the following comment on this:

".. er [Prometheus] hat euch alle gemacht, und macht immer mehr eures gleichen." - In der Tat warfen auch die Gesellen jeden neuen Menschen, so wie er fertig war, unter die Zuschauer herab, wo man ihn sogleich gar nicht mehr unterscheiden konnte, so ähnlich waren sie alle. (KA, p.28)

Human beings are not individuals, but the botched contraptions of mass production; the fire is a mere remnant of the Greek myth.

Of Hercules relatively little is said in the "Theatervision", but since he represents the antithetical figure to Prometheus his characteristics may be deduced from this negation: everything which Prometheus does not embody is typical for Hercules. He represents passivity,

or rather, pleasurable idleness. He is not, strictly speaking, inactive, but rather free from compulsions of every kind. He uses his freedom above all for erotic pleasures:

Gegenüber [Prometheus] zeigte sich auch als stumme Figur der vergötterte Herkules wie er abgebildet wird mit der Hebe auf dem Schoß.
(KA, p. 28)

His manly acts of bravado earn him the admiration of the 'Satanischen'; the great respect in which they hold him is founded purely on his erotic ostentation:

[Er konnte] funfzig Mädchen in einer Nacht für das Heil der Menschheit beschäftigen ... und zwar heroische. (KA, p. 29)

This form of 'creative power' is presented - in contrast to the Promethean work obsession - as desirable, as worthy of imitation, as heroic as the vanquishing of monsters. The following passage calls to mind the author's easy victory over the monster 'public opinion' in the "Allegorie von der Frechheit":

Er [Herkules] hat auch gearbeitet und viel grim-mige Untiere erwürgt, aber das Ziel seiner Laufbahn war doch immer ein edler Müßiggang, und darum ist er auch in den Olymp gekommen.
(KA, p. 29)

'The end justifies the means' is the moral of these considerations. Thus, work is heroic and noble when it leads to idleness; when it is its own justification, it is debasing. Prometheus is portrayed as a representative

of modern man, a child of the rising industrial era suffering the consequences of the industrialisation which he himself has brought about and which he can no longer escape. Hercules, on the other hand, represents oriental equanimity, he enjoys a bohemian life style. Prometheus corresponds to the characteristics of the coming epoch, while Hercules belongs to an earlier or to an exotic world. This becomes particularly clear if one includes the first part of the "Idylle über den Müßiggang" in the antithetical comparison of the two figures. There, critical observations on the times are made which are so fundamental that they amount to a general "Kulturkritik." The hectic nature of the modern epoch is criticised, "das unbedingte Streben und Fortschreiten ohne Stillstand und Mittelpunkt"(KA,p.26), and "das leere unruhige Treiben"(KA,p.27) which is "eine nordische Unart". This compulsory activity achieves "nichts als Langeweile, fremde und eigene" - the same effect is achieved by Prometheus himself. The urge towards technical progress is made responsible for "Antipathie gegen die Welt, die jetzt so gemein ist"(ibid.). By "Antipathie" is meant worldweariness, a feeling of hatred towards the world, a lack of social ties. Schlegel interprets psychic instability and illness as symptoms of social progress; thus his criticism of society represents a 'social-psychological' approach. The cause

of this misery is not sought in individual behaviour but in the fateful condition of society. This approach is in accordance with Schlegel's view that binding rules of moral conduct do not exist.

The "Idylle über den Müßiggang" represents a polemic against the characteristics of the age. This polemic is directed particularly against utilitarian and economic thought, both components of the bourgeois work ethic, which is presented purely in its negative effects. The pessimistic nature of Schlegel's views on these cultural developments is revealed in a powerful apocalyptic vision:

... der Fleiß und der Nutzen sind die Todesengel mit dem feurigen Schwert, welche dem Menschen die Rückkehr ins Paradies verwehren. Nur mit Gelassenheit und Sanftmut, in der heiligen Stille der echten Passivität kann man sich an sein ganzes Ich erinnern, und die Welt und das Leben anschauen.¹
(KA, p. 27)

This contrasting of the principles 'activity' and 'passivity' corresponds to the antithetical contrast between

1 Compare this with a note of Schlegel's which reads: "Nur Weiber sind warm; man muß mit Bewußtsein müßig gehen. - Jeder hat ein Paradies; Thätigkeit heißt der Engel der uns daraus vertrieb. Müßiggang ist die hohe Schule der Selbsterkenntnis, - Unschuld ist Müßiggang - durch sie wird die Welt erhalten. - Alle Nützlichkeit und Thätigkeit ist höllisch und teuflisch." Quoted from H. Eichner (ed.), Friedrich Schlegel: Literary Notebooks, p.155, nr. 1524.

Prometheus and Hercules. Just as diligence and utility hinder mankind's return to Paradise, so Prometheus' entry into Olympus is hindered. According to this line of thought, Paradise is simply the absence of restlessness, the absence of the compulsion to work. In this context, it has no religious dimension, nor is it localised in a temporal 'hereafter'; rather it is understood as the ever-present possibility of self-liberation. In accordance with this view, only the practitioners of creative idleness who bring new artefacts into being can find redemption. The "heilige Stille der echten Passivität" is the element of poets and philosophers who form an élite cut off from the rest of society. Schlegel holds the view that creative power derives from surrendering oneself to genius, which perpetually brings forth new creations:

Wie geschieht alles Denken und Dichten, als daß man sich der Einwirkung irgendeines Genius ganz überläßt und hingibt? (KA,p.27)

The author praises idleness as the "Lebensluft der Unschuld und der Begeisterung"; he calls it (—) "einziges Fragment von Gottähnlichkeit, das uns noch aus dem Paradies blieb." Only in an atmosphere of idleness can fantasy be given free rein, can sleep and dreams exercise their magic powers. Sleep and the state preceding it, which Schlegel calls "ein heiliges Hinbrüten", are the

playgrounds of the unconscious and the surreal, a treasure chest for poets and philosophers. According to Schlegel's views, the gods are gods "weil sie mit Bewußtsein und Absicht nichts tun, weil sie das verstehen und Meister darin sind." Poets, wise and holy men, emulate the gods' passivity:

Wie wetteifern sie im Lobe der Einsamkeit, der Muße, und einer liberalen Sorglosigkeit und Untätigkeit! Und mit großem Recht: denn alles Gute und Schöne ist schon da und erhält sich durch seine eigene Kraft. (KA, p. 26)

If the Good and the Beautiful are already in existence and therefore do not have to be achieved through moral education, then, in these circumstances, the only reasonable reaction is indeed complete repose.

Um alles in Eins zu fassen: je göttlicher ein Mensch oder ein Werk des Menschen ist, je ähnlicher werden sie der Pflanze; diese ist unter allen Formen der Natur die sittlichste, und die schönste. Und so wäre ja das höchste vollendetste Leben nichts als ein reines Vegetieren. (KA, p. 27; emphasis in the original)

It would be hard to conceive of a philosophy more opposed to the bourgeois work ethic and to the fundamental tenets of the Enlightenment. The idea of a self-contained organic growth developing from within stands in sharp contrast to the philosophical approach of rationalism, which demands self-conscious activity, analysis and education.

