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FRIEDRICH VON HARDENBERG'S CONCEPT
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Friedrich von Hardenberg's Concept of the Poet

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

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Statement of Intent

In the history of German literature, the group loosely called the Romantics is striking for their general and deep concern with aesthetics, with the "theory of art" as well as with literary production. They mark the emergence of a new form of aesthetic consciousness in which much of our own more recent literary heritage is rooted.

Here one need only note such works as Hugo Friedrich's *Die Struktur der modernen Lyrik* and more recently Bengt Sørensen's *Symbol und Symbolismus* and Werner Vordtriebe's *Novalis und die französischen Symbolisten* to realize the increasing awareness of the significance of the Romantics for our contemporary literature. Direct influences of Novalis on German poets, as well as French, are greater than generally acknowledged. Recent discoveries of personal meetings between Novalis and Hölderlin as well as of Rilke's knowledge

\[1\] Hamburg: Rowohlt, 1956.

\[2\] Copenhagen: Munksgaard, 1963.


\[4\] Miss Eva Maria Gerstel has conveyed to me the content of a conversation with Hugo Friedrich in July, 1961, in which he stressed the important influence which Novalis had upon the French symbolists. He stated that the key to their nature was to be found in Novalis' writings and lamented the underrating of Novalis in matters of his impact upon following generations.
of Novalis' work substantiate this view.\footnote{The above was disclosed to me by Prof. Friedrich Wilhelm Wodtke in a conversation in November, 1963.}

The attempts of the "Romantics" at self-clarification and literary orientation were often incomplete, fragmentary, unresolved. They asked questions—what is poetry? What is essential to it? What constitutes a novel, a poem, a fairy tale? Inseparable from such inquiry is the question of the nature of the poet. What is his nature, his function, his task? What is his relationship to his work, to himself, to the world? The Romantics were not as concerned with the concept of the poet as they were with the means and results of artistic endeavor. Of the early Romantics, it was only Novalis who verbally philosophized about the poet.\footnote{Unlike Wackenroder, who emphasized the supremacy of music among the arts and devoted his specialization to the painter and musician, Novalis was almost exclusively concerned with the poet.} An understanding of his thoughts is consequently of great value. It contributes to the general field of aesthetics and to our understanding of the Romantics as a whole, and of Novalis and his works in particular, and furnishes us with a basis for better understanding their influences upon succeeding generations. Novalis' contribution to the continuing discussion of the essence and the role of the poet is undeniable; its effects
upon those who followed are significant.

It is Novalis' concept of the poet with which we are concerned here. The purpose, however, is less to relate Novalis' concept to the context of his general philosophy and thought or even of his literary works, than to place it in the context of the growing awareness and concern with art and the artist in a historic perspective.

The poet in Novalis' work and thought has been discussed before—by Hiebel, Rehm, Kluckhohn, Heinz Dieter Schmid, and others. These discussions, however, have not been based upon the fragments; they have not proceeded from Novalis' theoretical statements as such, but rather from his poetic figures. The discussion presented in this dissertation is based on the fragments. It is felt that an understanding of Novalis' concept gleaned from the fragments will not only be a more accurate presentation of Novalis' views but will also be of great aid in gaining a true understanding of Heinrich von Ofterdingen and a better understanding of related portions of Die Lehrlinge von Sais, because it is based on formulations outside those works. The statements bearing on the poet in his fictional works and his fragments are not interchangeable—one cannot simply convey the idea of a poet in the fragments to the works and vice versa.

Too often, Novalis' poetic works are used as the basis for discussions of his aesthetic concepts, and the appropriate
fragments are merely selected as substantiating evidence. Conclusions drawn by such methods may be valid for his literary works as separate entities but are questionable if applied to Novalis himself and equated with his views. In the same manner, Novalis' own thoughts are obscured rather than clarified by discussions which combine fragments with quotations from *Die Lehrlinge von Sais*, Heinrich von Ofterdingen and the fairy tales within them. Walzel states his preference of Klingsohr's words on poetics to those found in Novalis' fragments. Walzel prefers the "zur Klarheit des Selbstverständlichen gelauterte" statements of Klingsohr to the "ahnungsvollen Stammeln des Fragments." He finds that the latter are but hasty recordings of recently formed thoughts. Thus, Walzel and Rehm, as well as others, use statements of Klingsohr and Novalis interchangeably and consider statements by fictional characters as equally valid for Novalis himself. A differentiation between the views of Klingsohr and Heinrich and Novalis himself is thereby denied. Since an author's true position is not best clarified by

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7 Examples of such a potpourri are provided by Walter Rehm, *Orpheus, der Dichter und die Toten: Selbstdeutung und Totenkult bei Novalis, Hölderlin, Rilke* (Düsseldorf: L. Schwann, 1950), passim.

8 Oskar Walzel, "Die Formkunst von Hardenbergs 'Heinrich von Ofterdingen'," *GRM*, VII (1919), 422.
a method which confuses literary figures with their author, the investigation in this dissertation will concern itself only with the views of Novalis expressed directly in his fragments.

It is also not the intent of this dissertation to consider Novalis' concept of himself as poet, of his own mission, of his life as a legacy, for he was not concerned with himself as a poet, with seeking to clarify his own nature, his mission, or the duality of the roles of man and poet, as were Hofmannsthal, Rilke and George. This becomes clear with an analysis of the nature of Novalis' ideal Poet as the perfect man and the transcendental being. That Novalis did not identify himself with his Poet should also be apparent from the absence of any comment by Novalis in letter or note to the effect that he considered himself as or strove to become a Poet in the total sense of his concept. It was rather as an ideal, as a theory, that Novalis discussed the Poet.

9 Herbert Lehner, "George, Hofmannsthal und Rilke: Ihr Selbstverständnis als Dichter" (unpubl. diss., Kiel, 1952).

10 Rehm, who believes that Novalis as 'Poet magus' possesses the feeling of an earnest obligation to be a prophet of history, state and society, to be the messiah of nature, the annunciator of love, of the powers of friendship, does not give any evidence of Novalis' personal involvement with or commitment to these conceptions for himself. Rehm, Orpheus, p. 21.

11 Throughout this dissertation, Poet will be used to represent Novalis' concept of the ideal poet.
PART I

The concept of the poet held by the Jena circle of Romantics and by Novalis in particular is not an isolated one and cannot be considered as such.¹ The significance of the concept can be judged only by placing it in the historic development of the poet and noting its relationship and its uniqueness.

The second half of the eighteenth century was a period of lively and intense interest in art and the artist. Questions on art took on new proportions, preoccupied more people, consumed more space. Discussions of the nature of art took place in novels, in descriptions of works of art and in philosophical discourses. The artists themselves began to search for the origins of their creative activities, alone or with friends.

This period witnessed a new orientation of art to the world which was an heir of the past, as well as an end to it. New demands were asked of art, new goals set; a new evaluation took place, one which originated in the changed position and mental orientation of the creative artist. It represented a dynamic change from the view of art and literature which is

¹For a discussion of the roots of the poet's awareness of himself and the nature of his duty and of its development from the Greeks, Germanic peoples and early Christian times, through the middle ages and up to the present, see Paul Kluckhohn, "Berufungsbewußtsein und Gemeinschaftsdienst des deutschen Dichters im Wandel der Zeit," DVLG, XXXII (1958), 391-409.
generally considered as having been substantially the same for over two centuries.²

The new concept of the poet was not the consequence of a single movement; rather, it drew sustenance from many sources. The artist began to assume a new position, as he gained the freedoms which the bourgeois enjoyed through the rise of the middle class, and he attained a respected position in the social, as well as cultural, life of his community. Yet more important than the social and political freedoms he gained, was the freedom for his art. Art was freed from the position of servitude which it had accepted up through the seventeenth century. This meant at least a temporary retreat from the long tradition of non-personal art. Kluckhohn traces this tradition back to three roots—the Germanic scalds who glorified the deeds of their masters and those of past heroes and gods, the poets in the service of Christianity whose art was pledged to the glory and teachings of God, and the ancient poets in the service of their community.³

It was also a reaction to the Enlightenment, which intensified the tradition of moral didacticism and edification in art and which saw the task of poetry as exemplifying moral


precepts. It rejected the concept of art as pleasure and entertainment which had run, as a minor current, through all of history, blossoming out at times, as in rococo literature, where art became a game, calling to the enjoyment of the pleasures of life.

Seen from another aspect, this new orientation of art was a denial of the schoolmaster-like concept of poetry as something teachable and learnable which culminated with Gottsched. It was a reaction to the climate which permitted Gottsched to direct poets to books and the records of accumulated knowledge, to warn about exhibiting ignorance in any subject, and to stress the need of education drawn from books. It rejected the view that if a poet were to imitate the invisible thoughts and inclinations of man, he must have extensive formal education. By the eighteenth century the poet and poetry had been freed from the universities and from the role of increasing and promulgating knowledge. Freedom from purposes outside of itself was achieved, and art and poetry became responsible to themselves, rather than to the church or to humanistic principles.  

Yet this new evaluation of art was not all rejection of the past. The new concept was born in part from the announce-

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ment of the individual will of the poet, proclaimed by the Enlightenment. It retained the belief in the concentration of the creative force in the individual and in a creativity dependent upon an individual medium for manifestation, a concept which first appeared with Leibnitz.\textsuperscript{5}

This new appraisal built upon the special standing of the creative man as representative of the genius of mankind. Great is the debt in this area to Shaftesbury, who recognized the significance of the creative personality and glorified the creative nature of art at a time when the argument about imitation or invention as tools of the poet had not yet been settled. During this period Shaftesbury is generally accredited with calling the man who is truly an artist a second creator, a Prometheus under a Jupiter.\textsuperscript{6}

The cult of genius itself formed the basis for the struggle for the freedom of artistic creative activity and in its consequent philosophical development and refinement, contributed to the nature of poetry itself. In England Addison emphasized the originality of genius, and Young\textsuperscript{7}

\textsuperscript{5}Henrich Knittermeyer, Schelling und die romantische Schule (Munich: Ernst Reinhardt, 1929), p. 29.


\textsuperscript{7}Edward Young's Night Thoughts were read by Novalis in translation and are acknowledged as a source for his Hymnen an die Nacht. The nature and extent of this influence has, however, not yet been sufficiently investigated. See
developed the concept further. In Germany the belief in
genius, aided by Herder's Pandynamism, reached a high point
with the Storm and Stress movement and the idea, conceived as
a creative natural-power, became inseparably linked with the
theory of artistic creation. Genius became a basis of art. 8

The appearance of subjectivism in matters of the soul and
in religion, spread by mysticism and pietism, 9 and the growth
of Neo-Platonism aided the rise of the new position of art.
First demonstrated in English aesthetics, then theoretically
justified and buttressed, this subjectivism was manifested
in Germany by Klopstock. Creative independence and self-
glorification became now an inviolable possession of the poet
and artist, and a matter not only of aesthetics, but also of
morality. 10

Klopstock played the leading role in revolutionizing the

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Johannes Barnstorff, Youngs Nachtgedanken und ihr Einfluß auf
die deutsche Litteratur (Bamberg, 1895) and John Louis Kind,
Edward Young in Germany (New York: Columbia University Press,
1906).

8 Bernhard Knauss, Das Künstlerideal des Klassizismus und
der Romantik, Tübinger Forschungen zur Archäologie und
10-11.

9 The new understanding of the nature of the poet also ben-
efited from the self-analysis and retrospection, encouraged and
nurtured by this mysticism and pietism.

10 Franz Schultz, Klassik und Romantik der Deutschen,
concept of the poet, by elevating it from the rank of businessman or scholar who dabbled on the side in verse to a way of life and to the rank of immortality. "Dichten" came to signify more than a skill; it was a vocation, a way of life. Together with the intent of leading man to a holier life was the Poet's feeling of divine appointment, of the consciousness of a mission, of standing in the service of God and under his direction being a visionary and an educator of his people. From this proceeded the highest responsibility and valuation of art. It was also Klopstock who reassociated the poet image with the mythological figure of Orpheus.  

Opposed to the excesses of subjective experience and confessional poetry was Hamann. Although fighting for the rights of the creative will of fantasy and the emotions, he saw poetry as an emanation of God and the poet as a seer. His concept of the creative genius was then transmitted by Herder to the poets of the Storm and Stress period, and the poet began to be viewed as a creator of a world, his creative power like that of Nature.

But popularity was not to be the aim of art. Georg Forster wrote that the artist does not work for praise, the reward for a work of art does not consist of the recognition

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by others. Rather the artist, following the example of divinity, must be satisfied by his own self-enjoyment which he prepares for himself in his own works. It must be enough for him that his great soul lies exposed, be it in marble, on canvas, or in words.¹² Winckelmann's comment that all art has a double purpose, entertainment and education,¹³ loses its validity, as art becomes more and more its own justification.

Ultimately, the evaluation of art which arose in the eighteenth century was based on a new awareness of the beauty of art itself, of its own grandeur and its independent significance. The artist became aware of his own potentials, his particular grandeur, as it were. With the consciousness of art as art, the whole field of aesthetics opened up. The expression "Kunstkritiker" took the place of "Kunstrichter,"¹⁴ displaying a concern for concepts and theories, typical for the Romantics, rather than being satisfied with just passing moral judgment on a specific work of art, the practice previously prevalent. Art became a realm of its own, judged by


its own criteria, a realm in which it reigned unimpeded from without.

Likewise, the poet himself is now evaluated by a new set of criteria. No longer is he judged by the bourgeois virtues and morality, as Hagedorn demanded in his "Betrachtungen." No longer is it morality which ennobles the poet, but rather his artistry.

The epoch at the end of the eighteenth century, often called romantic, can be characterized as a period of praise and glorification of art, resulting from the recognition of the glory of art itself and of the artist as artist. It was a period of self-consciousness for art and for artist.

Yet the artist-concept of no other period is so maligned as that of the Romantic. The artist of the Romantics has been described as a dreamer, a Schwärmer; he has been found unwilling and incapable of dealing with life and reality, seeking to escape into the blue distance, filled with un-directed yearnings and unfulfilled love, and muttering sweet and melodic words in a trance-like state.¹⁵ Korff, for example, continues to distinguish the classical artist, who creates in a condition of highest mental presence of mind, from the Romantic, who creates in delirium and dream and who

is as if possessed or dreaming. He sees this poet as alienated by art from life and in turn by life from his art.\textsuperscript{16} The poet of the Romantics is seen as primarily concerned with the expression, the confession of his own personal experiences and subjective feelings. Stressed repeatedly has been his "lawlessness," which results from the highest law being the intent of the poet, since only then could the poet be a true creator without limitation. Consequent to that, he is judged as lacking orientation, goal or purpose. This "lawlessness" was also seen to imply direct opposition to the concern with the sense of form and the \textit{Kunstgesetz} of the \textit{Klassiker}.\textsuperscript{17} It is the intent of this dissertation to rectify some of those misconceptions.

The Romantics built upon inherited concepts and drew sustenance from many sources. They returned to the significance of the religious moment for art and for the artist


\textsuperscript{17}Strich, for example, holds that it was the creative, lawless man whom the Romantic worshipped in the artist. The creative power was infinite and without restriction, uniting with religion wherever it met restrictions, so that the Romantic could neither perceive nor realize either himself or any goal or purpose. He conceived of himself rather as a priest, as a preserver of life. Fritz Strich, \textit{Deutsche Klassik und Romantik oder Vollendung und Unendlichkeit: ein Vergleich}, 4th ed. (Bern: A. Francke, 1949), pp. 31-32.
which existed for Klopstock. They held to his pronouncement that to be without law was the only law for poetry. They reaffirmed the concept of genius and his creative freedom and returned to an awareness of the realm of the irrational. They reasserted the significance and worth of emotions and the sensitivity of and for feelings, all of which is reminiscent of the age of sentimentality.

The most decisive factor for the romantic concept of the poet came from contemporary philosophy and was the contribution of German idealism. Undeniable is the significance of Kant and Fichte for romantic aesthetics, which has been often discussed in secondary literature.

Through Schelling, works of art became connected with philosophy. To the artist was attributed the ability to see through the apparent reality to the truth and to present this absolute directly. Thus art won a higher elevation. It came to express the absolute not only through concepts but also in symbols.

Most unique for the Romantics was their awareness of art as art and of the poetic process itself. Far from being a Schwärmer who transforms unconscious depths of experience directly into word, the poet of the Romantics sought rather to convert the unconscious into the conscious. The romantic

\[18\] Strich, pp. 38-39.

\[19\] Ricarda Huch already noted the paradox of the Romantics,
image of the poet was deeply bound to a concern with the creative ability of the artist and the nature of the creation, stressing its conscious and reflective qualities.