According to Schlegel's view, idleness is the criterion according to which social distinctions are

made; it is this feature which distinguishes the élite from the masses:

Und unter allen Himmelsstrichen ist es das Recht des Müßiggangs was Vornehme und Gemeine unterscheidet, und das eigentliche Prinzip des Adels.
(KA,ibid.)

Thus, poets and philosophers form a caste apart, being free from the compulsions to which the rest of the social community is subject. This élite does not owe its position to privileges of birth, tradition or social standing, but rather to its artistic supremacy. The poet is seen as an initiate in higher spheres of learning, as a priest and a mediator between the ideal and the profane. The author conceives of himself as a member of this élite; through his subjective intention he raises himself above banality and utility:

Ich nahm mir vor, mich zufrieden im Genuß meines Daseins über alle doch endliche, also verächtliche Zwecke und Vorsätze zu erheben. (KA, p. 27)

This suggests that a subjective act of will suffices to free one from utilitarian thought and its effects on the psyche, and to devote oneself to idleness. This attitude could be called narcissistic, since the individual ego, which totally ignores the world around it, is conceived of as being in the centre. The self-conscious arrogance reflected in this attitude is an all-pervading element in Lucinde. The result of this digression into narcissistic self-reflection is a total

reservedness towards the world; reflections replace descriptions, observations and narratives. Psychological self-portraits - the finding of the self - form the writer's main subject:

Nur in der heiligen Stille der echten Passivität kann man sich an sein ganzes Ich erinnern ... (ibid.)

Finally, an interesting point which indicates that, in *Hercules*, Schlegel portrays a figure with whom he identifies himself: in the "Kritische Friedrich-Schlegel-Ausgabe" (vol.ii), it is noted that 'Herkules' was one of the names considered for the magazine Athenäum in which, as in Lucinde, the polemical tendencies are obvious¹. One may suppose that in the figure of Hercules the author's personal credo is manifested.

2. Who are the 'Satanisken'? An Attempted Interpretation

Unlike the public, the 'Satanisken' are original beings endowed with a strong and independent personality. The text describes them as follows:

¹ KA, vol.ii, Introduction, p.XLIII, footnote 4.

Vorn auf der Bühne liefen und sprachen eine Menge jugendlicher Gestalten, die sehr fröhlich waren, und nicht bloß zum Schein lebten. (KA, p.28)

Their main aim seems to be enjoyment at the expense of human society, which is made an object of derision and jest. At the end of the "Idylle über den Müßiggang", the whole theatrical performance is described as an "allegorische Komödie". The play is by no means comical to the audience, whose reaction is despair:

[sie] brachen ... in Tränen aus, und sprangen auf die Bühne, um ihren Vater der lebhaftesten Teilnahme zu versichern... (KA, p.29)

According to the text, the 'father' of the public is Prometheus, who initiates their misery. To outsiders who watch the scene the whole event may seem highly amusing. The 'Satanisken' are outsiders, they have nothing to do with the human spectators and do not share their weaknesses.

Die jüngsten [Satanisken] glichen Amorinen, die mehr erwachsenen den Bildern von Faunen: aber jeder hatte seine eigne Manier, eine auffallende Originalität des Gesichts, und alle hatten irgend eine Ähnlichkeit von dem Teufel der christlichen Maler oder Dichter ... (KA, p.28)

This seems to indicate an affinity of the 'Satanisken' with pagan Antiquity and hints at their inclination towards sensual pleasures. The public is by comparison merely receptive, but the Satanisken live "nicht bloß zum Schein". Their liveliness is nourished by their

contempt for the public. This contempt is proclaimed by one of the smallest of the 'Satanisken', who maintains that

Wer nicht verachtet, der kann auch nicht achten; beides kann man nur unendlich, und der gute Ton besteht darin, daß man mit den Menschen spielt. Ist also nicht eine gewisse ästhetische Bosheit ein wesentliches Stück der harmonischen Ausbildung? (KA, p.28)

It is likely that this statement is meant as a self-characterisation of the 'Satanisken', whose main feature is misanthropy. They use their evil natures to confront human beings with a mirror image reflecting their shortcomings. The quotation seems to indicate that the actual domain of the 'Satanisken' is the world of aesthetics. Can it be that they are the emanations of the author's sarcasm, of his controversial attitude towards the public? It is clear that the 'Satanisken' make their observations and judgements from a position of strength, similar to that of the author. They are unconcerned by the sufferings of Prometheus and his uniform human products. Böttcher¹ mistakenly identifies the 'Satanisken' with Prometheus' creatures, although the text makes it clear that they distinguish themselves from humans: the 'Satanisken' insult these human products and even throw

1 Kurt Böttcher, Erläuterungen zur deutschen Literatur, Romantik (Berlin(East), 1977), p.118.

them down from the stage.

The 'Satanisken' are free of any kind of duty, and they dedicate themselves exclusively to commenting arrogantly on the phenomena on the stage, to characterising and abusing the public. These comments sound like the revelations of the ancient oracles - they are made abruptly, with no reference to the context.

Nichts ist toller ... als wenn die Moralisten euch Vorwürfe über den Egoismus machen. Sie haben vollkommen Unrecht: denn welcher Gott kann dem Menschen ehrwürdig sein, der nicht sein eigener Gott ist? Ihr irrt freilich darin, daß ihr ein Ich zu haben glaubt; aber wenn ihr indessen euren Leib und Namen oder eure Sachen dafür haltet, so wird doch wenigstens ein Logis bereitet, wenn etwa ja noch ein Ich kommen sollte. (KA, p.28)

This sarcasm reveals the arrogance of someone who feels himself to be above criticism. The last sentence quoted shows a critical attitude towards social roles and standards, for the idea that position or possession can replace personality is repudiated. It would, however, be wrong to deduce from this statement that the 'Satanisken' are pleading for social egalitarianism. On the contrary, their remarks reveal a distinctly élitist consciousness which is based on their assumed superiority.

It is obvious that the 'Satanisken' are no adherents of the Enlightenment, which is so strongly criticised in the figure of Prometheus. Their speech is not meant to educate or illuminate the public: they do not want to help. The 'Satanisken' even contribute to human un-

happiness by throwing down from the stage the products of the madly working Prometheus, thus increasing the ignorant multitude. Their general attitude is marked by hostility towards the public, which is described as uniform, passive and unintelligent. In contrast, the 'Satanisken' are alert critics whose lucidity contrasts sharply with the intellectual passivity of the audience. It is their intellect which elevates the 'Satanisken' above the conditions suffered by the shapeless multitude. They are endowed with the capacity of foreseeing future developments, as is evident in their announcement that Prometheus' fate is hopeless. Apparently they hate labour and industry, but they admire the manly abilities of Hercules, whom they describe as "unser Freund." This recalls the multifarious praises of sensual pleasures that are made throughout Lucinde.

These characteristics indicate that the 'Satanisken' are to be seen in close relation with the author, whose views on society they share. Their behaviour and statements overlap with the author's views as expressed, for example, in the "Allegorie von der Frechheit", where he makes no secret of his contempt for society and current social conventions.

In the 'Athenäumsfragment' 379 Schlegel describes his concept of the Diabolic in a way that could help to elucidate the role of the 'Satanisken' in Lucinde.