The artistic existence has been rightly called by Pingoud the symbol of the romantic period, and the metaphysical deduction of the artistic existence has been seen as the zenith and the quintessence of romantic uniqueness. Pingoud has noted the concern of this period with the psychological and metaphysical deduction of this existence in order to solve its basic problem, the reality spawned of idealism. Through the artist, humanity found its way to its highest nature and was able to surpass itself. The artistic being was the bond with that highest existence where idealism achieves realism, where the spirit can "organically think" its ideals. 20

The importance of the poet-image for the Romantics and the significance of their contribution to that image is irrefutable. The haziness of that image and the widespread misconceptions of the concept of the poet make a closer study of

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for whom the conscious was filled with the content of the subconscious, and noted that the conscious creation of the unconscious was the highest point of art for them.


20 Charlotte Pingoud, Grundlinien der Ästhetischen Doktrin Friedrich Schlegels (Stuttgart: Greiner und Pfeiffer, 1914), pp. 42-3.
the nature of the romantic poet imperative.

The value of such a study is underscored from still another side, that of the present. One tends to forget how recent was the elevation of art from a position of servitude to religion, society or reason to one of supremacy. This transformation, whose completion some see evidenced in Nietzsche's Geburt der Tragödie\(^{21}\) and reasserted in his later writings, began a century earlier. Though Baudelaire is considered the creator of what has come to be called Dionysian or absolute poetry, its roots are long and numerous. Too often those which reach into the romantic period in Germany are disregarded. But there one finds the beginnings of many features which are to grow and transform the art of later generations. For this reason, too, the poet-concept of the Romantics and their view of the poetic process needs additional analysis.

Yet it is primarily one work and one man which have created this image of the Romantic in the mind of the generations which followed - Novalis and his Heinrich von Ofterdingen. The novel has been called the most explicit representation of the romantic "magus-artist,"\(^{22}\) but it is

\(^{21}\)Werner Günther, "Über die absolute Poesie," DVLG, XXIII (1949), 1.

essentially the only one. Its impact was so great that it lent its color to the entire period.

The early Romantics formed in the main part an aesthetic and theoretical movement, partly a poetic one, although all of the Romantics theorized. Novalis, along with Tieck, is considered primarily a creative artist, as opposed to the Schlegel brothers who are generally conceded to be the theoreticians of the movement. Novalis, however, shared with them a concern for aesthetics and a belief that poetry was the representative art par excellence, a belief already held by Kant, who had placed poetry's task as the presentation of ideas.  

Novalis' theorizations in the field of poetry are limited in general to concepts of art and poetry, the artist, the poet, the fairy tale and the novel. Although he is neither accredited with general definitions of art nor acknowledged as a theoretical aesthetcian, Novalis' concern with the essence of poetry and the nature of the poet is undeniable, and his conceptual work in the field of aesthetics is significant. Although most of his theorizing was in the fields of philosophy and the natural sciences, he is second only to Friedrich Schlegel in number of definitions of poetry, bring-

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ing it into relation with numerous categories and subjects.\(^\text{24}\)

Novalis was even acclaimed "the greatest critic" among the German Romantics and in one sense "the greatest critic of Germany" by Saintsbury.\(^\text{25}\) However, Wellek questions his independence of thought, although noting the "twist" which he gives Schelling's theory and his exaltation of the poet above other human beings.\(^\text{26}\) Ziegler comments on the yet unexplored riches in the aesthetic work of the Romantics and especially in Novalis,\(^\text{27}\) although Walzel states that there are fewer fragments dealing with the art of prose than one would expect.\(^\text{28}\) The general trend, as evidenced by the writings of Friedrich and Vortriede,\(^\text{29}\) has been increased recognition of the significance of Novalis and his writings.

The world of the poet and the poet himself are the

\(^{24}\text{Reiff, pp. 87, 106, 117.}\)


\(^{27}\text{Theobald Ziegler, "Zur Genesis eines aesthetischen Begriffs," ZVLG, n.s. VII, 117.}\)

\(^{28}\text{Oskar Walzel, "Kunst der Prosa," ZDU, XXVIII (1914), 19.}\)

\(^{29}\text{See p. 1, n.: 1, 3.}\)
center of Novalis' consideration as they are with no other Romantic. With Novalis, the giving of meaning to the poet and his world and the interpreting of their importance reached their zenith.\textsuperscript{30} He has been accredited with creating a myth of the poet,\textsuperscript{31} and more recent literature has justified this assertion.\textsuperscript{32} Indeed, Novalis with his focusing upon the artist and his existence preempts the almost exclusive concern with the artist which marks many of the French Symbolists and their German followers. We find Rilke, for example, echoing Valéry when he says: "Meine Verse haben kein anderes unmittelbares Interesse jemals für mich gehabt, als dass sie mir Gedanken über den Dichter eingaben."\textsuperscript{33} And Günther can conclude that for the modern absolute poets, the great poetic symbols reflect ultimately always the poet himself.\textsuperscript{34}

The relationship of poetry and philosophy began to

\textsuperscript{30}Rehm, \textit{Orpheus}, p. 16.

\textsuperscript{31}Rehm, \textit{Orpheus}, p. 46.

\textsuperscript{32}This view has become surprisingly valid when one considers how the poet's consciousness that he himself and his role are unique has come to dominate the symbolism of today's artists and that this, in turn, is traced back to Novalis, as Vortriede witnesses. See Vortriede, \textit{Novalis und die französischen Symbolisten}.

\textsuperscript{33}Günther, "absolute Poesie," p. 24.

\textsuperscript{34}Günther, p. 24.
interest Novalis increasingly in his deliberations about the theory of knowledge, and the problem of creative production and its relationships to other means of activity of the human mind moved more and more into the center of his philosophical thinking.\(^{35}\)

**Heinrich von Ofterdingen** is considered the only example of the poetic idealism, the poetically realized idealism which "the poetic school of German idealism" spawned.\(^{36}\) Novalis himself is taken as the prototype of the Romantics, as the romantic poet **par excellence** of his contemporaries, exerting an invaluable influence upon them and, through his work, his love, and his early death, becoming the symbol of the romantic poet.\(^{37}\) It should be repeated here that Novalis himself did not hold this view.

In his work, however, the true image of the romantic poet has been sought. Novalis' poetic works are seen portraying the "romantic poet" as prototype of the "romantic artist."


Tieck already saw Heinrich as "the poet who has been filled by the essence of his art to whom nothing appears contradictory or alien, for whom all puzzles are solved, and who can link all ages and worlds through the magic of his imagination." This view has been held since.

Novalis' works are seen as depicting the romantic concept of the nature and evolvement of the poet and his task. The general concept of the "romantic artist" is heavily based upon the poet-type presented in his works. Heinrich himself was conceived by Novalis not as a specific poet of the thirteenth century with a unique fate, but as the poet in general. It was the poet "type," idealized, which he wished to portray. He has been seen as the manifestation of the romantic concept of the poet: a genius created by God, who experiences life and who studies to gain material and style, although this is not essential to the essence of his art, which is an entirely inward thing, springing from his Gemüt and phantasy. Heinrich's "poethood" has been described as consisting of and expressing itself in a true poetizing


and poetical relationship of man to his surrounding world. This "poethood" has been characterized as his ability to see and interpret temporal appearances as husks and embodiments of an eternal spiritual truth, as symbols. 41 Others have emphasized his transfiguration and the triumph of the wondrous, of the sacred, poetic sense over profane utilitarianism, and the regeneration of paradise, of the Golden Age, which he brought about. 42 In accord with this, his spellcasting and redeeming power, based on love, is emphasized, as is his task of redemption and annunciation, of realization of sympathy. 43

Heinz Dieter Schmid poses the interesting question whether Heinrich as a poet was intended as a real personal identity or merely as a variation form of the poet-figure. Schmid sees Schlegel's history of the artist presented in Geschichte der Poesie der Griechen und Römer portrayed fictionally in a "poet-series" in Heinrich von Ofterdingen. Thus Heinrich presents a historical résumé of the development of the poet, and the Heinrich-figure, the romantic synthesis of these stages. In the Arion tale, poetry and poet are shown in a magical

42 Rehm, Orpheus, p. 66.
original condition; the Poet is a miracle-working magician, and poetry, a magical, miraculous force. The Atlantis tale shows the next stage of development where the poet has risen to an honored court singer, the result of the sociological development of man as Schlegel has portrayed it. Poetry is now a high form of entertainment; its former religious-magical character has become an aesthetic factor of education and culture. Song and poetics rule as a noble passion and exercise a power of blessing and order. The song of the crusades is representative of the fictional present of the work. In the contemporary world of Henrich's, poetry is shown as an element in various branches of daily life, represented by songs of yearning, of religious fervor and reverence, by songs of war, of profession or occupations, and of good-fellowship. With the figure of Klingsohr a new epoch is reached; from the viewpoint of the work itself, it is an epoch of the future, but a contemporary one from the viewpoint of Novalis. Klingsohr does not represent the medieval level of poetry, but that of the modern poet with the high sense of art and the mastery of style of Goethe and the strong sense of consciousness of Novalis. Only through the synthesis of Klingsohr's art with Heinrich's own innate tendencies, does Heinrich attain the ideal of the future romantic poet in the highest sense.\textsuperscript{44}

\textsuperscript{44}Heinz Dieter Schmid, "Friedrich von Hardenberg und Abraham Gottlieb Werner" (unpubl. diss. Tübingen, 1952).
Heinrich is seen as the embodiment of a higher mankind, of the Romantic's highest form of man, one who is born to be a poet. The work, in turn, portrays the unfolding of his natural talents and abilities and their organic upward evolvement and shows Heinrich in the decisive moments of his inner development as a poet. Heinrich is represented as developing within himself all the variations of the practical and theoretical empiricist and poet and, by uniting poet, philosopher and scientist, achieving the highest level of worldly knowledge and wisdom. He is held as an inhabitant of a higher world, a fairy-tale figure without spiritual or inner conflicts, who enters the wonder world of poetry, the world of the transcendental man. This "Messiah of the German romantic period," as he was called, is placed in the tradition of the "old days" when a poet was at the same time soothsayer and priest, legislator and doctor. He then develops into a prophet and visionary, a herald of the coming age. He is envisioned as the poet-Messiah, an Orphic-savior,


48Paul Riesenfeld, Heinrich von Ofterdingen in der deutschen Literatur (Berlin: Mayer und Muller, 1912), p. 149.

49Borchert, p. 364.
who bears the characteristics of Orpheus and Christ, fused into the form of a new Messiah. He is to be the savior of Nature, a second Christ who is to bring about the last age of man, the Golden Age.\textsuperscript{50}

Klingsohr discusses poetry in the seventh and eighth chapters of the work and is seen as a presentation of Goethe by some,\textsuperscript{51} as the classic poet in contrast to the romantic, as the poet of modern times as opposed to those of antiquity, as a level of development which is to be surpassed, as an element leading to a higher synthesis.\textsuperscript{52} Klingsohr is accepted as a step, as a process, in Heinrich's evolvement into the poet. From him, Heinrich learns "poetics" as a science of poetry. Heinrich is to surpass Klingsohr, and his transcendent poetry is to be linked with the art of poetry and the poet-figure transmitted in the mythological images of those prehistoric poet-magician-priests, such as Orpheus.\textsuperscript{53}

Indeed, the contrast of poet as artist only and as Poet in the Novalian sense is correctly seen by Nivelle as demonstrated here. In the Klingsohr figure, the importance of exe-

\textsuperscript{50}H. D. Schmid, pp. 259, 261, 304.

\textsuperscript{51}Riesenfeld, p. 146.

\textsuperscript{52}Kurt May, Form und Bedeutung (Stuttgart: Ernst Klett, 1957), pp. 174 ff.

\textsuperscript{53}H. D. Schmid, pp. 280, 282, 304a.
cution over content is stressed - this is not the ideal Poet of Novalis and shows the contrast of the two "Geistesrichtungen,"\(^\text{54}\) that represented by Klingsohr and that by the young Heinrich. The ideal poet in Novalis' view must have the ability to affect the outside world, be in sympathy with the world and nature, and have a creative power which places man and nature in contact and sympathy with each other.\(^\text{55}\) Indeed, the view on art of Klingsohr and Heinrich serves as the contrast between art and Poesie in Novalis' aesthetics, as Nivelle demonstrates in his essay.\(^\text{56}\)

Heinrich von Ofterdingen is not the only poetic work of Novalis to display an interest in the poet, albeit the only one in which a major concern is displayed. In the Hymnen an die Nacht the poet-figure appears.\(^\text{57}\) In the Lehrlinge zu Sais, the poet alone is accredited with the ability to feel what nature can be to man. He alone can truly know her and understand her soul.


\(^{57}\)See discussions in Friedrich Hiebel, Novalis: der Dichter der blauen Blume (Bern: A. Francke Äg., 1951), pp. 118, 190, and H. D. Schmid, p. 255.
Novalis also listed five or six motifs for tales which he never wrote. The five which we have are poetic plans for tales which would have the poet as the central theme. The poet-figure also appears in two other entries listed by Wasmuth as "Dichterische Pläne."

Novalis' concern with the poet-figure as evidenced in his literary works is undeniable. As shown above, the poet-figures in Novalis' works have concerned many critics. They have been discussed on innumerable occasions as the prototype of the romantic poet and as embodying the concepts of poet existent among the Jena circle and especially, of course, for Novalis. Yet, little attempt has been made to study the fragments for the image of the poet expressed there. In the fragments, Novalis' thoughts on this subject can be found most openly expressed. It is there that Novalis' personal views ought to be sought. There he is speaking as himself, not as a fictional

58 Five exist, numbered from 2 - 6.


60 Novalis, ed. Wasmuth, Vol. I: Die Dichtungen, pp. 139-140. (The Wasmuth edition of Novalis' works will be listed simply as Wasmuth.)

61 See discussion below, pp. 32ff.

62 The letters and diary entries also provide a source for Novalis' personal expression, but are not concerned with the concept of poet as such.
character whose statements must reflect the nature of the fictional character and only indirectly indicate the views of Novalis. For this reason the concept of the poet should be investigated independently from the poet-figure which Novalis portrays in *Heinrich von Ofterdingen* and *Hymnen an die Nacht*.

Only by studying these fragments for the ideas of the poet which they express, can Novalis' true position be revealed. Then, and only then, can one attain a meaningful understanding of the poet-figures in Novalis' works. Only then is one provided with a meaningful frame of reference and given a perspective for analyzing those figures. In the fragments Novalis' thoughts, musings and comments pertinent to this topic are to be found in a more "objective" state, unadapted to a frame of fiction and its characters, unbiased by their context and unprejudiced by artistic purpose.

The fragments themselves have been the subject of increased study as their number is extended and their dating proceeds. What was once dismissed as "irrelevant ramblings" or exalted as "sparks of divine intuition" are yet an unexhausted source. Those features which gave rise to such colorful comment through the years no longer make the fragments liable to criticism.

The difficult character of the fragments has puzzled critics ever since Dilthey. Many have followed the temptation
of describing them in eloquent terms and thus dismissing them. This is no longer acceptable as a substitute for serious consideration of them.

The claim that Novalis' basic character was incomplete does not justify a sketchy study of him and his work. Nor is it satisfactory to dismiss the fragments as 'assertions without proof, prophesynings and demands without reality, answers without questions, stimulations or enticements without gratification, promises without fulfillment' and to find their "incompletion", their "openness" an antithesis to the classic consciousness of form, the symbol of romantic quality as does Strich.

Saintsbury valued the fragments far above the prose works of Novalis, and a study of the fragments was recommended as far back as Dilthey, who suggested that the fragments may not be so totally arbitrary and unrelated, so hopelessly blurred as they appeared to earlier critics. He hoped to dispel the accepted view of the "confusion, haziness, obscurity and contradictoriness" of the fragments, asserting that a definite relationship might even exist within the fragments and post-

63 Egon Friedell, Novalis als Philosoph (Munich: F. Brückmann, 1904), p. 25.
64 Strich, pp. 272-273.
65 Saintsbury, p. 387. See footnote 30 of this chapter.
humous works.66 As late as 1953, Müller-Seidel questioned the deprecation of the fragments and their dismissal as a work of a student. 67

The problems have not disappeared, but the recognition of the value and worth of the fragments occurs in spite of the problems. Though they are not all finished products and may not even be more than the recording of passing thoughts or indications for an intended encyclopedia of thought, they are no longer disregarded merely because they may be often prefatory in nature. The realization has come that although the fragments may be merely sketches, their validity is not to be doubted.