The author reasons that Satan is bound to have positive aspects, for he is made the object of philosophical and poetical considerations:

... und wenn sein Charakter in der unbedingten Willkürlichkeit und Absichtlichkeit, und in der Liebhaberei am Vernichten, Verwirren und Verführen besteht, so findet man ihn unstreitig nicht selten in der schönsten Gesellschaft.

This quotation may recall a passage from the beginning of the novel where the author claims "mein unbezweifeltes Verwirrungsrecht" in respect of a presentation of his material. According to the view expressed in the 'Athenäumsfragment' above, Satan is the embodiment of intellectual independence and individuality, he is an active force that contributes to confusion. This image is consistent with the role of the 'Satanisken' in Lucinde. The continuation of the fragment shows that Schlegel trivialises the diabolic, a device which is paralleled in the diminutive form 'Satanisken' - little Satan. He does not take the image of a diabolic force seriously, for him it is merely the emanation of playful **sarcasm** and irony:

Aber sollte man sich bisher nicht in den Dimensionen vergriffen haben? Ein großer Satan hat immer etwas Ungeschlachtetes, und Vierschrötiges, er paßt höchstens nur für die Prätensionen auf Ruchlosigkeit solcher Karikaturen, die nichts können und mögen, als Verstand affektieren.

This means that the Christian image of the devil presents him as a figure of intellectual impotence, whereas Schlegel conceives the 'Satanisken' as a playful and harmless version of the devil. In Lucinde they are compared with 'Amorinen'. The same comparison is made in the relevant 'Athenäumsfragment'. The fragment continues:

Warum fehlen die Satanisken in der christlichen Mythologie? Es gibt vielleicht kein angemessneres Wort und Bild für gewisse Bosheiten 'en miniature', deren Schein die Unschuld liebt; und für jene reizend groteske Farbenmusik des erhabensten und zartesten Mutwillens, welche die Oberfläche der Größe so gern zu umspielen pflegt. Die alten Amorinen sind nur eine andere Race dieser Satanisken.

The 'Athenäumsfragment' 379 reads like a plea for playful malice in art. Schlegel does not consider the diabolic in its moral implications; for him, the point at issue is aesthetics. This is further underlined by the choice of words: "jene reizend groteske Farbenmusik." Towards the end, the fragment tends to dissolve into vague expressions. Clear statements are abandoned in favour of fanciful sounds and images. It is not clear what the author means by this relative clause "... welche die Oberfläche der Größe so gern zu umspielen pflegt" (which surface? whose greatness?). However, all the elements discussed so far seem to indicate that the 'Satanisken' are an emanation of the author's fantasy and an attempt to enliven the banal.

VII. S u m m a r y

The present thesis is introduced with a brief sketch of the biographical background to Lucinde and with a description of Schlegel's rehabilitation through modern scholars. It has been shown that many critics have confounded literary and moral criticism, and that Schlegel's novel has often been read as a key novel to the author's life. To counteract this, it is argued that fiction must be separated from reality, for Lucinde is not a literary portrait of the individual Dorothea Schlegel. Lucinde is shown as a typical example of her sex, she embodies Julius' ideal of femininity.

In spite of assertions to the contrary made by Schlegel's contemporaries and by recent literary critics, it is maintained that Lucinde is deliberately "polemisch". One reason for the emotional outburst at the novel's publication is seen in the author's own involvement in the novel, where he figures as a critic and commentator. The supreme authority for the author is not the reasonable mind, but emotion. This is made evident in various examples. Thus he justifies his cult of sensuality with his own sensitivity: "Fühlt man es, so muß man es sagen wollen und was man sagen will, darf man auch schreiben können" (KA, p.13). The author provokes his reading public without attacking any particular institution directly. By generally denouncing the ruling conventions as falsehoods and prejudices he contrasts them with the ecstatic sensual world that Julius and Lucinde share together.

The second chapter examines the morality of Lucinde in the light of the recent academic discussion. Kluckhohn's thesis that the novel expresses the idea of harmony between love, friendship and marriage, is rejected. This view, which is shared by some modern scholars, is repudiated on the ground that the novel completely lacks factual description and a portrayal of Lucinde's character. The reader learns very little about Lucinde as a person, and what he learns concerns Lucinde in her role as a lover, not as a wife or friend. It seems that Julius' view of women is more conventional than one is led to believe by Kluckhohn and his followers, with the exception of Schlegel's concern to rehabilitate the right of women to eroticism. Contrary to Kluckhohn's picture of Lucinde, which devotes much attention to the new attitude towards love allegedly proclaimed in the novel, this study maintains that Julius's veneration of Lucinde appears to be based rather on her sexual attraction than on her individual charm. Furthermore, it is made evident that Kluckhohn's statements are refuted by the fact that Lucinde is not the description of a love story which considers the emotions of both partners. It is the one-sided introspection of the hero himself who records his emotional and mental state. Neither is the novel a record of 'marriage' in the customary sense; the lovers' relationship is rather a pre-conjugal or extra-conjugal affair. This impression is not only created by the absence of institutional sanctions for the couple's love, but is also the result of the complete

absence of 'genre' painting and real substance in Lucinde. With examples from the Athenäum and the novel it is shown that, in contrast to the moralistic tradition of previous ages, Schlegel is opposed to the idea of a generally binding moral concept. He also rejects didactic attempts to impose such concepts on others, and considers these attempts both futile and harmful to individuality.

The third chapter deals more thoroughly with the representation of women in Lucinde. In connection with Schlegel's criticism of conventional marriage, the views of Korff, Hohoff and Klin are rejected because they are based on a misunderstanding of Schlegel's concept of marriage. Although the novel presents Julius' ideas on the nature of marriage, there is no illustration of how his 'marriage' with Lucinde actually functions, and thus his remarks on the subject only present an idealised picture, far removed from reality.

In his attempt to rehabilitate female eroticism, Schlegel's "Weiblichkeitslehre" is basically a violent reaction against established ideas. By describing Lucinde as the exemplary representative of the entire female sex, the author suggests that the other female figures of the novel diverge from this ideal. In his description of the female nature Schlegel follows in part traditional patterns, and in part he breaks away from convention in a very abrupt manner. Some evidence is given that Schlegel recognised that women are forced into a particular role by men, and

his linking of innocence with ignorance, both demanded by men and thrust on women, is a hint of more concrete social criticism than the general aversion to society expressed elsewhere. Nevertheless Schlegel also reiterates literary commonplaces on women. For example, he takes up the idea of a "female mystery", comparing woman with the vegetable kingdom and describing her in floral metaphors. Some passages of the novel thus reveal a very 'male' point of view which sees a woman as being 'attractive' only for a short period of her life. The author implies that a woman on her own is but a fragment of a being, and that her true self is only complete if she is united with a man. The view that the male is determined to play the active part in a relationship, and that it is his task to guide the female, is also thoroughly conventional.

The study on Schlegel's view of woman is followed by an analysis of religious imagery in Lucinde. It is shown that the sacred and the erotic spheres undergo a strange fusion in the author's conception of love, and that Julius and Lucinde are endowed with features of Christ and the Madonna. In connection with this, it is maintained that the author's religious imagery is part of a cult of subjectivity which is dealt with in detail in the subsequent chapter (The Cult of Self).