The bulk of the writing about the fragments has been concerned with their content. Following the lead of Dilthey, who stressed the value of the fragments dealing with the metaphysical and the arts, 68 the emphasis has been on their philosophical aspects, like those early works of Spenlé and Simon and those of Carlsson and Haering. Numerous investigations of the various philosophical influences on Novalis also


68 Dilthey, Das Erlebnis, pp. 471-2.
utilize the fragments.

The first works dealing with analyses of the fragments confined themselves essentially to characterizing and judging their logical and scientific structure, their contents, but not their form, although Walzel has been acclaimed as the first to undertake an attempt to designate and define the fragments according to their characteristics of language and style. 69 Now a concern with the fragment as a literary form and with its predecessors, related forms, styles, and characteristics is no longer unique. This concern with the fragment as a literary genre with its own stylistic qualities has helped establish the fragments as a source material for the scholar, although the questions of the fragments' relationship to the aphorism and their consciousness or spontaneity are still debated.

Key works concerned with the fragments as a literary form and with their style are those of Besser, 70 Pöck, Oskar Walzel, "Die Formkunst von Hardenberg's 'Heinrich von Ofterdingen'," GRM, VII (1919).


Höft and Striedter. 71 Jaeger attempts a stylistic commentary on Novalis and Hölderlin, finding both reaching the farthest limits of language, but deciding in favor of the latter. 72

The occurrence of the thesis-antithesis-synthesis in Novalis' fragments, first noted by Olshausen, 73 who found a consciously exercised method in the "remarkable paradoxes" in the fragments, became the basis of Haering's concept of Novalis as a dialectical philosopher. 74 Haering held the fragments to be segments of a whole, a system of thought, not isolated statements dealing with single, unrelated experiments but pointing to an aesthetic whole. He saw Novalis striving intentionally to achieve a system of philosophy, and for him, Novalis was primarily a philosopher, an independent thinker.


72 Hans Peter Jaeger, Hölderlin-Novalis: Grenzen der Sprache (Zurich: Atlantis Verlag, 1949).


74 Theodor Haering, Novalis als Philosoph (Stuttgart: W. Kohlhammer), 1954, passim.
a pre-Hegelian dialectician rather than a poet. 75

Kuhn 76 takes specific fragments as a basis for his analysis of the philosophy of Novalis and his place in the course of philosophy between Kant and the present. He sees Novalis' poetry as a poetical synthesis of the Ich and the nicht-Ich, of the inner and the outer, of subject and object, while linking the gap or bridging the chasm between these.

Carlsson 77 discusses the philosophical achievements of Novalis within an attempt to organize the fragments systematically into problem-complexes and thereby to illuminate their internal order.

However, the attempts to draw all of Novalis' fragments into one system, one encompassing unity which would explain everything, have not withstood repeated testing. As Kuhn comments, if the unity of a system is placed in the center of a discussion (as with Carlsson and Haering) and Novalis' philosophy is interpreted from this point and on the basis of its innate logic, the existential dimension of his thought

75 Otto Mann also hailed Novalis as a forerunner of Hegel's system with his dialectic and his transforming the subjective into the objective. Otto Mann, Novalis: romantische Welt: die Fragmente geordnet und erläutert dargeboten (Leipzig: Dieterich, 1939), p. xii.


is excluded.

Barth commented succinctly that the presentation of the Gedankenwelt of Novalis was an impossible task or at least one which only a returning Novalis himself could accomplish.\textsuperscript{78} Stefansky stated that a system of aesthetics could scarcely ever be put together from his fragments and prose writings.\textsuperscript{79}

If the fragments do not lend themselves to one neat system, it is possible to consider them from the point of a specific topic. Thus Kluckhohn utilizes the fragments in his Auffassung der Liebe in der Literatur\textsuperscript{80} and Dyck in Novalis and Mathematics;\textsuperscript{81} Fauteck in Die Sprachtheorie Friedrich von Hardenberg\textsuperscript{82} discusses the statements in the fragments


\textsuperscript{81}Martin Dyck, Novalis and Mathematics, University of North Carolina Studies, No. 27 (Chapel Hill: University of North Carolina Press, 1960).

\textsuperscript{82}Heinrich Fauteck, Die Sprachtheorie Friedrich von Hardenbergs, Neue Forschung, No. 34 (Berlin: Junker und Dünnhaupt, 1940).
concerning language and speech; Kuhn in Der Apokalyptiker und die Politik is concerned with the relationship to the world of Novalis as apocalypticist and his related political thought and theory of government and state.

Problems remain even for these particular studies. The earliest noted problem was that of the exclusiveness of Novalis' language noted already by Just. 83 There is also difficulty in discovering the author's final intent or implication from the verbal formulation which exists in varying degrees of finality. Novalis' varying uses of the same word, as in his occasional confusion of romantic with roman which Reiff points out, 84 as well as his predilection toward using synonyms sometimes for equivalents and sometimes for differentiations, does not simplify interpretation. Carlsson notes the admission of independent and foreign elements and the topical ordering of some fragments by Novalis with other fragments put together by accident or by inexpert attempts at further ordering. 85

Werner comments on the difficulty of focusing the bulk of fragments upon a specific problem 86 and Kuhn points out

84 Reiff, p. 113.
85 Carlsson, p. 13.
how scattered the sources are throughout Novalis' literary remains. He also notes that problems arise from the disparity and unevenness of their "worth" and from the fact that Novalis expressed himself only fragmentarily and nowhere discusses something systematically and exhaustively. Similarly, Havenstein sees "great and not always surpassable difficulties," which he bases on the nature of the aphorism itself. Because the aphorism views everything separated from the whole and without a point of reference, he rightly notes that each thought is without equilibrium, without a frame of reference or a scale of judgment.

Despite these problems, Novalis' fragments are invaluable for any study of Novalis' theoretical thought. The fragments, as shown above, have been utilized in investigations in other fields, but have not been studied in terms of Novalis' concept of the poet. Instead scholars have concentrated their attentions on Heinrich von Ofterdingen and have been content to derive Novalis' concept of the poet from this work almost exclusively. It is my belief that an understanding of the concept of the Poet as expressed in the fragments can lead to a

87 Kuhn, Apokalyptiker, p. 12.
greater understanding of Novalis and of his works in which
the poet-figure appears (and of the discussions about the
poet and his nature which appear there) and consequently of
his contribution to world literature.
PART II
THE CHARACTER OF NOVALIS' POET

As broad as the concept at times appears, Novalis does
delineate his use of the term, Poet. Much of his concept is
firmly rooted in the accepted concepts of his day, some is
unique with him.

First of these is his belief that the Poet is not synon-
ymous with writer (Schriftsteller). This belief is seated
squarely in the aesthetic position of Novalis' day. Sulzer
in the Allgemeine Theorie der schönen Künste, which Novalis
possessed,¹ began his discussion of the "Dichter" with a state-
ment that "Mit diesem Namen [Dichter] möchten wir nicht gerne
ohne Unterschied alle diejenigen beehren, welche in gebundener
Rede geschrieben oder Verse gemacht haben.... Denn meine
Gedanken oder Erzählungen in Versen vortragen, macht so wenig
den Dichter aus, als die gemeine Sprache reden, einen Redner
macht."²

Following this, Novalis notes that a writer is one-sided
and even less flexible than other artists who function in only

¹Sulzers Theorie is listed among the books which Novalis
possessed and which he took along to Jena. Novalis Schriften,
ed. Paul Kluckhohn and Richard Samuel, Vol. IV (Leipzig:

²Sulzer, p. 608.
one field. Just writing, just stringing words together, is too narrow and too mean a work, too limited a view for Novalis' Poet. The act of writing itself is not an essential tie between writer and poet. Novalis clearly differentiates between "dichten" and "ein Gedicht machen." The Poet's work is much nobler and more elevated than just writing, Novalis believes, and the Poet represents a higher type than the writer. (Likewise, Novalis belongs in the tradition of Goethe and Schiller in discouraging those who would earn a livelihood from art.) He finds being a writer by profession too confining and endangering to one's development and freedom.

Novalis also agreed with Sulzer in denying that craftsmanship is a factor in determining poethood. Sulzer writes: "Man muss den Charakter des Dichters nicht in der Kunst suchen, die Rede durch wohlabgemessene und wohlklingende

\[^{3}\text{Frg. 1826. (Fragments will be quoted by number as listed in the Wasmuth edition of Novalis' works. At the time of this writing, the Wasmuth edition is the most complete.)}\]

\[^{4}\text{Frg. 1874.}\]

\[^{5}\text{One need only note Wilhelm Meister or Schiller's personal advice to Friedrich von Hardenberg. This is not meant to imply that either Schiller or Goethe refused payment for their writings, but rather that they opposed the concept of a poet whose production was controlled by the whims of the public, who was forced to write for sale, rather than being his own master, free to follow his own artistic intent.}\]

\[^{6}\text{Frg. 1826.}\]
Verse fortzuführen, sondern in dem Vermögen den Geist und
das Gemüt durch Vorstellungen, die einen ganz außerordent-
lichen Gang der Rede erfordern, zu reizen.

Novalis speaks of "einen speziellen Sinn für Poesie--eine poetische Stimmung
in uns. Die Poesie ist durchaus personell und darum unbe-
schreiblich und indefinissabel. Wer es nicht unmittelbar
weist und fühlt, was Poesie ist, dem läßt sich kein Begriff
davon beibringen. Poesie ist Poesie. Von Rede-(Sprach) Kunst
himmelweit verschieden.

Essential to Novalis' Poet-concept is his emphasis on
the inherent qualities of the Poet, such as the "poetic sense."
Poethood is, to a large extent, an innate, not an acquired
state. Novalis parallels Sulzer's description of a poet as
a man "den die Natur zum Dichter gebildet hat."
Novalis,
like Sulzer, stressed not the acquired abilities and crafts,
but the inherent ones--the sensitivity of the Gemüt, the
vitality of the imagination.

7Sulzer, p. 608. See also pp. 684-5.
8Frg. 1434.
9Sulzer, p. 609.

A parallel to this can be seen in the nature of Heinrich
von Ofterdingen's poethood, which is presented as an innate,
latent quality at the beginning and needs only development.

10See Sulzer, pp. 609 f. and part III of this paper.
Novalis stands opposed to those who would conceive of the poet as an artisan. In one fragment he contrasts the artist (and the philosopher à la Fichte) to both the artisan and the academician.\textsuperscript{11} He repudiates those who would make poetry a mechanical process\textsuperscript{12} or a rhetoric exercise.\textsuperscript{13} For him the poetic process and the Poet as an individual are much more essential than craftsmanship allows. Novalis' concept (as shown in Part III) implies both a deeper and a broader nature than stylistic agility. Novalis repudiates the evaluation of craftsmanship as an integral and basic element of the poet. Wellek, by combining fragments of Novalis with statements of Klingsohr from \textit{Heinrich von Ofterdingen}, is misled to the conclusion that Novalis "felt no contradiction" between Klingsohr's view "of the poet as a craftsman and his\textsuperscript{[Novalis]} view of the poet as magician and prophet." "He is both," Wellek writes, "just as a humble medieval painter would ply

\textsuperscript{11}Frg. 1941.

\textsuperscript{12}"Der Gelehrte und Handwerker verfahren mechanisch... der Künstler ... organisch..." Frg. 1941.

\textsuperscript{13}About the fable Novalis writes "Zur schönen Kunst gehört sie nicht-- Sie ist technisch-- Gebild der Absicht-- Leiter eines Zwecks." He also notes: "Gezwungner Stoff verrät Absicht....Der Charakter der kunstlichen Poesie ist Zweckmässigkeit-- fremde Absicht...." Frg. 1865.

The place of artificial prose and of that which emphasizes its style or craftsmanship is also shown in his concept of the historical development of poetry.
his craft and at the same time feel the inspiration of religion."\textsuperscript{14} The analogy with the medieval painter is also ill-chosen, for the validity and the significance of creation for Novalis lay as much in the act of creating, as in the nature of the creation, the work of art itself. For religion as Novalis sees it (like Schleiermacher and Friedrich Schlegel) is not significant as a source of inspiration or motivation, but as a basic element of art, of the creative process and product. Novalis also deprecates artificial or rhetoric poetry. In this context he also stresses the involuntary or intuitive aspects of the poet and his creativity: "...alles Poetische muß märchenhaft sein. Der Dichter betet den Zufall an"\textsuperscript{15} or "Ein Märchen ist eigentlich wie ein Traumbild--ohne Zusammenhang...die harmonischen Folgen einer Äolsharfe--die Natur selbst."\textsuperscript{16} In another fragment\textsuperscript{17} Novalis writes: "Der Dichter ordnet, vereinigt, wählt, erfindet--und es ist ihm selbst unbegreiflich, warum gerade so und nicht anders."

Novalis does not want to disavow a certain intangible quality in the creative process, a given intuitive element. This last


\textsuperscript{15} Frg. 1464.

\textsuperscript{16} Frg. 1465.

\textsuperscript{17} Frg. 1901.
fragment is qualified by other statements which deal with the importance of consciousness. His emphasis on form as organic (to be discussed later), rather than mechanical, is related to this aversion to the artificial in form and style.

Novalis distinguishes between Poet and other types of artist, the painter and the musician. He differentiates between the artist and the dilettante—the former creates or builds with his senses, the latter's aim is to develop his own senses. Thus for Novalis the artist has a creative, productive nature, the dilettante, a utilizing, self-satisfying nature. The Philistine does everything for the sake of the earthly life. The highest degree of his poetic existence is the enjoyment of holidays and festivals. It is an act of enjoyment rather than creation. He takes his pleasure in the conventional, and in this, too, he is contrasted by Novalis to the artist.

Significant is Novalis' marking of the Poet as distinct

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18 Frg. 20, 1855.

19 Novalis' commentary to Friedrich Schlegel's Ideen in the third Athenaeum-volume. Frg. 2480. (Wasmuth treats these comments like fragments.)

20 The Philistine is inadequately treated by Estelle McIlvenna, "Novalis and the 'Philistine'," Comp. Lit. Studies, II (1941), 16-18.

21 Blütensauba Frg. 82.
from the common man. Although critics frequently cite a phrase from one fragment, "...fast jeder Mensch ist im geringen Grad schon Künstler," and give it a significance beyond that allowed by the context in which it appeared, Novalis did not equate man and Poet. He always distinguished between them, for he felt too keenly the apartness from mankind of the artist in general and of the Poet especially. Thus Novalis could write that the artist stood above other men, like a statue on a pedestal.

For this he gives various reasons. The common man requires careful education and exercise of his abilities. The common man needs to have his desire of morality awakened and educated. The Poet, on the other hand, thanks to his genius is capable of self-elevation. This is an important distinction for Novalis. It is the poet who, and the bearer of the moral idea, is the educator of the human race.

--Frg. 1855.

In referring to the artistic process of creation discussed later, Novalis remarked that every man is to a slight degree already an artist, for he sees outward from an act, projects his feelings outward and not inward. (Frg. 1855) That is to say, every man is able to translate a feeling aroused by an outside act or event into a personal, external expression of that feeling which can in turn be perceived by another.

--Frg. 1832.

--Frg. 1833.
man needs to have the desire for morality awakened and requires moral education by the Poet. Even then he acts mechanically, through a learned process, and cannot proceed "organically" or act in an innate, intuitive manner. This difference is a vital one for Novalis. In a sense those features which make him an educator are those which separate the Poet from the didactic poet-teacher of earlier epochs—his intuition, his genius, even his concept of morality, none of which fit the schoolmaster-type of careful preparation and communication. In no case is this moral education meant in the didactic, practical sense of earlier eras. It is not a matter of manner or behavior, but one of an inner bearing and attitude. It is something which is developed, rather than acquired.

This superiority of the Poet and his removal from the realm of common man, as well as from involvement in the trivia of daily life, as noted below, is not further developed in Novalis. The negative aspects are absent. The metaphysical and social isolation which has become an inseparable accompaniment to the awareness of being an artist in recent times is

26 Frg. 1855.

27 Similarly negative aspects are missing for Tieck, who values this disassociation of the poet positively in Sternbald.

not true for Novalis' Poet. Nor does the awareness of his higher duties and calling mark the Poet with a consciousness whose pride is fused with suffering. This differentiation of the Poet from the common man is not felt as an alienation but as an elevation by the Poet. It does not hinder him from participating but enables him to play a more significant role. The Poet does not suffer from disengagement from life or from alienation with the world in Novalis' view, as he is to in later evolvements of his autonomy under the French symbolists and later Germans (such as Rilke, George, and Hofmannsthal). There is no indication of the later development in which the artist-genius would find himself incapable of daily life.

Further insight into Novalis' definition of the Poet can be gained from noting the history of the development of the Poet as Novalis sees it, a three stage development which appears so frequently in the writings of eighteenth century authors beginning with Rousseau and Herder.