In general, Schlegel accords more significance to the world of his imagination than to the physical, objective world. This attitude culminates in a representation of

fantasy as being omnipotent. He ascribes to fantasy a power which, in traditional eras and forms of society, could be attributed only to God. Here, fantasy is a secular power with divine attributes, and the author's worship an act of pseudoreligious significance. Julius' cult of illness and the attraction of psychological self-revelation are topics which this study links with the problems of the outsider who strives at "self-justification" and "self-realization" (Colin Wilson). It is shown that masochism is an essential feature of Julius' cult of illness which drives him to pervert traditional norms: the healthy appear to him as blind "sleepwalkers", while to him, who is ill and fantasising, true life is revealed. The destructiveness of death and illness is beautified by Julius so that it appears as a kind of freedom.

The section dealing with Narcissus and mirror motifs in Lucinde provides further illustration of Julius' exaggerated preoccupation with self. As the material of the novel is constantly reflected by the author's consciousness, we are dealing here with a form of communication which presents a mirror image of the speaking consciousness of the author. The function of the mirror metaphor is to express a medium of self-recognition. As it is possible to interpret this metaphor as applying to the novel too, it is suggested that Schlegel understands the art of writing as a process of becoming conscious. Thus the Narcissistic

mentality reveals a consciousness reflecting endlessly upon itself which cannot and will not project itself any longer upon the world.

The last chapter of this study illustrates the author's polemic against certain principles of the Enlightenment. This polemic is directed particularly against utilitarian and economic thought, both components of the bourgeois work ethic, which is presented purely in its negative aspects. The hectic nature of the modern epoch is criticised and the urge towards technical progress is seen as being responsible for worldweariness and for the unhealthiness of society. Thus Schlegel interprets psychic instability and illness as symptoms of technical progress. According to the general creed proclaimed in Lucinde, only the practitioners of creative idleness who bring new artefacts into being can find redemption from this hectic activity. This redemption has no religious dimension, nor is it localised in a temporal 'hereafter'; rather it is understood as the ever-present possibility of self-liberation. Only in an atmosphere of idleness can fantasy be given free rein, can sleep and dreams exercise their magic powers. It would be hard to conceive of a philosophy more opposed to the fundamental tenets of the Enlightenment. The idea of a self-contained organic growth developing from within stands in sharp contrast to the philosophical approach of rationalism, which demands self-conscious activity, analysis and education.

Finally, this thesis attempts to elucidate the role of the 'Satanisken' who occur in a vision of a theatrical scene described in the "Idylle über den Müßiggang". The 'Satanisken' are outsiders who watch the scene from a higher standpoint, they have nothing to do with the human spectators and do not share their weaknesses. They have a strong affinity with pagan Antiquity, and their marked inclination towards sensual pleasures is made explicit. Their liveliness is nourished by a profound contempt for the public; this indicates that misanthropy is one of their main characteristics. The 'Satanisken' use their evil natures to confront human beings with a mirror image reflecting the latter's shortcomings. Their actual domain is the world of aesthetics. They are alert critics whose lucidity contrasts sharply with the intellectual passivity of the audience. Furthermore, they are free of any kind of duty, and they dedicate themselves exclusively to commenting arrogantly on the phenomena on the stage, to characterising and abusing the public. It is suggested that the 'Satanisken' are emanations of the author's sarcasm and of his controversial attitude to his social environment.

B i b l i o g r a p h y

A. Primary Literature

1. Works by Friedrich Schlegel

Lucinde. Ein Roman von Friedrich Schlegel, Erster Teil
(Berlin, bei Heinrich Fröhlich, 1799). In: KA, vol.
v.: Dichtungen, hg. und eingel. von H. Eichner
(Munich-Paderborn-Vienna, 1962), pp. 1 - 82.

Rede über die Mythologie. In: KA, vol. ii: Charakteristiken
und Kritiken I (1796 - 1801), hg. von H. Eichner
(Munich-Paderborn-Vienna, 1967), pp. 311 - 322.

Athenäumsfragmente. In: KA, vol. ii op. cit., pp.165 - 255.

Ideen. Fragmente. In: KA, vol. ii, op. cit., pp. 256 - 272.

Über die Philosophie. An Dorothea. 1799. In: KA, vol. viii:
Studien zur Philosophie und Theologie, eingel. und
hg. von Ernst Behler und Ursula Struc-Oppenber
(Munich-Paderborn-Vienna-Zürich, 1975), pp. 41 - 62.

KA, vol. xviii: Friedrich Schlegel: Philosophische Lehr-
jahre 1796 - 1806 nebst philosophischen Manuskripten
aus den Jahren 1796 - 1828. Erster Teil. Mit Ein-
leitung und Kommentar hg. von Ernst Behler (Munich-
Paderborn-Vienna, 1963).

Friedrich Schlegel: Literary Notebooks (1797 - 1801), ed.
Hans Eichner (London, 1957).

2. Letters

- H. Finke (ed.), Briefe an Friedrich Schlegel (Cologne, 1917).
- , (ed.), Der Briefwechsel Friedrich und Dorothea Schlegels (1818-1820) (Munich, 1923).
- Jonas-Dilthey, Aus Schleiermachers Leben. In Briefen, hg. von L. Jonas und W. Dilthey, 3 vols (Berlin, 1858-63).
- J. Körner (ed.), August Wilhelm und Friedrich Schlegel im Briefwechsel mit Goethe und Schiller, hg. von J. Körner und W. Wieneke (Leipzig, n.d.).
- , (ed.), Briefe von und an Friedrich und Dorothea Schlegel, gesammelt und eingel. von J. Körner (Berlin, 1926).
- , (ed.), Krisenjahre der Frühromantik. Briefe aus dem Schlegelkreis, hg. und kommentiert von J. Körner, 3 vols, (vols i and ii: Brunn-Vienna-Leipzig, 1936; vol. iii: Bern, 1953).
- H. Lüdeke (ed.), Ludwig Tieck und die Brüder Schlegel, hg. von H. Lüdeke (Frankfurt am Main, 1930). Auf der Grundlage dieser Edition neu hg. und kommentiert von E. Lohner (Munich, 1972).
- H. Meisner and E. Schmidt (ed.), Briefe von Dorothea Schlegel an Friedrich Schleiermacher (Berlin, 1913).
- M. Preitz (ed.), Der Briefwechsel zwischen Friedrich Schlegel und Novalis (Darmstadt, 1956).

- J.M. Raich (ed.), Dorothea von Schlegel und deren Söhne Johannes und Philipp Veit Briefwechsel, 2 vols, (Mainz, 1881).
- M. Rottmanner (ed.), Friedrich Schlegels Briefe an Frau Christine von Stransky, 2 vols (Vienna 1907 and 1911).
- E. Schmidt (ed.), Caroline. Briefe aus der Frühromantik, nach G. Waitz vermehrt hg. von E. Schmidt (Leipzig, 1913).
- R. Unger (ed.), Briefe von Dorothea und Friedrich Schlegel an die Familie Paulus (Berlin, 1913).
- G. Waitz (ed.), Caroline und ihre Freunde. Mitteilungen aus Briefen (Leipzig, 1882).
- O. Walzel (ed.), Friedrich Schlegels Briefe an seinen Bruder August Wilhelm (Berlin, 1890).
- See also KA, 3. Abteilung: Briefe von und an Friedrich und Dorothea Schlegel: vol. xxiii, Bis zur Begründung der romantischen Schule (1788-1797), vol. xxiv, Die Periode des Athenäums (1797-1799), vol. xxv, Höhepunkt und Zerfall der romantischen Schule (1799-1802), continued up to vol. xxxii, Friedrich und Dorothea Schlegels letzte Lebensjahre (1827-1838).