Novalis believes in an original state of man where thinking was either purely mechanical, discursive, and atomic or intuitive and dynamic. The unrefined discursive thinker he distinguishes as the scholastician who would destroy all living nature by replacing it with a masterpiece of thought—an infinite automat. He was a mystical Subtilist. Novalis

\[\text{29 Fr. 1932.}\]
posed the unrefined, intuitive poet as his counterpart. This poet was, according to Novalis, a mystical macrologist who hated rules and determined form. He was totally dynamic; for him everything was animated. The mechanical thinker could only perceive his own thoughts and see reality in terms of his own projection of that reality and wished nature and the world to fit his program, his outline. He was apart from nature, estranged from it, and treated it as an alien entity. The intuitive poet, on the other hand, was a "child of nature." He was a part of nature and experienced no life or consciousness apart from it. For him, not law, but "Willkür" and "Wunder" were everywhere. Writing for this intuitive Poet was an unconscious flowing forth to which Novalis saw the outside world react.

The work of this primitive poet Novalis considered Naturpoesie, the real and true original-poetry. He saw him drawing from a "Poesie" which was a world-element and served as the true source of poetry. It was an element which could be

30 Novalis' concept of "Wunder" was not related to miracle in the clerical sense of the word, not to inter-ventions of a supernatural power in the regulated natural course of events. It was allied to "Willkür" and to that which was produced with full knowledge and intent. The greater the participation of the spirit or intellect, the greater the "Willkür" and consequently the "Wunder."

Havenstein, pp. 79 ff.

31 Frg. 1933.
best perceived by the poet and, consequently, was communicated by him. He in turn was able to affect the world by his song.

Novalis' views of this early stage of the poet's development were not original with him, but already appeared in Schlegel's *Geschichte der Poesie der Griechen und Römer*. According to the ancients themselves, as recorded for Novalis and his contemporaries by Friedrich Schlegel, the ancient poet was an unconscious medium for the muses.32

32 In this work Schlegel refers to Plato's tale of a poet who was out of his senses and, like a well, let everything that came to him flow forth from his lips. The "third kind of possession and madness was that of the muses," Socrates is reported to have said. It seizes pure and delicate souls and drives them to pour forth their holy drunkeness in song.

Already among the Greeks and Romans, Schlegel found the seeds of the concept that poetry comes from the gods and that the rapture of the sacred poets was a type of possession and higher inspiration. Here, too, prejudice had already formed against the "reflective poet." Democritus, according to Horace, banned the reflective poet from Parnassus, for "innate talent is more fortunate... than paltry art" and he who seeks to near the gates of poetry without the ravings of the muses, believing art alone could make him a poet, remains incomplete and does not reach the sanctity. At the time of Cicero, it was generally held that no one could be a good poet without a kindling of the spirit of life, without a certain trace of madness.

According to Schlegel, stories of the outside world reacting to the songs of the poet were also common to the Greeks and Romans. Schlegel quotes verses of Horace about Orpheus, who tamed raging lions and tigers, and Amphion, who moved stones with the sounds of his zither. Friedrich Schlegel, *Seine prosaischen Jugendschriften*, ed. Jacob Minor, *Vol. I* (Vienna: Carl Konegen, 1882), pp. 235-239.
On the second level of culture, according to Novalis' concept of historical development, ecclesiasticism was rampant. Intellectual activities were defined and separated. Out of this arose the artist who was both tool and master of his art. He was aware of the original division of the faculties of the mind into the philosophical and the poetical, the perceptual and the creative, and consequently recognized the deeply seated division within himself. He was, however, aware that a means of mediation must exist between these divided faculties and, consequently, that their unification must be possible. Novalis blames the imperfect degree to which this unification was achieved on the weakness of the poet's "productive imagination" which permitted him to remain only imperfectly in that moment of balance which constitutes unification.\(^{33}\) The balance or equalization of these two facets of man's nature, the philosophical and the poetical, could be achieved by the poet, but only inadequately, only as a transitory state. The ability to maintain this balance was not yet sufficiently developed at the second level of development.

The third stage, that of the Poet, Novalis views as the ultimate level of development and one not yet attained. In it the dichotomy of philosopher and poet will have been resolved.

\(^{33}\text{Frg. 1933.}\)
The synthesis of "Dichten und Denken" will have become a reality within the Poet; thinking, feeling, perception and contemplation will be unified. This ultimate level is attained when the poet unites with the philosopher. This union takes place in the ideal of the Poet, the transcendental Poet.

This pseudohistorical development of the Poet is an essential part of the organization of Novalis' thoughts of the Poet. It explains the frequent references to the differences and similarities between what Novalis calls "Poet" and "philosopher." Essential to his concept of the Poet is the dichotomy and subsequent monotype of the philosopher and poet. Novalis was in the wake of his Fichtian studies and involved with synthesizing that material. Elements of Fichte's philosophy became inseparably integrated into his own thought-patterns, and the importance which he places on "philosophy" in his Poet-concept is undeniable. Further investigation of his comments on relationship of poetry and philosophy is warranted by the importance which he places on this. It is imperative for us, since to our frame of reference the philosopher's idea is simply not that of the poet. The parallel is strange to us. To understand Novalis, we must understand how he can associate Poet with philosopher.

Novalis stresses repeatedly the essential unity of philosophy (which he thought of in terms of Kant and Fichte) and poetry. To him the type represented by a philosopher in
Fichte's sense and the poet are sufficiently similar in nature to be related and fused. In Novalis' eyes, both work in the realm of the spirit and seek to master it. Both are creative in their perception, and the moment of mental activity which is creation is fundamental to both. The activity of both is essentially one of projection. Novalis is referring to this type of process when he links the philosopher and artist as both proceeding in an organic manner as opposed to a mechanical one. That is, they unify through pure idea and separate according to free idea. Their unity, seen from another viewpoint, can be drawn from a common source, for Novalis sees philosophizing as the basis of all manifestation. Philosophizing, as such, is for Novalis an act of such mysticism that it does not serve as a rational antagonist to artistic creation. It need not stand in opposition to such creation; indeed, it is a part or a form of it.

According to Novalis, the division of philosopher and poet is only a superficial one and disadvantageous to both, a sign

35 Frg. 1941.
36 Frg. 1908. See also Frg. 1968, 1997.
37 Hartmann, p. 223.
of sickness and of a sickly constitution. Philosophy and poetry seem to him two aspects of the same process. Indeed any science can become Poetry after it goes through the stage of philosophy. Philosophy and poetry complement rather than contradict one another. Kuhn conceives of their relationship as a dialectic completion of poetic and philosophic manner of statement or expression. Since the Poet must create consciously (see Part III), he must rely upon the formal cognition methods of philosophy. Thus Novalis concludes that without philosophy there can be only an imperfect poet and without poetry, only an imperfect thinker. Systematic philosophy attempts to construct ahead in abstract dimension that which the poet creates in full reality. Philosophy animates poetry; poetry actualizes philosophy. While the philosopher is conceived as classifying everything, the poet releases all bonds, for poetry is the key of philosophy.

Kuhn in his Apokalyptiker enters into a discussion of the similarities and differences between Novalis’ Poet and his philosopher and their relationships. This centers around

38 Frg. 291.
39 Frg. 41.
40 Kuhn, Apokalyptiker, p. 98.
41 Frg. 1914.
42 Frg. 1916, 1915.
what Kuhn refers to as "Dichtungen im Ich," the conceptual stage of artistic creation. Both Poet and philosopher deal with these "Dichtungen im Ich," these "fictions" in and of the ego. The philosopher expresses or formulates them through the description and solving of the basic perplexities (Grundaporie), which Kuhn notes is how Novalis can speak of philosophy as the poem of reason. The Poet forms these in a "poetisch-anschaulich" manner.

Kuhn points out that these "Dichtungen im Ich" are perceived and conceived conceptually by the Poet, as they would be by a philosopher; they are ideas, since perception and conception together are ideas. The original production and perception of the ideas is the same process in Poet and philosopher (although Kuhn grants differences do exist in the nature of the concepts of Poet and philosopher); thus we can see how the consciously creating poet in Novalis' eyes must proceed like a philosopher.

\[43\] Frg. 1914.
\[44\] Kuhn, Apokalyptiker, p. 98.
\[45\] Frg. 2560.
\[46\] Kuhn, Apokalyptiker, p. 99.

Philosophie is "die Kunst, unsere gesamten Vorstellungen nach einer absoluten, künstlerischen Idee zu produzieren und ein Weltsystem a priori aus den Tiefen unsers Geistes herauszudenken--das Denkorgan aktiv--zur Darstellung einer rein intelligiblen Welt zu gebräuchen." Frg. 2284.
It is in their effect, in the manner in which they go about treating the transcendental world, that Kuhn notes the difference between the Poet and the philosopher. The philosopher works through theory, through setting up concepts and laws. The Poet conjures up the transcendental through his images of the concrete world, that is to say, symbolically. (It should be noted, however, that Kuhn avoids the world symbolic.)

In a similar way, Havenstein notes that the area of differentiation rests in the differences of the methods of presentation of that which both philosopher and poet have won through the same way, through intellectual "Anschauung." While the philosopher, he writes, explicates his knowledge and perceptions theoretically and appeals to reason, the artist, using fantasy, makes his knowledge and perceptions visual and "praktisch verständlich." As a result the artist is the synthesis of a theoretician and a practical man (Praktiker).

Nivelles has investigated the dichotomy of philosopher and poet, as seen by Novalis, from another aspect. Substantiating his position with the same texts as discussed in this disser-

47 Kuhn, Apokalyptiker, p. 100.
48 Havenstein, p. 48.
49 Frg. 51.
tation, he correctly notes that for Novalis the poet's task is to communicate that which he recognizes as the basis of things, to reveal the deep, true reality, the "nature" of things. The philosophical spirit, as opposed to the poetical one, places his conception of nature between reality and his cognizance of it. He is primarily concerned with nature as a concept, and his perception of reality is filtered and thus transfigured by his concept of it. Thus, the ideas of the philosopher act like a colored glass through which reality is perceived and transmuted, rather than perceived directly.

Striedter sees Novalis' *Dichterphilosoph* as a synthesis of Fichte and Goethe, a combination of the two manners of thinking and acting. Goethe represents for Novalis, according to Striedter, a master of the technique of observing the outside world and of feeling-into it. The union of the Goethean and Fichtean methods (which he sees substantiated in the fragments) exists in that the absolute but abstract ego realizes an abundance of infinite variations and also accepts the external world and gives it a spiritual meaning.51


51 Striedter, p. 115.
Novalis views the dichotomy in this manner: Philosophy is originally a nontangible, for it does not begin with an object. It is a reflective feeling, referring back to the self-consciousness of the ego; it is a founding of things through their association with the self-consciousness of the ego, in which man has to recognize the absolute basis for himself (primarily a Fichtian outlook). The poet, on the other hand, is in direct contact with nature. He begins with nature, with an object outside of himself. This represents a realistic tendency in Novalis' concept of poet, and consequently in the Poet, as well. Thus the poet is the "Vorstellungsprophet der Natur," the philosopher the "Naturprophet der Vorstellung." In the same fashion, poetry is concerned with the actual being itself, manifested in feeling; philosophy deals with the communication or concept of the being, with the function of thinking playing the main role. It is the poet who grasps nature directly. He remains "eternally true" to it, since he remains constantly in touch with it. The philosopher, on the other hand, is rigid in his relationship to nature, for his system of ideas or his concept


53 Frg. 1842.

54 See Frg. 1842, 249, 956, 2517, 2572, 2667, 2703.
is fixed and set. Whereas the philosopher is limited by concept and must force his creation into a conceivable order, the Poet (and in the broadest sense the transcendental Poet, the highest stage of Novalis' Poet) can permit and enjoy in his creation full and natural maturing and fulfillment in his act. The poet is the inventor of systems a priori, just as all artists are creators a priori. Philosophy stops short of an explanation of life, for the essence of life cannot be conceived as such, it can only be experienced. The Poet must extend beyond the philosopher, for one can do much more than understand. Therefore, the union of the poet and the philosopher which Novalis sees manifest in the Poet brings about a combination of act and the awareness of act, of creation and the awareness of creation, of participation and observation. The Poet for Novalis is the realization of the highest

55 Frg. 1842.
57 Frg. 1362.
58 Frg. 1855.
59 Frg. 2543, 934.
60 Blutenstaub Frg. 7.
61 This same union or combination is sought in the artwork as well. It manifests itself in the self-consciousness with which we will concern ourselves later in this dissertation.
synthesis, that of knowing and doing. 62

A union is formed between the subjectivizing of the objective and the objectivizing of the subjective. 63 The first is the act of the poet in his perceiving of reality, the second that of the philosopher in projecting his conception. (The perceiving of reality is a subjective act; by the perception the objective is subjectivized. Likewise, the projection of an idea leads to its objectivation.) The systematic workings of the philosopher who projects his concepts into the external world and the poet who absorbs the external world within himself are unified into one synthetic and creative union. It is the union of the mechanical, discursive, and atomic thinking and the intuitive and dynamic thinking, referred to earlier. 64 Expressed another way: "Der Logiker geht vom Prädikat--der Mathematiker vom Subjekt, der Philosoph von der Kopula aus. Der Poet von Prädikat und Subjekt zugleich, der philosophische Poet 65 von allen dreien

62 Frg. 162.
63 Barth refers to this as the endless externalizing of infinite inwardness and the unending internalizing of the infinite externalness, which serves neither as a systematic nor an organic process, but as a creative principle. Barth, p. 313.
64 Frg. 1932; see above, p. 48.
65 Novalis uses both the term "philosophischer Poet" and "poetischer Philosoph" to express their union in the ideal Poet.
zugleich."^66

This level of synthesis or union has not yet been achieved in Novalis' mind. He speaks of this union often in the future tense and admits, for example, "Wir sind jetzt im Anfang der Schriftstellerkunst."^67 Only where the union of the "philosopher" and "poet" in their highest state of development is accomplished, do man and artist become one for Novalis. At this level Novalis places the transcendental Poet,

^66Frg. 129.

This union which Novalis sought is interpreted by Kuhn as an alternating binding of the "Naturmensch" or the thetic thinker and observer with the educated man or a synthetic thinker and observer. This leads to the simultaneous thinker and observer, a simultaneity practiced by what Kuhn calls, the "Künstmensch," the Poet-type. Kuhn, _Apokalyptiker_, p. 165.

See also Frg. 138.

Benz speaks of the poet of this ultimate level as the poet-thinker. For him this stage represents the mystical, religious poet who conceives of himself as a thinker and consciously places the power of poetry as a thinking-art in the service of the cosmic mythical creation. The poet reaffirms as a thinker his poetical mission. He combines the scientific _Erkenntniskritik_ and natural research with the free thinking ability and transfigures all the fields of thought into creative art. He experiences in poetry and in the poetizing of the world the actual divine act. In him is realized the freest and most conscious reign of forces. Richard Benz, _Die Welt der Dichter und die Musik_ (Düsseldorf: Diederichs Verlag, 1949), p. 117. This projection, however, forgets, in its exuberant emphasis of the mystical-religious, the essence of both poet and thinker for Novalis and extends itself beyond the limits which Novalis places.

^67Frg. 1816.
who is "en état de créateur absolu." Man in his transcendental state is the transcendental Poet.

It is in the Poet-image that the ideas of the perfect individual are centered for Novalis. His is a totality of nature, a development of all faculties to their fullest. Thus he is a natural enemy of all one-sided natures, such as the rationalist, the intellectual. It is the Poet on the basis of his nature who is most capable of realizing the inner Bildungsideal and of breaking the way for mankind to follow. The Poet is the true man, the ideal man, the man of the future, one who has completed the transcendental elevation of man and world and thereby fulfills the great purpose of poetry.

The perfect, complete man is one who works unconditioned and unrestricted from his own center; his power, like his soul, is in his control, and he commands the magical art of poetry.

Frg. 130.
Frg. 1834; See also Frg. 1635, 2417.

The artist is not, as in the eyes of Imle, (Fanny Imle, Novalis: seine philosophische Weltanschauung [Paderborn: Ferdinand Schönigh Verlag, 1928], p. 150.) a biological milestone (Entwicklungsvorposten) for what is called at times the magical Idealist. It is neither a question of biological evolution nor of a hiatus between the artist and the magical idealist. The supreme Poet is the magical idealist, or transcendental man, the union of philosopher and poet, the highest form of man, as we shall see below.