B. Secondary Literature

- Abraham, Albert A., The Bible and Romanticism. The Old Testament in German and French Romantic Poetry (The Hague-Paris, 1969).
- Abrams, M.H., The Mirror and the Lamp. Romantic Theory and the Critical Tradition (New York-Oxford, 1953).
- Angelloz, J.F., "Pour une meilleure connaissance des frères Schlegel", EG 24 (1969), 1, pp. 96-102.
- Anstett, Jean Jacques, "Mystisches und Okkultes in Friedrich Schlegels spätem Denken und Glauben", ZfdPh 88, Sonderheft (1969), pp. 132-150.
- , "Lucinde: Eine Reflexion. Essai d'Interprétation", EG 3 (1948), pp. 241-250.
- Anton, Herbert, "Romantische Deutung griechischer Mythologie", in Die deutsche Romantik. Poetik, Formen und Motive, ed. Hans Steffen (Göttingen, 1976), pp. 277-288.
- Ayrault, Roger, "Une réédition attendue", EG 31 (1976), pp.330-332.
- , La g n se du romantisme allemand, 4 vols (Paris,1976).
- Bauke, Joseph P., "Christian Gottfried K rner und Friedrich Schlegel. Ein unbekannter Kommentar K rners zu Schlegels Fr hschriften", Jb DSG 7 (1963), pp.15-43.
- Bausch, Walter, "Theorie des epischen Erz hlens in der deutschen Fr hromantik", in Bonner Arbeiten zur deutschen Literatur, Bd. 8, hg. von Benno von Wiese (Bonn,1964).
- Baxa, Jakob, Gesellschaft und Staat im Spiegel deutscher Romantik. Die staats- und gesellschaftswissenschaftlichen Schriften deutscher Romantiker, ausgew hlt, mit erkl render Einleitung und Anmerkungen versehen und hg. von Jakob Baxa (Jena,1924). (pp.19-146 refer to F. Schlegel.)
- Becker-Cantarino, Baerbel, "Schlegels Lucinde. Zum Frauenbild der Fr hromantik", Coll. Germ. 10 (1976/77), pp.128-139.
- Beckers, Gustav, "Die Apotheose sch pferischen M iggangs in Friedrich Schlegels Lucinde in ihrer Beziehung zu Georg B chners Leonce und Lena und Kierkegaard", in Gustav Beckers, Versuche zur dichterischen Schaffensweise deutscher Romantiker (Aarhus,1961), pp.18-28.

- Behler, Ernst, Friedrich Schlegel in Selbstzeugnissen und Bilddokumenten (Hamburg, 1966).
- , "Einleitung" to Friedrich Schlegel: Schriften und Fragmente (Stuttgart, 1956).
- , "Neue Ergebnisse der Friedrich Schlegel-Forschung", GRM 39, N.F. 8 (1958), pp. 350-365.
- , "Friedrich Schlegels Theorie der Universalpoesie", Jb DSG 1 (1957), pp. 211-252.
- , "Das Indienbild der deutschen Romantik", GRM 49 (1968), pp. 21-37.
- , "Der Stand der Schlegel-Forschung", Jb DSG 1 (1957), pp. 253-289.
- , "Die Theorie der romantischen Ironie im Lichte der handschriftlichen Fragmente Friedrich Schlegels," ZfdPh 88, Sonderheft (1969), pp. 90-144.
- , "Der Wendepunkt Friedrich Schlegels. Ein Bericht über unveröffentlichte Schriften Friedrich Schlegels in Köln und Trier," Phil.Jb.Görres Ges. 64 (1956), pp. 245-271.
- , "Zwei Miszellen zu Friedrich Schlegels Werken", ZfdPh 99 (1980), pp. 187-198.
- Belgardt, Raimund, Romantische Poesie. Begriff und Bedeutung bei Friedrich Schlegel (The Hague etc., 1969).
- Benz, Ernst, Adam oder der Mythos vom Urmenschen (Munich, 1965).
- Benz, Richard, Die deutsche Romantik. Geschichte einer geistigen Bewegung, 4th edition (Leipzig, 1940).
- Böckmann, Paul, "Die romantische Poesie Brentanos und ihre Grundlagen bei Friedrich Schlegel und Tieck. Ein Beitrag zur Entwicklung der Formensprache der deutschen Romantik," JFDH (Frankfurt am Main, 1934/35), hg. v. Ernst Beutler, pp. 56-176.
- Böttcher, Kurt, Erläuterungen zur deutschen Literatur. Romantik (Berlin (East), 1977). (pp. 93-122 refer to Friedrich Schlegel.)
- Bollnow, Otto F., Die Pädagogik der deutschen Romantik von Arndt bis Fröbel (Stuttgart-Berlin-Cologne-Mainz, 1967).

- Borcherdt, Hans H., Der Roman der Goethezeit (Urach-Stuttgart, 1949), pp. 421-435.
- Bräutigam, Bernd, "Eine schöne Republik. Friedrich Schlegels Republikanismus im Spiegel des Studium-Aufsatzes", Euph. 70 (1976) 4, pp. 315-339.
- Brinkmann, Richard, "Romantische Dichtungstheorie in Friedrich Schlegels Frühschriften und Schillers Begriffe des Naiven und Sentimentalischen. Vorzeichen einer Emanzipation des Historischen", DVjs. 32 (1958), pp. 344-371.
- Bühler, Hermann, Studien zum Menschenbild im Roman der Frühromantik (Diss., Bern, 1969).
- Busch, Norbert A., The Chief Metamorphoses of Friedrich Schlegel's Concept of Mythology (Ph.D., Washington, 1965).
- Curtius, E.R., "Friedrich Schlegel und Frankreich", in E.R.Curtius, Kritische Essays zur europäischen Literatur (Bern, 1950).
- Dahnke, Hans-Dietrich, "Zeitverständnis und Literaturtheorie: Goethes Stellung zu den theoretischen Bemühungen Schillers und Friedrich Schlegels um eine Poesie der Moderne," GJb. 95 (1978), pp.65-84 and pp.271-273.
- Deibel, Franz, Dorothea Schlegel als Schriftstellerin (Berlin, 1905).
- Deubel, Volker, "Die Friedrich Schlegel-Forschung (1945-1972)," DVjs. 47, Sonderheft (1973), pp. 48-181.
- Dieckmann, Liselotte, "Friedrich Schlegel and Romantic Concepts of the Symbol," GR 34 (1959), pp.276-286.
- Dischner, Gisela, Friedrich Schlegels 'Lucinde' und Materialien zu einer Theorie des Müßiggangs (Hildesheim, 1980).
- Drewitz, Ingeborg, Berliner Salons. Gesellschaft und Literatur zwischen Aufklärung und Industriezeitalter (Berlin, 1965).
- Dyk, Joachim, "Bildungsgeschichte als Universalgeschichte. Die kritische Friedrich Schlegel-Ausgabe," ZfdPh, Sonderheft (1969), pp. 162-170.

- Eichner, Hans, Friedrich Schlegel (New York, 1970).
- , "Friedrich Schlegels Stellung in der Geschichte der Literaturwissenschaft," in KA, vol.vi,pp.XXXI-XLVII.
- , "Friedrich Schlegels Theorie der Literaturkritik," ZfdPh 88, Sonderheft, pp. 2-19.
- , "Friedrich Schlegel's Theory of Romantic Poetry", PMLA 71 (1956), pp. 1018-1041.
- , "Friedrich Schlegels Werdegang als Literaturhistoriker", KA, vol.vi, pp.XIII-XX.
- , "Friedrich Schlegel und wir," DR 84 (1958), pp.646-656.
- Enders, Karl, Friedrich Schlegel. Die Quellen seines Wesens und Werdens (Leipzig,1913).
- Fahrenhorst, Bernhard, Reflexion und Leben bei Friedrich Schlegel (Diss., Göttingen,1923).
- Feuchtersleben, Ernst Frhr.v., "Friedrich von Schlegels Biographie," in Friedrich von Schlegels sämtliche Werke, Vol.xv (Vienna,1846), pp.265-288.
- Finke, F., Die Brüder Schlegel als Literaturhistoriker (Diss., Kiel,1961).
- Finke, Heinrich, Über Friedrich und Dorothea Schlegel (Köln,1918).
- Flavell, Kay M., "Women and Individualism. A Re-examination of Schlegel's Lucinde and Gutzkow's Wally die Zweiflerin", MLR 70 (1975), 3, pp.550-566.
- Frank, Rudolf, "Introduction" to 'Lucinde' von Friedrich Schlegel. Vertraute Briefe über 'Lucinde' von Friedrich Schleiermacher, eingel. von Rudolf Frank (Leipzig,1907).
- Frenzel, Elisabeth, Motive der Weltliteratur. Ein Lexikon dichtungsgeschichtlicher Längsschnitte (Stuttgart, 1976).
- Fries, Ursula, Buhlerin und Zauberin. Eine Untersuchung zur deutschen Literatur des 18. Jahrhunderts (Munich, 1970).

- Fürst, Julius (ed.), Henriette Herz. Ihr Leben und ihre Erinnerungen (Berlin, 1850).
- Gérard, René, L'Orient et la pensée romantique allemande (Paris, 1963). (pp. 84-128 refer to Fr. Schlegel.)
- Grønbech, Vilhelm, "Schlegel and Novalis," in Vilhelm Grønbech, Religious Currents in the 19th Century, translated from the Danish by P.M. Mitchell and W.D. Paden (Carbondale, 1973), pp. 77-92.
- Groben, M., Friedrich Schlegels Entwicklung als Literaturhistoriker und Kritiker. Ein Beitrag zu einer künftigen Biographie (Diss., Cologne, 1934).
- Görres, Josef; Habel, Reinhard, Zur Bedeutung des Androgyns in der Romantik (Wiesbaden, 1960).
- Hacks, Peter, Die Maßgaben der Kunst. Gesammelte Aufsätze (Düsseldorf, 1977), pp. 285-299.
- Hanstein, L.A.v., Die Frauen in der Geschichte des deutschen Geisteslebens des 18. und 19. Jahrhunderts (Leipzig, 1899).
- Harris, R.W., Romanticism and the Social Order 1780-1830 (London, 1969).
- Haym, Rudolf, Die Romantische Schule. Ein Beitrag zur Geschichte des deutschen Geistes (Berlin, 1914; first edition 1870).
- Heine, Heinrich, Die Romantische Schule, in Heinrich Heines sämtliche Werke, Hrsg. von Ernst Elster, kritisch durchges. u. erl. Ausgabe, 7 vols (Leipzig-Vienna, 1896), vol. v, pp. 205-364.
- Heiner, Hans-Joachim, Das Ganzheitsdenken Friedrich Schlegels. Wissenssoziologische Deutung einer Denkform (Stuttgart, 1971).
- Heinrich, Gerda, Geschichtsphilosophische Positionen der deutschen Frühromantik (Diss., Berlin (East), 1973).
- , "Zur Fichte-Rezeption der deutschen Frühromantik - Friedrich Schlegels Begriff der romantischen Ironie," in Arbeiten zur deutschen Philologie 12 (1978), pp. 57-69.

- Henel, H., "Friedrich Schlegel und die Grundlagen der modernen literarischen Kritik," GR 20 (1945), pp.81-93.
- Hibberd, John, "The Idylls in Friedrich Schlegel's Lucinde", DVjs. 51 (1977), pp. 222-246.
- Hillmann, Heinz, Die Bildlichkeit der deutschen Romantik (Frankfurt am Main, 1971).
- , "Schläft ein Lied in allen Dingen? Zur Bildlichkeit der deutschen Romantik", ZfdPh 88, Sonderheft (1969), pp. 132-161.
- Hinrichs, Heribert, Verwendung und Bedeutung des Begriffs 'Ironie' bei Friedrich Schlegel (Ph.D., University of Utah, 1980).
- Hoehle, Thomas, "Friedrich Schlegels Auseinandersetzung mit Lessing. Zum Problem des Verhältnisses zwischen Romantik und Aufklärung," WB 23 (1977), 2, pp.121-135.
- Hoffmeister, Gerhart, Deutsche und europäische Romantik (Stuttgart, 1978).
- Hoffmeister, Gerhart, "Engel, Teufel oder Opfer? Zur Auffassung der Frau in der sentimentalischen Erziehung zwischen Renaissance und Aufklärung," Monatsh. 69 (1977), pp.150-158.
- Hohoff, Kurt, "Lucinde und die Theorie der Liebe," in Kurt Hohoff, Schnittpunkte (Stuttgart, 1963), pp. 123-132.
- Huber, L.F., (Review of Lucinde in:) Jenaer Allgemeine Literaturzeitung, Jena, 7.5.1800, column 197-300.
- Hudgins, Esther, "Das Geheimnis der Lucinde-Struktur und Goethes Die Metamorphose der Pflanzen", GQ 49 (1976), pp. 295-311.
- , Nicht-epische Strukturen des romantischen Romans (The Hague-Paris, 1975).
- Huyssen, Andreas, "Das leidende Weib in der dramatischen Literatur von Empfindsamkeit und Sturm und Drang," Monatsh. 69 (1977), pp.159-173.
- Immerwahr, Raymond, "Die symbolische Form des 'Briefes über den Roman'", ZfdPh 88, Sonderheft (1969), pp. 41-60.