See Frg. 1924, 1933, 1941.
total realization of his will. His is a total power. He ultimately produces himself after his own image, is master and creator of himself. This is an act of self-absolution. Novalis, however, ignored the dangerous possibilities of the reverse side of this self-elevation, where the genius begins to consider himself as something superhuman. Novalis' naivety is often amazing. With this emphasis on inner activity, freedom from spiritual inactivity and from dependence on the outside world is achieved. Seeing the world differently than others, the poet is already on the most direct path to this goal.\textsuperscript{71} With the strengthening of the will and subsequent growing of the self-created world in strength and vitality, the outside world fades until man is ultimately sufficient unto himself and spiritually fulfilled, having become absolute spirit. The result is the man of pure genius.

Not only Novalis equated the Poet with the genius. Friedrich Schlegel saw the artist, the poet, as the perfect man, the man who consciously frees his ideal nature from within himself and lives from this awakened genius.\textsuperscript{72} And Schiller already had called the poet the true and perfect

\textsuperscript{71}Imle, p. 43.

man, following Shaftesbury's lead, who called the creative Poet the second creator, a Prometheus under a Jupiter, in his Advice to an Author.

For the Jena circle of German romanticism, the genius of mankind was most perfectly represented by the poet. The conception of the poet as genius brought the concept of genius to its zenith and marked likewise the high-point of genius as an element constituting the poet. The nature of the genius is far from the often violent and lawless energetic forms of the Storm and Stress period of German literature. Although this genius is unrestricted in its nature and in its theoretical composition, it is neither wild nor unrestricted in its outward manifestations. The Romantics did not see the origin of genius in the abnormal, but derived genius from the faculties of apprehension and mental facility. Indeed the genius is a truly synthetic person. Genius consists of an intensification of those faculties inherent to man, to all men. Its power is channelled, controlled and used in conscious activity, for genius is the active, productive use of all the faculties, and the genius is nothing other than a higher, freer man, the true magical idealist who has control.


74 Novalis might well have read this famous quote in his Sulzer. See p. 9, n. 6.
over himself and his faculties. Thus Havenstein correctly equates genius with the ability of "intellektualen Anschauung." Genius is a requirement for "philosophizing." The poet, as the representative genius for the Jena circle, is highly self-possessed and composed. He creates from his genius, not blindly or spellbound, not automatically, but in a highly conscious manner, conscious of his matter and his treatment of it and, what is most important, conscious of the process of creation itself. Genius in this concept, as well as in that of the Storm and Stress period, is a source of creativity, and man carries with him the germ of genius, the spirit of creative activity.

For Novalis this activity, this self-activity, takes

75 Havenstein, p. 47.

76 Both the Klassiker and the Romantics acknowledged genius as a prerequisite for artistic creation, a prerequisite which has held since then. See Knauss, p. 106.

77 Genius, as Lütgert points out, received a religious significance through Lavater. Religion and genius became equated as something which "can neither be learned nor taught. Genius is a creative power and thus a manifestation of God's creative power. Everything divine is genius and every genius is divine." Genius becomes intuition for the divine, a divine sense, a poetic sense.


A reflection of these ideals can be found in Novalis.
place in art, and the creative ability of the Poet consists actually of genius. He sees the Poet enter the realm of freedom and consciousness through the productive imagination (to be discussed further in part III). The Poet, therefore, having developed and perfected this constitution of genius, represents for Novalis the highest level of spirit, the Genius of mankind. He embodies that which other men are to become when they have become conscious of the unity of their spirit over all the dissectiveness of mental activity, leading thus to a realization of harmony. Novalis identifies genius itself with the synthesizing principle which brings together seeming opposites into one union. It is the ability to treat imagined objects as if real, familiar ones as if strange, and unfamiliar ones as if known. Genius is the ability to comprehend the meaning of nature. It is the moralizing principle. For in

78 Frg. 2307: "Genie ist nichts als Geist in diesen tätigen Gebrauch der Organe."

Blütenstaub Frg. 23.

See also Frg. 322, 2306.

79 Blütenstaub Frg. 82.

80 Blütenstaub Frg. 23.

81 Frg. 322.

82 Frg. 462.

83 Frg. 322.
Novalis' usage, genius is morality.

The concept of morality in turn differs from the conventional one. Morality for him is an inner sense, an awareness of metaphysical unity, a power with which man can be led into a state of harmony and with which nature can be redeemed, made moral, given a voice, and allowed to become one with spirit, erasing the tensions between nature and spirit, infinite and finite, the universal and the particular, God and man. Morality for Novalis is the sense of the absolute creative ability, of productive freedom, of the microcosm, of the actual divinity of man; it is the sense for existence without pretense, the sense of allegiance, of harmony, of being, of divining.

The basic ethical concept of the "moral organ" which appears in Novalis' writings can be traced to the influence of Hemsterhuis, who equates the moral power with the basic powers of nature and who used the term "moral sense," as well as "ethical feeling," to express this. This moral organ exer-

\[84\] Frg. 1868.
\[85\] Frg. 1775.


\[86\] Kluckhohn, Ideengut, p. 48.
cises its power through the heart and the emotions and provides man with a special certainty. That which reason cannot remove from the sphere of doubt or improvability is brought by the moral organ to a point of direct, illuminating certainty of knowledge. 87

Novalis at times equated "conscience" with "moral organ." Morality was for him an inner thing and was based in a true and absolute morality, so that he could conclude that law actually works against morality, 88 without opening the door to rampant subjective moral arbitrariness.

Novalis held that the bearer of the moral idea is the Poet. He is the truly moral being. 89 In accord with his concept of the moral sense, the morality of the poet extended far beyond the scope demanded of the poet in earlier generations. It was not a matter of morals and etiquette, not a matter of presenting a moral image to the outside world. This morality is one of essence, of being—not of behavior, an innate—not an acquired faculty. "Der Vollständige und der vollkommene Künstler überhaupt ist von selbst sittlich—so auch der vollständige und vollkommene Mensch überhaupt." 90

88 Frg. 1639.
89 Frg. 2306.
90 Frg. 1655.
The Poet is moral in the artistic-ethical requirements which the artistic being has to fulfill. Following in the aesthetic tradition of Shaftesbury and Schiller, Novalis equates goodness and truth with beauty or rather fuses them into a higher synthesis and ethical responsibility for the Poet. As the supreme law of art, it both imposes duties upon the artist and provides him with creative powers. Thus the genius which permits the Poet to exceed the expectations of his nature is a moral condition. And to exceed these expectations, to become truly moral, one must be a poet, a magician.

"Magic" and the "magical" are continuously brought into relationship to the poet by Novalis and their meaning in his use of them is inherently related. At times poetic and magical are almost used synonymously. Magic is related as well to morality: "Magisch werden beide Natur und Kunst nur durch...


92 "Wir müssen Magier zu werden suchen, um recht moralisch sein zu können." Frg. 1775.


93 "Magismus: Vereinigung beider, der Phantasie und Denkkraft." Frg. 1710.

See also Frg. 2108 ("Alle geistige Berührung gleicht der Berührung eines Zaubertabs. Alles kann zum Zauberpunktzeug werden...") and Frg. 1696.

Compare also Frg. 2346 with Frg. 2431.
Moralisierung," and the magical sciences arise "durch die Anwendung des moralischen Sinns auf die übrigen Sinne--es ist durch die Moralisierung des Weltalls und der übrigen Wissens-chaften." Novalis conceived of magic as subjective activity, the free activity of the personal spirit. The spirit, more specifically the poetic spirit, which brings to enfolding the mysterious relationship to the whole of and in everything which it touches is magical. Manifested in the Poet's creative vitalizing is the magical original power. The synthesis of fantasy and his poesie is essentially magical. His will, his fantasy, and his ability to think are the tools whereby he attains his goal, the poeticizing of the world, and which qualify him as magician.

The very act of creation is a magical one for Novalis. Thus he can write that the Poet, unlike the prophet, is a "magician." That is, whereas the prophet is all-knowing and recognizes suprasensual reality, he does not utilize the

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94 Frg. 1696.
95 Frg. 1698; see also Frg. 1775.
96 Knittermeyer, p. 241.
97 Knittermeyer, p. 240.
98 See Frg. 1693.
99 Carlsson, p. 182.
100 Frg. 1851.
creative faculty inherent to the magician, for he scorns all types of artificiality. Novalis likened him unto a man of good taste who displays a deep insight into objects of art and to whom all artificiality is alien.\textsuperscript{101} The Poet, though, combines both prophet and magician. More than recognition and understanding of the universe and the self are necessary for the Poet. He must also operate creatively and thus as a magician. "Magie ist gleich Kunst, die Sinnenwelt willkürlich zu gebrauchen."\textsuperscript{102} "Es ist eine Art von Zauberei, durch die wir die Welt umher nach unserer Bequemlichkeit und Laune bestellen."\textsuperscript{103}

Thus Novalis considers the Poet acting as a magician in his creative production and in his transformation of the natural world view (\textit{Weltansicht}) into the magical, in his creation of the poetic world from the merely natural one. Werner, in turn, sees this "magic" as "a conscious modification of reality."\textsuperscript{104}

The Poet is a magician also in his ability to conjure up the past and persons and events of the past and place them in a created present. He is a magician in his "control" of time,

\textsuperscript{101} Frg. 1851.
\textsuperscript{102} Frg. 1667.
\textsuperscript{103} Frg. 2222.
in his ability to move in the past and future or rather to bring both past and future into the present. Dichten for Novalis, according to Rehm,\textsuperscript{105} is a magical divination and understanding, a mysterious, sympathetic, imaginative transformation into whatever is conjured up or named in the poem itself.\textsuperscript{106} The ability of Einfühlen (to be discussed later), can itself be seen as a magical act, a magical ability. Related to this, the Poet's ability to abstract meaning and relationships has been seen as magical, as well as mathematical. Thus Novalis relates the magician and the mathematician and holds that true mathematics (this abstracting and algebraic treatment of relationships) is the true element of the magician.\textsuperscript{107}

Much has been made of his "magical idealism" starting with Simon's work\textsuperscript{108} on that subject. Magical idealism is a term used to refer to the process of poeticizing or to the creative imagination which extends into the area of the "erkenntnis-theoretisch," the process of seeing beyond or seeing into a specific. It is magical in that it deals with something not directly perceivable by the naked senses and therefore is relatable to the occult. Transforming thus the material world.

\textsuperscript{105} Rehm, Orpheus, p. 46.

\textsuperscript{106} Note the Hohenzollern episode in Heinrich von Ofterdingen.

\textsuperscript{107} Frg. 400.

\textsuperscript{108} Heinrich Simon, Der magische Idealismus: Studien zur
into one of meaningful correspondences is a magical process. The mystery of communication through words or rather the ability of words to imply as well as to state, to represent as well as to present, was a thing of magic for Novalis and an important aspect of the creative act. This is later to become important for Hofmannsthal and constitutes a central element in his works, especially in Ein Brief (Lord Chandos).

This process of seeing the relationships, the harmonies, the correspondences, the original meaning behind the facade of reality is essential for Novalis' Poet and is vital for Novalis. Novalis also refers to the process as an absolutizing, a universalizing of the individual moment, of a particular. \textsuperscript{109} It is the ability to rediscover the original meaning, to reach the true relationships, the "myth." It is related as well to what Novalis considers the essence of mathematics \textsuperscript{110} -- the process of abstraction and algebrizing

\textbf{Philosophie des Novalis} (Heidelberg, 1906).

\textsuperscript{109} Frg. 1440.

\textsuperscript{110} Novalis' concept of mathematics was much broader and mystical than common usage allows. He wrote, for example: "Das höchste Leben ist Mathematik...Das Leben der Götter ist Mathematik. Alle göttlichen Gesandten müssen Mathematiker sein. Reine Mathematik ist Religion." Frg. 401.

or of raising to a higher or highest power. He speaks of an "absolute abstraction" and of "abstracting" the unknown from the known, the true from the apparent, thereby bringing about the "absolute."\footnote{112}

In this way, Novalis sees the development of man to absolute spirit, to the transcendental man or poet, as parallel to his development to magician. The Poet who has achieved his total development is a magician.

Two other elements of Novalis' Poet are his priesthood and his relationship to the Orphic tradition. These are, however, related, for the priest-poet concept is part of the Orphic tradition of the poet.

The unity of Priest and poet is a favored and often repeated concept of Novalis. He sees it as a threefold unity of origin, nature, and task. The first is historic, based in the belief of the ancient unity of priest and poet.


\footnote{111 Among Novalis' "Dichterische Pläne" one finds the phrase: "Romantisieren, ähnlich dem Algebraisieren..." Wasmuth I, p. 552.}

Bluth asserts, in turn, that the transcendental imagination and the productive imagination are identical, because both have their essence in mathematics\footnote{Karl Theodor Bluth, Philosophische Probleme in den Aphorismen Hardenbergs (Jena: G. Neuenhahn, 1914), p. 35. Haering, in turn, equates this process of "magisieren" with an elevation into the realm of the dialectical. Haering, passim.}.

\footnote{112}Discussions of magical idealism and its relationship to Fichte can be found in Korff, Geist der Goethezeit, Vol. III:
antiquity and discussed by Friedrich Schlegel.\textsuperscript{113} Priest and poet were in the beginning one and only in later times became divided.\textsuperscript{114} The ultimate restoration of this unity is represented by the Poet.\textsuperscript{115}

The second unity is qualitative, issuing from the mutual vision and intuitiveness which constitutes the basic nature of the poet and the priest. "The true poet has always remained priest."\textsuperscript{116} The Poet is also religious in that he is moral, for religion and morality are intimately bound.\textsuperscript{117} Novalis


\textsuperscript{114} Blütenstaub Frg. 77.

\textsuperscript{115} Here one should note the parallel which has so often been pointed out—the nature of poetry and the task of the poet which Sylvester and Heinrich discuss in the second part of Heinrich von Ofterdingen. Wasmuth I, pp. 196-200.

\textsuperscript{116} Blütenstaub Frg. 77.

\textsuperscript{117}"Moralisch handeln und religiös handeln sind sonach aufs innigste vereinigt." Frg. 1776.

"Religion ist Moral in der 'höchsten Dignität, wie Schleiermacher vortrefflich gesagt hat." Frg. 1773.
writes in another fragment that the sense, for poetry has close affinity to that of religion and to the prophetic sense in general.\footnote{118} It makes possible seeing the invisible, feeling the unfeelable, sensing the non-sensual, and representing the non-representable, he states. By uniting poetry and mysticism, the poet becomes united with the mystic.\footnote{119}

Continuing this idea, he writes that common to both the faculty of poetry and that of mysticism is the apprehension of the individual, personal, unfamiliar, secretive, of that which is to be revealed, of that which is of necessity accidental.\footnote{120} Wackenroder, too, saw the poet as priest-like. For him the poetic man was the "chosen among men."

The third unity is one of activity. Poet and priest share a common existence as messengers of God and redeemers of man and nature, as mediators. Their goal is the moralization of nature.\footnote{121} The Poet is mediator of morality, of harmony, and of the transcendental by manifesting them. The idea of mediator (\textit{Mittler}) between God and man or man and world (\textit{Nature}), which goes back to Schleiermacher, is a recurrent one with Novalis. It is related to the ideas of a

\footnote{118}{Frg. 1901.}
\footnote{119}{Frg. 101, 1901.}
\footnote{120}{Frg. 1901.}
\footnote{121}{Frg. 1736, 1739, 1742 etc.}
religious mission, wisdom, and magic. The mission of the Poet is essentially a religious one. The Poet is to bring about in an especially high degree the linking with the supernatural, the unworldly. He can represent the infinite in the finite symbolically and present the transcendental element of nature through the symbol. Thus he can cast the veil of the higher world upon the earthly existence. His highest goal is to lead mankind already in this world to highest perfection, to a condition of paradise.

122 See Frg. 1697.

The importance of the mediator in Novalis' thoughts can be seen from fragments such as Blütenstaub Frg. 80: "Nichts ist zur wahren Religiosität unentbehrlicher als ein Mittelglied, das uns mit der Gottheit verbindet. Unmittelbar kann der Mensch schlechterdings nicht mit derselben in Verhältnis stehn." Frg. 1694 reads: "Gott selbst ist nur durch Repräsentation verständlich."