- (Jenisch, Daniel), Diogenes Laterne (Leipzig, 1799, bei Wilhelm Rein).
- Jonak, Walter, Friedrich Schlegels Gedichte 1800-1810 (Diss., Vienna, 1931).
- Kastinger-Riley, Helene M., "Notizen über einiges Unveröffentlichtes aus den Beziehungen der Brüder Schlegel zur zeitgenössischen Romantik," Literaturwissenschaftliches Jahrbuch 18 (1977), pp. 133-145.
- Klein, Ursula, "Der Beitrag Friedrich Schlegels zur Entwicklung der frühromantischen Kunstanschauung," WB 20 (1974), 7, pp. 80-101.
- Klin, Eugeniusz, "Friedrich Schlegel an Friedrich Maier. Zwei unbekannte Briefe," DVjs. 38 (1964), 4, pp. 561-564.
- , "Das Problem der Emanzipation in F. Schlegels Lucinde," WB 9 (1963), pp. 76-99.
- , Die hermeneutische und kritische Leistung Friedrich Schlegels in den romantischen Krisenjahren (Wroclaw, 1971).
- , Die Frühromantische Literaturtheorie Fr. Schlegels (Wroclaw, 1964).
- Kluckhohn, Paul, Die Auffassung der Liebe in der Literatur des 18. Jahrhunderts und in der deutschen Romantik, (Halle, 1922).
- , Die deutsche Romantik (Leipzig, 1924).
- , Ideengut der deutschen Romantik (Tübingen, 1953).
- , "Französische Einflüsse in Friedrich Schlegels Lucinde," Euph. 20 (1913), pp. 87-92.
- Körner, Josef, "Neues vom Dichter der Lucinde," Pr.Jb. 183/84 (1921), pp. 309-330; pp. 37-56.
- , Romantiker und Klassiker. Die Brüder Schlegel in ihren Beziehungen zu Schiller und Goethe (Berlin, 1924).
- , "Die Urform der Lucinde," Das literarische Echo 16 (1913/14), pp. 950-54.

- Korff, Hermann A., Der Geist der Goethezeit. Versuch einer ideellen Entwicklung der klassisch-romantischen Literaturgeschichte, 4 vols, vol. iii, Frühromantik (Leipzig, 1940).
- Krueger, Christo, Georg Fosters und Friedrich Schlegels Beurteilung der Französischen Revolution als Ausdruck des Problems einer Einheit von Theorie und Praxis (Diss. Berlin 1970, printed Göttingen, 1974).
- Kunisch, Hermann, "Friedrich Schlegel und Goethe," in Hermann Kunisch, Kleine Schriften (Berlin-Munich, 1968), pp. 189-204.
- Lacone-Labarthe, Philippe, "L'Imprésentable," Poétique 6 (1975), 21, pp. 53-95.
- Leneaux, Grant F., "The Aesthetics of Imperfection: Friedrich Schlegel's Romantic Subversion of Comedy," OL 35 (1980), pp. 148-162.
- Lewalter, Ernst, Friedrich Schlegel und sein romantischer Witz (Diss., Munich, 1917).
- Leyen, Friedrich von der, "Introduction" to Friedrich Schlegel. Fragmente, ausgewählt und hg. von F.v.d. Leyen (Jena-Leipzig, 1904).
- Lion, Ferdinand, Romantik als deutsches Schicksal, first published 1947, 2nd edition (Stuttgart, 1963).
- Littlejohns, Richard, "The 'Bekanntnisse eines Ungeschickten': a Re-examination of Emancipatory Ideas in Friedrich Schlegel's Lucinde", MLR 72 (1977), 3, pp.605-614.
- Maier, Erich Josef, Die Friedrich Schlegel-Forschung. Geschichte und Kritik (Diss., Munich, 1953).
- Mann, Otto, Der junge Friedrich Schlegel. Eine Analyse von Existenz und Werk (Berlin, 1965).
- , "Friedrich Schlegel als Begründer der Philosophie der Tragödie und des Tragischen," in Deutsche Weltliteratur. Von Goethe bis Ingeborg Bachmann. Festgabe für J.Alan Pfeffer, hg. von Klaus W. Jonas (Tübingen, 1972), pp.45-72.
- Marcuse, Ludwig, "Jena 1799. Hundertfünfzig Jahre deutsche Entrüstung," in L.Marcuse, Obszön. Geschichte einer Entrüstung (Munich, 1962), pp. 63-115.

- , "Reaktionäre und progressive Romantik," in Begriffsbestimmung der Romantik, hg. von Helmut Prang (Darmstadt, 1968).
- Mattenklott, Gerd, "Der Sehnsucht eine Form. Zum Ursprung des modernen Romans bei Fr. Schlegel, erläutert an der Lucinde", in Zur Modernität der Romantik. Literaturwissenschaft und Sozialwissenschaft, ed. D. Bänsch (1977), pp.143-166.
- Mennemeier, Franz Norbert, "Fragment und Ironie beim jungen Friedrich Schlegel. Versuch der Konstruktion einer nicht geschriebenen Theorie," Poetica. Zeitschrift für Sprach- und Literaturwissenschaft II, 3, (1968), pp. 348-370.
- , "Klassizität und Progressivität. Zu einigen Aspekten der Poetik des jungen Friedrich Schlegel," in Deutsche Literatur zur Zeit der Klassik, hg. von Karl Otto Conrady (Stuttgart, 1977), pp. 283-295.
- , "Unendliches Fortschreiten und absolutes Gesetz. Das Schöne und das Häßliche in der Kunstauffassung des jungen Friedrich Schlegel," WW 17 (1967), 6, pp. 393-409.
- Menze, Klemens, Der Bildungsbegriff des jungen Schlegel (Ratingen, 1964).
- Meyer-Benfey, H., "Friedrich Schlegels Lucinde", in H. Meyer-Benfey, Welt der Dichtung (Hamburg, 1962), pp. 106-119.
- Midell, E.: "Liebe, Revolution und Romantik." - "Nachwort" to the Reclam edition of Lucinde (Leipzig, 1970), pp. 253-274.
- Mielke, Andreas, "Überlegungen zu des 'Teufels Taschenbuch' von Bonaventura und Schlegels Begriff der 'Diabolischen Dichtkunst'", Aurora. Jahrbuch der Eichdorff-Gesellschaft, 39, hg. von Wolfgang Frühwald etc. (Würzburg, 1979), pp. 197-205.
- Müller, Joachim, "Das Goethebild in Friedrich Schlegels Literaturtheorie," in Joachim Müller, Neue Goethestudien (Halle, 1969), pp. 263-279.
- Niedrig, Kurt-Heinz, Die Lustspieltheorie Friedrich Schlegels - ihre Stellung und Wirkung in der Romantik (Diss., Heidelberg, 1950).
- Nuesse, Heinrich, Die Sprachtheorie Friedrich Schlegels (Heidelberg, 1962).