123 However, this Poet-priest is no social worker. To refer to his work and his role as a social one is to misrepresent Novalis. Reiss notes that "the priest-like poet becomes the interpreter of the social-world...is, in the final instance, the man whose mission it is to shape it anew." He finds that the "distinction between art and life is blurred, even obliterated" at times, and that Novalis conceives of the aesthetic realms as unbounded. Novalis believes that "man's aesthetic experience is capable of profoundly affecting his social and political attitude." But it does not follow, as Reiss would conclude, that he recognizes the social function of art as a fundamental truth. It is Reiss and not Novalis who, "by exag-
The Poet and priest both have in Novalis' eyes the messianic task of bringing about the third age, the Golden Age, "das dritte Reich," or at least of proclaiming its coming. The belief in an original state of paradise, a subsequent fall and condition of disharmony, and an ultimate ideal state was a popular one of the eighteenth century and is apparent, as noted earlier, in other aspects of Novalis' Poet concept, such as the development of the Poet and of poetry. The role of the Poet-priest as saviour of man and nature in creating an awareness of this coming golden age and its actuality and in aiding its manifestation is a recurrent theme of Novalis. One might note the fifth Hymnen an die Nacht, the "Klingsohr Märchen," and the plans for the continuation of Heinrich von Ofterdingen.

To conclude from this discussion, however, that the Poet is divine because he is the instrument of a higher power, the spirit of poetry, as Tymms does, is an oversimplification of his role as mediator and tends to invalidate his own autonomy, his own independent significance and contribution.\(^{124}\)

\(^{124}\) Gerating the social potentialities of art and the artist, sets out on a road that leads to disaster." H. S. Reiss, "The Concept of the Aesthetic State in the Works of Schiller and Novalis," PECS, n.s. XXVI (1956/57), p. 50.

The Poet's task is religious rather than social; his concern is with man's relationship to himself, to God, and to reality, not with man in a social world, in mundane reality.\(^{124}\) He is not, as Tymms would show, like a Catholic priest, an agent, an instrument of the divine, utilizing faith, the
Closely related to Novalis' equation of the Poet and priest is his identification of the Poet with the prophet, mentioned above. With the priest the Poet is a prophet of God, and, in terms of the approaching Golden Age, he is a prophet of that day. There is also the element of "seer" which is an obvious element of the Orphic tradition and of the Poet as priest. The Poet is a prophet in that he is a visionary—both into the future and into the true reality, the inner structure of the world.

Novalis uses the word prophet also with regard to other aspects of the Poet. Whoever understands language, Novalis believes, was a prophet. "So ist es auch mit der Sprache—wer in sich das zarte Wirken ihrer innern Natur vernimmt, und danach seine Zunge oder seine Hand bewegt, der wird ein Prophet sein...." 126

\[125\text{Frg. 1460.}
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\[126\text{"Monolog," Wasmuth IV, pp. 203-4.}
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In a like manner Sulzer, in discussing the faculties of a poet, writes: "Mit diesen Talenten kann ein Mensch sich selbst zum Propheten, zum Lehrmeister und Wohltäter seiner Nation, und sogar aller gesitteten Nationen machen; denn unter allen Menschen von Genie ist es keinem so leicht, sich um das menschliche Geschlecht verdient zu machen als dem Dichter." Sulzer, p. 611.
Novalis' belief in the unity of priest and poet is evidence of his Kunstreligion and places him in the "romantic tradition" of aesthetic religion and religious aestheticism along with Wackenroder, Schlegel, and Schleiermacher, among others. He himself speaks of "Religion des Schönen, Kunstreligion" in a fragment. 127 This classification, however, can be more of a simplification than an accurate evaluation, if one believes that the views of the Jena Romantics were identical. The Jena circle can be accredited with a belief in the deep interrelation of art and religion and an interest in their unity. But it is erroneous to assume that Novalis echoes Wackenroder's position in this area. Wackenroder is less elaborate and more of a dilettante. As important as religion is for Novalis in his construction of his Poet concept, 128 Novalis does not make a fetish of the beautiful as being divine. Nor does he yield to religious Schwärmerei in any of his fragments. He seeks no synthesis between objects of beauty and of faith and presents in his aesthetic writings no fervent fusion of religious piety and the adoration of art. 129 He does not intend to poeticize religion; for him religion is

127Frg. 2098.
128See Heinrichs, pp. 85ff.
129See Markwardt III, p. 276.
one and the same as poetry. 130

Basic to Novalis' attitude toward religion and art is his emphasis on the artistic act of creation as religious. Poetic creation for Novalis, as well as for Friedrich Schlegel, is not only an aesthetic but also a religious action. Poetic vision and the inspiration of religious perception are one and the same, and the center of the aesthetic religiousness is the transfiguration of the mortal, the human, and the earthly as divine. Novalis sees as religious the task of poetry to form the infinite into the finite and the finite into the infinite. Its expression leads the Poet necessarily into use of the symbolic, which in turn is religious. The creation of myth also unites the task of the poet with that of the priest for the Jena circle. Through the transformation of poetry into Märchen and Märchen into myth, the poet becomes a priest. 131 Indeed, the relationship of the true artist to his ideas is a religious one.

130 In Frg. 1714 Novalis writes: "Religionslehre ist wissenschaftliche Poesie. ... Religionslehre ist also eine Mischung, Synthesis von Poetik und Philosophik" (which in turn was his definition of the ideal Poetry of the ideal Poet). In another fragment (1769) Novalis also relates poetry and religion: "Desto besonnener und echt poetischer der Mensch ist, desto gestalteter und historischer wird seine Religion sein."

Religion, Novalis writes, should become what it once was—"praktische Poesie."\textsuperscript{132} But this does not mean that poetry is to replace religion. Far from it—poetry for him represents the consciousness of the transcendental, which he in turn equates with religion as such. Thus he can write that the persons who are able to perceive God everywhere, to find Him everywhere, are the really religious individuals.\textsuperscript{133} Novalis also believed that the more reflective and truly poetic a man is, the more formed and "historic" his religion will be. Bearing in mind Novalis' concept of morality, the fragments\textsuperscript{134} which link morality and religion become but another expression of the same thought.

Like Schleiermacher who believed that art was related to religion as language is to knowledge, poetry is an expression, a manifestation of religion for Novalis. In speaking of the Greeks, Novalis also writes: "Die Religion war wesentlich Gegenstand der menschlichen Kunst. Die Kunst schien göttlich oder die Religion künstlich, und menschlich. Der Kunstinn war der Religionserzeugnissinn. Die Gottheit offenbarte sich durch die Kunst."\textsuperscript{135}

\textsuperscript{132} Frg. 1758.
\textsuperscript{133} Frg. 1773.
\textsuperscript{134} Such as Frg. 1775 and 1776.
\textsuperscript{135} Frg. 2430.
To Friedrich Schlegel's statement that one must have one's own religion in order to become an artist, Novalis comments that the artist must be totally without religion to enjoy the freedom to work in religion as in bronze, to be able to recast, reshape it, not to have it confined by one inexorable and rigid system.\textsuperscript{136} To him, religion is not of a particular nature, not to be dissected and owned, but to be worked in. It is not a specific, definable entity, but a general, an absolute element.

Both the equation of aesthetic experience with religion and the withdrawal of the individual from the actual world, the mundane reality, are bases for a reinterpretation of religion. This condition is manifest in the fragment: "Die Poesie ist das echt absolut Reelle. Dies ist der Kern meiner Philosophie. Je poetischer, je wahrer."\textsuperscript{137} Religion becomes withdrawn from actual reality by being equated with art and placed into some sort of form. Beauty seen as truth, as an eternal, an embodiment of life\textsuperscript{138} leads to an appreciation of

\textsuperscript{136} Frг. 2474.

\textsuperscript{137} Frг. 1853.

\textsuperscript{138} Novalis saw beauty as goodness made manifest: "Güte ist Moralität. Schönheit ist objektive Güte--Wahrheit--subjektive Güte" (Frg. 1634), as well as morality made visual: "Das analog moralisch Sichtbare ist das Schöne." (Frg. 2290).
a work of art as timeless. Art, though finite, receives qualities of the infinite such as eternity—"A thing of beauty if a joy forever." In this manner Novalis speaks of the eternity of a good poem. 139 The Poet, by creating such work of art with its claim upon eternity, is granted in turn a quality of timelessness, an ability to circumvent the limits of time as well as of matter. Thus Novalis can write "daß die Musen allein Unsterblichkeit geben." 140 Art in its equation with the sublime becomes separated from reality and becomes a negation of that mundane reality.

This relationship of art and religion has yet another aspect which requires notice, primarily due to the significance which it acquired in later generations: the kernels of an aestheticism that were to grow into a substitute religion.

The conviction that existence and world can be justified only as aesthetic phenomena and that art is the actual metaphysical activity of man (propounded conclusively by Nietzsche), which led to a reevaluation of and break with the traditional religious and moral concepts 141 and which left the way open for rampant aestheticism and the idolatry of the

139Frg. 1901.
140Frg. 1707.
141Günther, p. 5.
aesthetic (all too often taking the form of misplaced sensualism), is not present as such in Novalis. However, the high and inclusive value which Novalis places upon art or, strictly speaking, upon poetry does provide a possible beginning. His view of the creative faculty, the poetic faculty, as the highest and indeed truest faculty of the human mind can be seen as an opening for such developments.

The roots of aestheticism, Günther points out, lie also in the increasing realization (from Vico and Baumgarten to Kant and Schiller and from Hegel to Schleiermacher) that the artistic activity is an autonomous one, one based on a mental faculty which is independent from the intellect and from morality and which perceives and anticipates the world totality in the creative imagination or fantasy.\textsuperscript{142}

It has become obvious that Poet for Novalis includes concepts far more extensive and far deeper than those usually attributed to a poet. Indeed, a Poet was something so special for Novalis, so great, that he at times seems to overextend himself in adding qualities, in seeking to give his Poet an inclusiveness which is alien to the layman's concept.

In once sense Novalis returns to the concept of earlier centuries when Poethood was a calling, not a profession. He

\textsuperscript{142} Günther, p. 7.
returns to the ancient concept or, more accurately, to what he believes the concept of antiquity was—the union of priest and poet. It is ironic that he should have died before the wealth of Indian lore entered Europe, for his concept parallels so closely that of ऋ[स्] or rishi— the Sanskrit word for "poet-priest."\(^{143}\)

Novalis, however, was familiar with the Orphic tradition, which is so similar to that of the rishi and which had been reawakened in German literature by Klopstock. After Klopstock reaffirmed the Orpheus tradition in his ode "An des Dichters Freunde" in which he named Orpheus the progenitor of the actual and future German poetry, Herder, in his "Älteste Urkunde des Menschengeschlechts," described Orpheus as the original poet, the mythical, poetic visionary and theologian, the divine originator of wisdom and religion, the first prophet and legislator.

The Orphic tradition was available\(^{144}\) as source material

\(^{143}\)"The rishi was a singer of sacred hymns, an inspired poet or sage, or any person who invoked the deities in thymhical speech or song of a sacred Character." They were "inspired personages to whom these (Vedic) hymns were revealed." The rishis came to be regarded as a separate class of beings, apart from gods, men or demigods. (Sanskrit-English Dictionary, ed. Monier-Williams (Oxford: Clarendon Press, 1956), lithographic reproduction of the edition of 1899, pp. 226-7.

\(^{144}\)See Novalis' library list, Kluckhohn IV, pp. 471-481.
to Novalis in Moritz' Götterlehre, Hermann's Mythologie, and Friedrich Schlegel's Geschichte der Griechen und Römer, among others. Novalis places the Poet in this tradition and demands that the Poet return to his Orpheus-identity. The tasks Novalis assigns his Poet are those which befit an Orphic figure.

Orpheus is for Novalis the divinely inspired founder of the mysteries, the father of poetry, the mediator of God. He represents for Novalis the original unity of priest and singer or poet as depicted by Schlegel. He has power over nature—

145 Karl P. Moritz and Johann Friedrich Unger, Götterlehre der Griechen und Römer oder Mythologische Dichtungen der Alten (Berlin, 1791).


147 The Orpheus figure also appears in Friedrich Schlegel's Gespräch Uber Poesie." In addition, as early as 1798 in the first Athenaeum issue, Friedrich Schlegel's contribution "Elegien aus dem Griechischen" and an elegy fragment of August Wilhelm Schlegel dealt with the Orpheus figure. For a discussion of these as Novalis' sources, see Rehm, Orpheus, esp. pp. 63ff.

148 Werner, p. 92.

Discussions of the Orphic tradition in the works of Novalis can be found in Hiebel, Novalis: der Dichter der blauen Blume, and especially in Rehm, Orpheus, der Dichter und die Toten (in which he discusses the Orphic tradition as it appears in the works of Novalis, Hölderlin and Rilke), and in H. D. Schmid, "Friedrich von Hardenberg und Abraham Gottlieb Werner" (unpubl. diss Tübingen, 1952). For a discussion of the literature dealing with this topic see Walter Müller-Seidel, "Probleme neuerer Novalis Forschung," GRM, XXXIV, n.s. III (1953), pp. 287ff.
can bring order into and sooth it, restore the lost harmonies and rhythms. He is the educator and molder of man and nature.

Although the Orpheus-figure is not dominant in the fragments as such and not obvious as in the literary works of Novalis, the overtones are present in the fragments. The name Orpheus appears in one fragment where Novalis writes: "Erst dann, wenn der Philosopf als Orpheus erscheint, ordnet sich das Ganze in regelmässige gemeine und höhere, gebildete, bedeutende Maßen,—in echte Wissenschaften zusammen."149

The Orpheus myth provides a background for Novalis' fragments, such as those mentioned earlier, which refer to the priest-like and prophetic qualities and unity of the Poet.

In passing, another role which Novalis gives the poet should be noted. It is that of historian. "Historian" is not used by Novalis as a cataloguer of events, a chronologist, or even as an analyst. For him, as for the Romantics as a whole, history is an area of vital interest.150 History for Novalis is a living, moving development, and the poet is the best qualified for the office of historian, for which the chronologist is inadequate. It is only the poet who can pro-

149 Frg. 1519.

150 Note the Hohenzollern chapter in Heinrich von Ofterdingen, for example, or Friedrich Schlegel's "Gespräche über Poesie."
ject historical images in their essence without dissolving them into the abstract-conceptual and thus out and beyond the actualities of history. The role of historian befits the Poet because of his peculiar relationship to history and his historic orientation. He possesses a historic sense, an ability to perceive the living flow of history and all histories. 151

Poetry and history are intimately bound for Novalis. The phenomenon of prehistory itself is but a return to the land of poetry, and the contents of this prehistory can be revealed only through poetry. 152 The poet is able to transfigure visions of the past and future into presentations in the present. He succeeds thus in a regeneration of the past and an evolving of the future. For Novalis, "Echt historischer Sinn ist der prophetische Visionssinn--erklärbar aus den tiefen unendlichen Zusammenhange der ganzen Welt!" 153

Related to his role as historian is his quality of time-


153 Frg. 2358.
lessness, for the Poet exists out of time. Time as such does not exist for him. He lives in an eternal present, seeing past and future at once;\footnote{154} indeed, he is elevated into the eternal. The mysterious ability of the Poet to mix and span time is composed of a two-fold power—that of memory, "alle Erinnerung ist Gegenwart,"\footnote{155} and vision. This memory becomes and creates the present and reaches into the future.\footnote{159}

The element of the Poet is a spiritual present which is composed of a solution of both past and future. They are not to be limited, bound, made exclusive and excluded, with the present serving merely to link these two limitations, but are identified with both, since the present is a solution of both.\footnote{160} This sphere, in which the limitations imposed by a


\footnote{155} Frg. 2225.

\footnote{156} See Frg. 1212.

\footnote{157} See Frg. 1460.

\footnote{158} Rehm, Orpheus, pp. 27-28.

\footnote{159}"Die Gegenwart lässt sich nicht fixieren. Das vor und nach bestimmter oder bezieht den gegenwärtigen Augenblick..." Frg. 2637.

\footnote{160} Blütenstaub Frg. 120.

Novalis also related the division of time in mathematical
a time-consciousness have been lifted, is that of the poet and his work.

Thus in tracing Novalis' concept of the Poet, we have noted his differentiation of the Poet from writer, other writers, and man in general and his equation of Poet with the ideal, perfected, transcendental man of the future. We have shown his view of this Poet as resulting from a specific historical development, in which the setting apart of philosopher and poet and their ultimate union is essential. We have seen the Poet equated with the man of genius, as the moral being and as magician. We have seen him viewed as educator and leader of man and as a priest and a poet in the Orphic tradition.

A striking feature of Novalis' concept of the Poet is the broadness of the scope which he gives the Poet. The Poet is something so grand, so perfect for Novalis, that he sought to incorporate various elements and qualities to show this grandeur, this specialness.

Novalis seems to have developed this totality of concept to such an extent that its consequences have been of terms: "Die Gegenwart ist das Differential der Funktion der Zukunft und Vergangenheit." Frg. 417.