- Nygaard, Loisa Caroline, The Form of Friedrich Schlegel's "Lucinde", (Ph.D., Cornell University, 1976).
- Paulsen, Wolfgang, "Friedrich Schlegels Lucinde als Roman", GR 21 (1946), 3, pp. 173-190.
- Peer, Larry H., "Friedrich Schlegel's Theory of the Novel Revisited," Coll. Germ. 10 (1976/77) 1, pp.25-40.
- Peter, Klaus, Friedrich Schlegels ästhetischer Intellektualismus. Studien über die paradoxe Einheit von Philosophie und Kunst in den Jahren vor 1800. (Diss., Frankfurt, 1966).
- , Idealismus als Kritik. Friedrich Schlegels Philosophie der unvollendeten Welt (Stuttgart-Berlin-Cologne-Mainz, 1973).
- , Friedrich Schlegel (Stuttgart, 1978).
- Pfeiffer-Belli, W., "Antiromantische Streitschriften und Pasquille (1798-1804)," Euph. 26 (1925), pp. 602-630.
- Pichler, Caroline, Denkwürdigkeiten aus meinem Leben, 2 vols (Munich, 1914).
- Pöggeler, Otto, Hegels Kritik der Romantik (Bonn, 1956).
- Polheim, Karl K., Die Arabeske. Ansichten und Ideen aus Friedrich Schlegels Poetik (Munich-Paderborn-Vienna, 1966).
- , "Friedrich Schlegels Lucinde," ZfdPh 88, Sonderheft (1969), pp. 61-90.
- , "Nachwort" to the Reclam edition of Lucinde (Stuttgart, 1979), pp. 110-117.
- , "Studien zu Friedrich Schlegels poetischen Begriffen", DVjs. 35 (1961), pp. 363-398.
- Röttgers, Kurt, "Fichtes Wirkung auf die Frühromantik am Beispiel Friedrich Schlegels. Ein Beitrag zur Theorienpragmatik," DVjs. 51 (1977), pp. 55-77.
- Rouge, I., Erläuterungen zu Friedrich Schlegels 'Lucinde' (Lausanne, 1904).

- Samuel, Richard, "Friedrich Schlegel's and Friedrich v. Hardenberg's Love Affairs in Leipzig. A Contribution to Their Biographies," in Festschrift for Ralph Farrell (Bern-Frankfurt am Main-Las Vegas, 1977), pp. 47-56.
- Schanze, Helmut, "'Dualismus unsrer Symphilosophie': zum Verhältnis von Novalis und Friedrich Schlegel," JFDH (1966), pp. 309-335.
- , Romantik und Aufklärung. Untersuchungen zu Friedrich Schlegel und Novalis (Nuremberg, 1966).
- Schier, Alfred, "Die Liebe in der Frühromantik," in Beiträge zur deutschen Literaturwissenschaft, hg. von E. Elster, Nr. 20 (Marburg, 1913).
- Schillemeit, Jost, "Systematische Prinzipien in Friedrich Schlegels Literaturtheorie," JFDH (1972), pp. 137-176.
- Schlaffer, Hannelore, "Frauen als Einlösung der romantischen Kunsttheorie," Jb.DSG 21 (1977), pp. 274-296.
- Schlagdenhauffen, A., Frédéric Schlegel et son groupe. La doctrine de l'Athenaeum (1798-1800) (Paris, 1934).
- , "Die Grundzüge des Athenäums," ZfdPh 88, Sonderheft (1969), pp. 19-41.
- Schlegel, August Wilhelm, Gedichte (Tübingen, 1800).
- (Schleiermacher, F.D.E.), Vertraute Briefe über Friedrich Schlegels 'Lucinde' (Jena and Leipzig, 1907; first published 1800). Textrevision und Nachwort von Jonas Fränkel. (This edition includes Schleiermacher's anonymous review of the novel which was first published in July 1800 in the Berlinisches Archiv der Zeit und ihres Geschmacks under the heading: "Lucinde. Ein Roman von Friedrich Schlegel. Erster Teil. Fröhlich. Berlin 1799".)
- *cf. p. 138
- Schmitt, A.R., "Wielands Urteil über die Brüder Schlegel. Mit ungedruckten Briefen des Dichters an Carl August Böttiger," JEGP 65 (1966), pp. 637-661.
- Schuller, Marianne, Romanschlüsse in der Romantik. Zum frühromantischen Problem von Universalität und Fragment (Diss. Berlin 1969, printed Munich, 1974).
- Schumann, Detlev W., "Friedrich Schlegels Bedeutung für Eichendorff," JFDH (1966), pp. 336-383.

- Seeba, Hinrich C., "Wirkungsgeschichte der Wirkungsgeschichte. Zu den romantischen Quellen einer neuen Disziplin," Jb.iG 3 (1971), 1, pp. 145-167.
- Slessarev, Helga, "Die Ironie in Friedrich Schlegels 'Idylle über den Müßiggang'", GQ 38 (1963), 3, pp. 286-297.
- Starr, Doris, Über den Begriff des Symbols in der deutschen Klassik und Romantik unter besonderer Berücksichtigung von Friedrich Schlegel (Reutlingen, 1964).
- Stelzmann, R., "Goethe, F. Schlegel und Schleiermacher. Eine verhüllte Kritik im 'Walpurgisnachtstraum'", Archiv für das Studium der neueren Sprachen und Literaturen 203 (1967), pp. 195-203.
- Struc, Ursula, "Zu Friedrich Schlegels orientalistischen Studien," ZfdPh 88, Sonderheft (1969), pp.114-131.
- Szondi, Peter, "Antike und Moderne in der Ästhetik der Goethezeit," in Peter Szondi, Poetik und Geschichtsphilosophie I, hg. von S.Metz and H.-H. Hildebrandt (1974). (pp.99-148 refer to Fr. Schlegel.)
- , "Friedrich Schlegels Theorie der Dichtarten. Versuch einer Rekonstruktion auf Grund der Fragmente aus dem Nachlaß," Euph. 64 (1970), 2, pp. 181-191.
- Timm, Hermann, Die heilige Revolution. Das religiöse Totalitätskonzept der Frühromantik. Schleiermacher, Novalis, Friedrich Schlegel (Frankfurt am Main, 1978).
- Tracey, Charlotte L., Die Auffassung der Moral in der deutschen Frühromantik (1798-1800) (Ph.D., Washington, 1974).
- Vermeeren, J.B., Briefe über Friedrich Schlegels 'Lucinde' zur richtigen Würdigung derselben (Jena, 1800).
- Volpers, Richard, Friedrich Schlegel als politischer Denker und deutscher Patriot (Berlin-Leipzig, 1917).
- Walzel, Oskar, Die deutsche Romantik. Eine Skizze (Leipzig, 1908).
- Weiland, Werner, Der junge Friedrich Schlegel oder die Revolution in der Frühromantik (Stuttgart-Berlin-Cologne-Mainz, 1968).

- Wessell, Leonhard P., "The Antinomic Structure of Friedrich Schlegel's 'Romanticism'", Studies in Romanticism 12 (1973), 3, pp. 648-669.
- Wienbruch, Ulrich, Das universelle Experiment. Eine Untersuchung zum Verständnis der Liebe bei Friedrich Schlegel (Diss., Cologne, 1964).
- Wieneke, Ernst, Patriotismus und Religion in Friedrich Schlegels Gedichten (Munich, 1913).
- Wiese, Benno v., Friedrich Schlegel. Ein Beitrag zur Geschichte der romantischen Konversionen (Berlin, 1927).
- Willson, A. Leslie, "A Mythical Image. The Ideal of India in German Romanticism," JEGP 65 (1966), pp. 400-403.
- Wilson, Colin, The Outsider (London, 1956).
- Zipes, Jack D., The Great Refusal. Studies of the Romantic Hero in German and American Literature (Bad Homburg, 1970).
- * p. 136
- Schleiermacher, Friedrich Daniel Ernst, Aus Schleiermachers Leben. In Briefen, (zum Druck vorbereitet von Ludwig Jonas... nach dessen Tode hg. v. Wilhelm Dilthey), 3 vols. (2nd edition, Berlin, 1860-1861), iii. vol. (1861).