See also Frg. 2324: "Wenn die äußern Sinne ganz unter mechanischen Gesetzen zu stehn scheinen--so ist die Bildungskraft offenbar nicht an die Gegenwart und Berührung äussrer Reize gebunden."
little significance. He himself carried the idea so far, there was no room for a continuation. One can only note the partially similar Poet concept of Hölderlin with its broad aspects of the priest-prophet and educator of man and restorer of harmony in the world. Whether there was a reciprocal exchange of views between Hölderlin and Novalis on the subject of poet must remain uncertain.

Parallel to the extension of the Poet concept is that of poetry. The Jena Romantics in general sought to encompass with this term and this idea the totality of man's experience and knowledge. Its meaning became so broad, its scope of contents so extensive, that it came to be in part replaced by the more strictly interpreted term "Dichtkunst."

At this point it should be clear that the breadth and depth of this concept of the Poet which Novalis developed was neither scaled to him personally nor intended as a blue-print for himself and his contemporaries. It was, rather, a concept, an ideal, a philosophical idea. In much the same way as Heinrich was not intended to typify the medieval poet but was

161 Rilke, too, developed a Poet myth which was too grand for his own reality as a writer to approximate.

162 See for example, Frg. 41: "Jede Wissenschaft wird Poesie--nachdem sie Philosophie geworden ist." And 1357: "Auch Geschäftsarbeiten kann man poetisch behandeln."

163 See Markwardt III, p. 247.
conceived as a poet-prototype cast into a literary work, this theory is concerned with Novalis' idea of the ideal--it is an aesthetic exercise, not an attempt at clarifying his own personal destiny.

With this in mind, let us turn more specifically to Novalis' ideal Poet as a poet and to a discussion of that sphere of his activity and attitude--the Poet and the creative process.
Part III
The Poet and the Creative Process

Valuable for an understanding of any concept of a poet is a discussion of his creative process and his relationship to his work. This is essential, even imperative in the case of Novalis’ concept, for here his uniqueness is most evident and his contribution most significant.

The relationship of the Poet to his work and its contents have often appeared ambiguous. Some critics have seen Novalis' Poet as only a passive medium through which material is channeled. Reiff comments that "das Formale" of poetry is one time emphasized by Novalis and then again treated as secondary.¹ Kurt May believes that poetic elements flow together from all sources into the poet and flow through him into the open, into absolute existence.² Novalis' Poet has also been seen as a trancewriter, creating in a dreamlike, unconscious state, his works likened to formless outpourings. This belies the high regard for consciousness which the Jena Romantics held and which culminated in Novalis' concept of the Poet's creative process.

¹Reiff, p. 117.
This misunderstanding is avoided by recognizing that in poetry, as in the poet, Novalis sees stages of development and that what is true of one stage may not be for another.

Novalis envisions the first stage as one in which no differentiation was made between art and communication, both were combined in what he called the art of "hieroglyphics." The following stage saw the rise of language and poetry as separate entities. Poetry consisted of artificial poetry—philosophy made into poetry—and rhetoric poetry. In the former, form was sacrificed for content in an attempt to achieve only comprehensible communication. In the latter, content was sacrificed for form or style which had become all important. In both cases poetry was subjected to a purpose external to itself. (In the sense that language is the expression of intent, Novalis concludes that all of this artificial poetry of the second stage was really language and not poetry.)

This element of intent is one key to ideal poetry with which Novalis is concerned and distinguishes artificial poetry from the ideal or "romantic." Intent separates Kunstpoesie, which is a saleable article, from the poetry of inner necessity (which Novalis here confusingly refers to

\(^3\) Frg. 1865.
as sentimental poetry, in the sense of a poetry of feeling or sentiment or even "naïv" poetry in Schiller's aesthetics, the poetry which is a feature and expression of one's nature, not merchandise.\textsuperscript{4} The lack of arbitrary intent and the absence of a superimposed form makes the highest ideal of poetry comparable to the music of an aeolian harp.\textsuperscript{5} Poetry is to follow its own laws and is not to be forced into confines or purposes which are alien to its nature.

Another differentiation which Novalis makes between "romantic" and "rhetoric" is based on the use of "fantasy" and "intellect." "Romantic" poetry Novalis describes as being planned or sketched by fantasy, the creative and imaginative part of man's mind, and executed by the intellect, the logical, reasoning side of the mind. "Rhetoric" poetry, on the other hand, confuses the function of these two faculties by letting the intellect do the planning and fantasy the execution.\textsuperscript{6}

The form sought in Novalis' ideal poetry is best described as organic, a term he himself employs.\textsuperscript{7} By organic, Novalis means form inherent to matter. Indeed, "pure form must be pure material"\textsuperscript{8} just as the crystalline structure of

\textsuperscript{4} Frg. 1828.
\textsuperscript{5} Frg. 1465, 2232.
\textsuperscript{6} Frg. 1874.
\textsuperscript{7} Frg. 1902.
\textsuperscript{8} Frg. 2925.
a mineral is constituted by its chemical components. Form is something "organic," not a mechanical thing forced upon the material. This concept is not unique with Novalis. The true and oldest proclaimer of the concept of organic form is Plotinus, whom Novalis read with such pleasure.

Plotinus already spoke of a sense for form which sought to take into consideration the inner law of the art work, rather than aim for something which would be universally valid. He stressed the realization of an inner form, enden eidos, rather than the enforcing of general laws of form.

Plotinus was convinced that the "internal" could never achieve complete and unconditional expression and that much of the "inner form" ("form within") would not reach expression. For that the artistic capabilities of the artist were insufficient. Thus the enden eidos was at the same time "an artistic

9Walzel, "künstlerische Form," p. 128.

The concept of organic itself first appeared in Chapter VIII of Aristotle's Poetics. Wellek notes the neoclassical concept of "unity in variety" and the Neo-Platonic "inner form" mentioned above, as predecessors of the eighteenth century concept. He claims "only Herder, Goethe, Schelling and the Schlegels have drawn the ultimate consequences from the organic metaphor and used it consistently in their criticism." Wellek, Modern Criticism I, p. 2.

10See Novalis' letters to Friedrich Schlegel in Berlin of the first half of December, 1798, and to Karoline Schlegel in Jena of January 20, 1799. Wasmuth IV, pp. 421ff, 436ff.
vision," an ideal which hovered high above the artistic capabilities of form giving. Goethe stood in Plotinus tradition with his belief in "inner form" and his aesthetic of accordance with the law of an art work. With Herder and Moritz he is accredited with developing this aesthetic which accords art work the rights of an organism for determining its own rules of form.\footnote{Likewise Schiller's \textit{Kalliasbriefe} are based in Goethe's organic aesthetics. He reworded the concept in the terminology of Kant, writes Walzel, into "freedom in the presentation." Walzel, \textit{Form der Romantik,} \textit{Neophil.}, IV, 128-9.}

The Jena circle as a whole accepted the concept of "organic" form. August Wilhelm Schlegel defined the concept as something inherent which is formed outward from within and which attains its \textit{Bestimmtheit} simultaneously with the complete development of the seed.\footnote{Paul Kluckhohn, \"Romantische Dichtung," \textit{Romantik: ein Zyklus Tübinger Vorlesungen} (Tübingen and Stuttgart: \textit{Rainer Wunderlich Verlag} Hermann Leins, 1948), p. 33.} Kuhn defines the use of "organic" by Novalis somewhat more dialectically as the "poeticizing" or "totalizing" of poetic material to the dialectic unity of its nature.\footnote{Kuhn, \textit{Apokalyptiker}, p. 97.} In any case, form is recognized as an indigenous quality, and the concern of the Jena romantics for an organic, inner-determined form for poetic art works marks them as heirs of Goethe.\footnote{Goethe discussed style as based on the deepest foundations of knowledge, on the essence of things. Johann Wolfgang}
The relationship of the Poet who proceeds "organically" in his writing (and is thus bound to his material in developing its inner form) to the question of his creative freedom needs clarification.\textsuperscript{15} According to Novalis, the Poet must be satisfied with an initial arbitrary choice and develop fully the internal potentials of that choice. The first selection which the Poet makes is a free and arbitrary one. Thereafter, his "freely producing spirit" continues the activity of artistic creation in a conscious state, remaining fully aware of the inherent potentiality of that initial choice. The amount of material available to the Poet is inexhaustible. Here he is completely free—he can begin anywhere. However, as soon as the Poet commits himself with his first choice\textsuperscript{16} he limits himself to the inherent possibilities of that choice, and thus relinquishes the sense of absolute freedom.\textsuperscript{17} Thus Novalis can


Goethe was in close contact with Karl Philip Moritz and abstracted the latter's treatise \textit{Über die bildende Nachahmung der Natur}, 1788. Goethe asserted his belief in the organism analogy of art, the concept of wholeness, and the identity and completeness of each work of art.

\textsuperscript{15}Früg. 1867.

\textsuperscript{16}The initial act of creation separates art from nature. Nature is the existing condition of a thing which is not produced by subjective causality, in this case the Poet. See Früg. 2636.

\textsuperscript{17}Früg. 1846.
write: "Je grösser der Dichter ist, desto weniger Freiheit erlaubt er sich, desto philosophischer ist er. Er begnügt sich mit der willkürlichen Wahl des ersten Moments und entwickelt nachher nur die Anlagen dieses Keims—bis zu seiner Auflösung."¹⁸

Novalis drew an analogy to the question of freedom and the organic procedure in poetry. It is like an individual, he writes, who is individualized by only one accident—that of birth. All the consequential accidents, the infinite series of his conditions, lie latent in that first one and proceed from it. The process of poetry parallels the derivation of an individual life from one single accident, one single act of volition.¹⁹ For Novalis, everything that is written as poetry is a separate entity with its own qualities and personality. Consequently, Novalis can state: "Dichten ist Zeugen. Alles Gedichtete muß ein lebendiges Individuum sein."²⁰

The nature of Novalis' organic poetry is not one of formlessness or pure subjectivity as one may at times be mis-

¹⁸Frg. 1867.

The freedom at issue here is one of choice, a freedom with regard to the selection and use of material and form, and is not to be confused with the freedom in the relationship of the Poet to his work and in his work, which is a freedom of attitude and is unlimited.

¹⁹Frg. 1867.

²⁰Frg. 1846.
led to think, but one of stringent inner form. Novalis is not opposed to form as such but to superimposed, nonorganic, artificial form. That which appears as spontaneity is controlled in the extent that it is organic and related to the material itself. The result is a work of art with an entity and identity of its own, a body and character of its own.

One of the most important features of the creative process for Novalis is the importance of the consciousness of the Poet $^{21}$ with which the creative activity is exercised. It is, indeed, part of Novalis' significant contribution to the evolvement of the poet as a highly-conscious, self-creating, autonomous being. Although Friedrich Schlegel is the name most often brought to mind in discussions of the consciousness of the poet and although he is even considered to stress the moment of consciousness more than Novalis,$^{22}$ the significance of the consciousness of the creative poet is stressed by no one more than by Novalis; his concern is the broadest and most detailed. The question of priority

$^{21}$Novalis with his emphasis on the conscious role of the Poet, which is to be discussed, differs in this point significantly from Wackenroder who wrote: "Wahrhaftig, die Kunst ist es, was man verehren muss, nicht den Künstler; --der ist nichts mehr als ein schwaches Werkzeug." Wilhelm Heinrich Wackenroder, Herzenergießungen eines kunstliebenden Klosterbruders, ed. A. Gillies (Oxford: Basil Blackwell, 1948), p. 103.

$^{22}$Ruprecht, Die deutsche Romantik, p. 30.
remains a moot one—considering the close friendship and collaboration between Novalis and Schlegel.

For Novalis, the poetry in which the highest degree of reflection has been achieved is called transcendental poetry. Its distinguishing feature is the consciousness with which it is exercised. Novalis wrote of this future transcendental poetry: "Wenn sie erfunden ist, so wird man sehen, daß alle echte Dichter bisher, ohne ihr Wissen, organisch poetisieren—daß aber dieser Mangel an Bewußtsein dessen, was sie taten—einen wesentlichen Einfluß auf das Ganze ihrer Werke hatte—so daß sie grösstenteils nur im einzelnen echt poetisch—im ganzen aber gewöhnlich unpoetisch waren." 24

The unconscious "natural" poetry must become conscious to become transcendental. To do this it must be fused with philosophical consciousness. The synthesis to be achieved is similar to that which Schiller described at the conclusion of his discourse on intuitive and reflective poetry, "Über naive und sentimentalische Dichtung." The contrast of natural

23Consciousness, Novalis points out, is the distinguishing feature between poetry and dream. Dreaming ceases with consciousness (Blutenstaub Frg. 17) and is involuntary poetry. Poetry, in turn, is intentional or voluntary dreaming. Similarly, dreaming is indirect thinking, and the rational dream is thought. Frg. 2290.

24Frg. 1902. In the manuscript the words "ohne ihr Wissen" are underlined twice, giving added emphasis to the issue of consciousness. Havenstein, p. 67.
and artificial poetry and their synthesis was also part of Friedrich Schlegel's position. He, also, sought an ultimate reconciliation between the opposing concepts of ancient and modern poetry and their dissolution into a progressive, universal poetry of the future.

This awareness of oneself as creator, of the process of creating even during the act itself, and of the art work as well, bears closest investigation. It is the most significant feature of the relationship of the Poet to his work.

One aspect is a dissociation from the work as an entity. A certain disunion must exist between the Poet and his work. This is partly achieved in the creative process of the Poet—in the Fichte-like overcoming of his self and his material which bestows "transcendentalism." Part resides in the creation. The act of jumping over oneself, of superseding oneself, is the highest activity, the origin, the genesis of life,\(^{25}\) writes Novalis. In the case of a literary work, this jumping-over signifies its birth as an independent entity.

As a work nears completion it becomes further and further removed from its originator, and with its completion it is separated by a distance which is scarcely comprehensible to him and over which, according to Novalis, only the imagination can reign. In the moment that the creation comes into

\(^{25}\text{Frg. 2282.}\)
its own, it becomes more than its creator. The work no longer belongs to the artist, but he to it.\textsuperscript{26} This estrangement is one facet of consciousness in the Poet's relationship. It is related to Friedrich Schlegel's concept of the true poet who, as creator of a work, also possesses the power to rise above it, to free himself from it.

Novalis gives a double autonomy to the work of the Poet. The work of poetry is twice severed--first from its creator, the Poet himself, and then from the subject of the work. It is released from its bondage to both and given independence as a complete and entire individual. It is neither an adjunct of its creator, his "expression" or "extension," nor is it an imitation, a copy of something outside of itself. It stands by and for itself with a self-sufficiency and a self-consciousness unimagined by earlier poets or critics.

Essential to this achievement of independence is the element of "reflection," the "hovering" of the Poet between his creation and his surveying of it. This reflection represents a form of neutrality which plays a positive role. It insures the valuable distance which separates the creation from the creator, as well as the artist's dominion over his subject. This reflection, usually known as "romantic irony," is the manifestation of consciousness both in the creative

\textsuperscript{26} Frg. 2431.
process and in the work of art itself.

The means of achieving true presence of mind in a work of art concerned all the Romantics. Its roots can be traced back to Fichte's concept of reflection and to Shaftesbury's insistence upon the test of humor. For Shaftesbury this humor, which was to stay within the bounds of "urbanity" and "good breeding," prevented literary excesses and was a test of truth and worth. Among the Romantics, Friedrich Schlegel was most concerned with discussing and defining the term. His fragments, such as the Athenaeum fragment 116 which designates "freies Schweben der Reflexion zwischen dem Darstellenden und Dargestellten" as the only norm for poets, keynote the development of the concept. Schlegel associated irony with "transcendental poetry" and with "the poetry of poetry." He stressed the high degree of self-consciousness which it manifests. It reflected for him a means to express the ambivalence of the world, the simultaneous consciousness of the impossibility and the necessity of a complete account of reality.

Following Schlegel's lead, Tieck referred to irony as "das Göttlich-Menschliche in der Poesie," although he is known more for

27 See Reiff, p. 232.
29 Tieck continues: "Die Ironie von der ich spreche, ist ja nicht Spott, Hohn, Persiflage, oder was man sonst
his technique of destroying the spectator's illusion in Der
gestiefelte Kater, a technique often mistaken for typical
romantic irony. Both Friedrich Schlegel and Novalis use
"irony" in a much broader sense.\textsuperscript{30} For Novalis it is a
"transcendental" self-awareness on the part of the Poet. The
Poet embodies a dual role of creating and watching himself
create, of being "doer" and "observer" at the same time.\textsuperscript{31}
In Novalis' usage irony constitutes the fusion of the act with
knowledge of the act, of activity and passivity; it consists
of a "making-relative" of the work, designed to lead not to
the destruction of the work but to a releasing of the poetry
from its object. It permits the work of art to come into its

\textsuperscript{30}Benjamin uses the term "irony of content" for Novalis,
as distinguished from the "irony of form," which he defines
as a voluntary self-destruction, a laying aside of the

\textsuperscript{31}Walzel aptly describes this role as that of a man
watching himself in a mirror. Walzel, \textit{Mnemosyne}, p. 82.
own as a work of art. In turn, the control which the Poet exercises over his works, the breaking of the immediacy of experience which irony reflects, enables him to be the "Ich seines Ichs." Thereby he gains control of the involuntary or unintentional element in his work. This is one of Novalis' goals—everything involuntary must become voluntary, instinct must be replaced by consciousness of activity.\textsuperscript{32} The manifestation of presence of mind or of the highest consciousness in a work of art is not a matter of rationalization but of humor, of illumination. It is an essential element in the process of creation for the Poet of Novalis.

The origin of this consciousness which is manifested in romantic irony can be seen in the composition of the Poet's own nature. It reflects his two fused personalities, the philosophic and the poetic.\textsuperscript{33} It is the union of activity and awareness of activity, of creation and awareness of creation, of participant and observer; it is a manifestation of selfconsciousness.

\textsuperscript{32}"Instinkt ist Kunst ohne Absicht--Kunst, ohne zu wissen, wie und was man macht. Der Instinkt läßt sich in Kunst verwandeln--durch Beobachtung der Kunsthandlung." Frg. 169.

"Alles Unwillkürliche soll in ein Willkürliches verwandelt werden." Frg. 1686.

\textsuperscript{33}"Der Logiker geht vom Prädikat--der Mathematiker vom Subjekt, der Philosoph von der Kopula aus. Der Poet von Prä dikat und und Subjekt zugleich, der philosophische Poet von allen drei zugleich." Frg. 129.
Poetic creation is aptly described by Novalis in a letter to August Wilhelm Schlegel as "besonnenes Anschauen und Schildern zugleich—zweifache Tätigkeit des Schaffens und Begreifens, vereinigt in einen Moment—eine Wechselvollendung des Bild's und des Begriffs—Ein vereinigtes Hinein- und Herauswirken—wodurch in einem Nu der Gegenstand und sein Begriff fertig wird."\(^{34}\)

The synthesis resulting from the union of poetical genius and critical intelligence has been sought from Schiller, who saw the poet as mediator between \textit{Stofftrieb} und \textit{Formtrieb},\(^{35}\) to Valéry, who designated verse as a wonderful and very sensitive balance between the concrete and the intellectual power of language.\(^{36}\)

Novalis continually refers the Poet to the formal means of perception used by the philosopher. "Dichtkunst ist wohl nur—willkürlicher, tätiger, produktiver Gebrauch unserer Organe—und vielleicht wäre Denken selbst nicht viel etwas anders—und Denken und Dichten also einerlei."\(^{37}\) Poetry and

\(^{34}\) The letter is dated January 12, 1798. Wasmuth IV, pp. 375ff.

\(^{35}\) "Über die Ästhetische Erziehung des Menschen," esp. letters twelve through twenty.

\(^{36}\) See Friedrich, \textit{Struktur der Modernen Lyrik}, p. 135.

\(^{37}\) Frg. 1339. See also p. 107, n. 32.
philosophy are to supplement each other and form a greater unity.38 "Verstand und Phantasie werden durch Zeit und Raum auf das sanderbarste vereinigt, und man kann sagen, daß jeder Gedanke, jede Erscheinung unsers Gemüts das individuellste Glied eines durchaus eigentümlichen Ganzen ist."39 The resulting poetry represents this unity and hints at its dual origin. The idea of the union is embodied in such fragments as: "Die transzendentale Poesie ist aus Philosophie und Poesie gemischt. Im Grunde befaßt sie alle transzendentale Funktionen und enthält in der Tat das Transzendentale überhaupt."40

38 "Die Poesie ist der Held der Philosophie. Die Philosophie erhebt die Poesie zum Grundsatz. Sie lehrt uns den Wert der Poesie kennen. Philosophie ist die Theorie der Poesie. Sie zeigt uns, was die Poesie sei, daß sie eins und alles sei." Frg. 1925.

"Die Poesie heilt die Wunden, die der Verstand schlägt. Sie besteht gerade aus entgegengesetzten Bestandteilen—aus erhebender Wahrheit und angenehmer Täuschung." Frg. 1412.

"Die Kraft, das Allgemeine zu denken, ist die philosophische Kraft. Die Kraft, das Besondere zu denken, die dichterische. Das Allgemeine ist das schlechthin schon Gesetzte—das Besondere das beziehungsweise Gesetzte—oder jenes die Sphäre, in der etwas gesetzt wird—dieses die Sphäre, die in jener gesetzt wird." Frg. 2509.

See also Frg. 1820, 1914. The unity of Anschauung and Begriff, the "freies Gegeneinanderwirken des Zustands und des Gegenstands, in betreff der Form der Anschauung," is discussed in Frg. 2638; see also Frg. 2811, 2813, 1815, and 2925.

39 Frg. 1369.

40 Frg. 1834.
In addition to the "organic" quality of poetry and the conscious manner in which it must be executed, poetry must be the expression of the Poet's Gemüt. The ideal poetry of Novalis is to be "Ganz Abdruck des Gemüts."  

The important role which Gemüt plays in the creative process of Novalis' Poet cannot be minimized. Novalis follows in part the usage of Gemüt current in his day and expressed in Sulzer's Allgemeine Theorie der schönen Künste. Both Novalis and Sulzer stress the importance of the Poet's ability to let his Gemüt and spirit be moved. This is a matter of einfühlen and demands the highest receptivity and awareness. "Der echte Beobachter ist Künstler—er ahndet das Bedeutende und weiß aus dem seltsamen, vorüberstreichenden Gemisch von Erscheinungen die wichtigen herauszufühlen."  

The poet, as Novalis and Sulzer emphasize, must be able to truly create or awaken in himself a foreign or alien

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42 Gemüt referred originally to the unity of man's higher faculties, thinking and feeling. It began to be limited more and more to feeling in the eighteenth century, but Novalis' usage is closer to the old concept. Theodore Geissendoerfer, "The concept 'Gemüt' in Novalis," JEGP, XXIV (1924), 200-202.

43 See p. 9, n. 6.

44 Frg. 462.
identity or event. This requires a feeling of identity-with, an ability to feel-into something. The poet takes into himself something alien and puts himself so much into it that it becomes a part of himself. It is a means of gaining knowledge of the object and consequently of transforming it. He creates it then within himself. This receptivity must be so great that the Poet can make himself into anything and everything that he sees or wills. Novalis stresses that this imitation or recreation be not merely a deceptive, illusory, and superficial copying, but a true recreation, a genetic one, a living one: "Es gibt eine symptomatische und eine genetische Nachahmung. Die letzte ist allein lebendig. Sie setzt die innigste Vereinigung der Einbildungskraft und des Verstandes voraus. Dieses Vermögen, eine fremde Individualität wahrhaft in sich zu erwecken—nicht bloß durch eine oberflächliche Nachahmung zu täuschen—is noch ganzlich unbekannt—und beruht auf einer höchst wunderbaren Penetration und geistigen Mimik."

The ability to identify-with or feel-into something has been discussed by Ziegler who coined the word Einfühlungsaesthetiker (pp. 115-116). However, Ziegler misinterprets this ability as "romantic nonsense, the unhealthy element of this whole limitless universalistic direction," (p. 118), not realizing the true significance of the concept of Einfühlen for Novalis and for those, like Rilke, who were to follow.

Theobald Ziegler, "Zur Genesis eines aesthetischen Begriffs," ZVLG, n.s. VII.
Der Kunstler macht sich zu allem, was er sieht und sein will."\textsuperscript{46} In a similar manner, Hofmannsthals demands that a poet be the silent brother of all things and that he bar nothing from entrance to his soul. For Hofmannsthal, too, the sensitivity of the receptive organ of the poet is essential.\textsuperscript{47}

The creative process of the Poet in Novalis' concept occurs somewhat in this manner: The Poet possesses total receptivity. He is able to feel into anything and everything. In his feeling and his imagination he can make himself into the chosen object. After he has entered into the object, or has absorbed the object totally in him, he recreates it within himself and then re-presents it to the outside world. This remade object represents the unity of the outside world and the inside world of the Poet. In a sense the act of creating poetry is a process of making the spirit tangible or concrete. It results

\textsuperscript{46} Frg. 1890.

The Poet's relationship to "insanity" comes into play with regard to this ability of Einfühlen. The Poet controls this ability to produce such feelings in himself at will "magically." The result of such an act could be considered a form of "enchantment." Since Novalis believes "Alle Bezauberung ist künstlich erregter Wahnsinn" (Frg. 2057), the aesthetic act of Einfühlen becomes one of insanity. Indeed, Novalis wrote: "Wahnsinn und Bezauberung haben viel Ähnlichkeit. Ein Zauberer ist ein Künstler des Wahnsinns." (Frg. 2349).

in an objective transfiguring of the subjective and conjures up a new reality. In the novel, for example, the Poet is to present and portray life and at the same time realize an idea; he is to produce the spirit world from within and project it outward through his artistic ability. For Novalis, the Poet portrays the unity of subject-object, Gemüt-and-world, and poetry is to reflect this unity of the Poet. Thus it is an expression of his Gemüt. In this context, the Gemüt functions as the spontaneous, synthetic, and creative power in man whose guiding principle is reason. It constitutes for Novalis primarily a moral force.

This is a definite break with the imitation of earlier times, such as that of the Swiss nature poets. It represents a concept of creation which is a reconstruction, a recreation. This recreation is also discussed by Sulzer who writes: "Denn eigentlich zeigt der Dichter seinen Gegenstand nicht, wie er in der Welt vorhanden ist, sondern wie sein fruchtbares Genie ihn bildet, wie seine Phantasie ihn schmücket, und was sein empfindungsvolles Herz noch dabei empfindet.... Wir sehen

48 A late reflection of this theory can be found in Rilke's poetical practice, mainly in Neue Gedichte and in some passages of Malte. A difference exists in Rilke's stressing the intermediary stage where the object or experience is totally absorbed by the poet, perhaps even dissolved, to reappear totally assimilated at a later time.


durch ihn mehr die Scenen, die seine Phantasie und sein Herz beschäftigen, als Scenen der Natur.\textsuperscript{51}

Goethe expresses the same thought in the introduction to the \textit{Prophyläen}. He writes that the true artist must be able to penetrate into the depth of the objects as well as into the depth of his own mind so that he can produce something which is new and individual, something "spiritual-organic."\textsuperscript{52} Art is no longer a matter of depicting the outer world, of describing a particular scene or event. It is more subjective, more personal, than such depiction. It has gone through the artist's own nature and reemerged as a new and separate organism. On the other hand, it is more objective than the confessional literature which presents the subjective feelings, thoughts, and reactions of the artist. The creative work constitutes a "second nature,"\textsuperscript{53} a concept also expressed by Goethe.\textsuperscript{54} It is a recreation or a Neuschöpfung.

Poetry is the result of a process of Verinnerlichung, of the uniting of the poet and the world and the readmission of this unity into the world again. For Goethe, who is accredi-

\textsuperscript{51} Sulzer, p. 620.

\textsuperscript{52} Goethe, Jubiläums ed., XXXIII, p. 108.

\textsuperscript{53} Frg. 2386.

\textsuperscript{54} Goethe, Jubiläums ed., Vol. XXXIII, p. 110.
ted with taking a major step in making this Verinnerlichung conscious, poetical content is the material of one's life. Goethe links the poem for the first time with the deeply receded subjective experience and stresses the experiencing power of the human heart, seeing it as a reflection in the Weltgrund of universal law. August Wilhelm Schlegel writes that art becomes a second, transfigured nature by having passed through the medium of the human spirit. Art is a common product of world and spirit and not primarily a product or expression of the internal. Nature is transformed through its union with the spirit or Gemüt of the poet. The work of art is a presentation of the world in a special medium. On this subject Schleiermacher writes that the actual tendency of art is never the purely objective, but the unique combination of the objective with imagination (Fantasie). Art is the mirroring of the individuality in the objective. For Novalis, too, poetry becomes a manifestation of the universe on the basis of the experi-


56 Güntner, pp. 4-5.


ence which takes place in the Gemüt of the Poet. It is the result and the expression of the highest sympathy and co-activity, the most intimate community of the finite and the infinite.\footnote{Frg. 1820.}

One must not disregard the importance and nature of the Poet's receptivity to understand the process by which the "second nature" is created. Some of Novalis' seemingly puzzling fragments are concerned with this process. Their context can be more readily understood after noting further related passages in Sulzer. There, for example, we find:

Der Grund des poetischen Genies wird also in einer ungewöhnlich starken Fühlbarkeit der Seele zu suchen seyn, die mit einer außerordentlichen Lebhaftigkeit der Einbildungskraft begleitet ist. Die Eindrücke von Lust und Unlust sind bey dem Dichter so stark, daß er sich denselben ganz überläßt, alle seine Aufmerksamkeit auf das, was in seinem Gemüthe vergeht, richtet, und ihrem Ausbruch einen freyen Lauf läßt; darüber vergißt er die Äußern Umstände, die ihn umgeben, und Gegenstände der Einbildungskraft würken eben so stark auf ihn, als wenn sie seine Sinnen rührten.\footnote{Sulzer, p. 609. Examples follow, pp. 609-10.}

In the light of the discussion above, Novalis' statement, "Der Dichter ist wahrhaft sinnberaubt—dafür kommt alles in him vor," becomes clear and meaningful. It is a matter of total receptivity. The fragment concerning "genetic" imitation discussed above (p. 111-112) is likewise illuminated in this context; its conclusion: "Der Künstler macht sich zu allem, was
er sieht und sein will" gains new significance when compared to the remarks of Sulzer. 61

In a similar manner, Sulzer's comment that reliance on feeling and imagination can lead to excesses if not supported by a clear mind (scharfen Verstand), a healthy power of discernment, strength of spirit, and a consciousness of oneself and situation 62 is echoed in Novalis' statement that the most intimate union of imagination and reason is necessary. 63

Many fragments center around this thought and constitute a significant part of Novalis' concept of consciousness. Repeatedly emphasized by Novalis are impartiality, awareness, consciousness, and the roles of reason, judgment, selfconsciousness, and distance. 64

61 Very similar is the inner "Verwandlungsfähigkeit," one of the experiences which Hofmannsthal speaks of as "magical," which Herbert Lehnert discusses in his dissertation. Hofmannsthal describes an inner "Einwandlung in ein Tierdasein": ". . . so überkam es ihn einen Augenblick, daß er nicht wußte, ob er die Kreatur war, die einen drunten an der dunkelnden Bergwand vor sich schritt, oder die andere, die mit ausgebreiteten Flügeln droben hinglitt." Lehnert, p. 71.

62 Sulzer, p. 610.

63 Frg. 1890.

64 "Ich bin überzeugt, daß man durch kalten, technischen Verstand und ruhigen, moralischen Sinn eher zu wahren Offenbarungen gelangt, als durch Phantasie, die uns bloß ins Gespensterreich, diesen Antipoden des wahren Himmels, zu leiten scheint." Frg. 1878.
The Poet cannot be totally involved in any one passion, cannot be obsessed by any one object. 65 "Man sollte nichts darstellen, was man nicht völlig übersähe, deutlich vernähme, und ganz Meister desselben wäre." 66 He must refrain from extremes: "Gleich ab von Fröhlichkeit und Trauer, vom Lustigen und Rührenden ist sowohl der verständige Mensch als der wahre Dichter." 67 He must hold himself apart from the world's affairs and minute details; he must have a worry-free existence. He needs knowledge of the world, but is not to become too engrossed in it: "Für die Dichter ist nichts nützlicher als eine flüchtige Betrachtung der vielen Weltgegenstände und ihrer Eigenschaften sowie der mancherlei Wissenschaften." 68

65 Frg. 1879.

66 Frg. 1409. Note the similarity to Friedrich Schlegel's fragment (Minor II, p. 187) where he makes prerequisite for artistic description of an object the ceasing of personal interest in that object, an interest which would otherwise cause an illiberal state of mind for communication.

67 Frg. 1432.

This objectivity of the poet, an important element in Novalis' Poet, is too often disregarded in views of romantic theories. Thus when Eliot emphasizes the impersonality and objectivity of the poet of classic features as "a reaction to romantic subjectivism, lyricism, and exaltation of the ego," his description does not fit the Poet image of Novalis or of the German Romantics whom Novalis exemplified. Wellek, Modern Criticism I, p. 1.

68 Frg. 1340--italics mine. See also Blütenstaub Frg. 28.
In similar manner Novalis makes prerequisite for this receptivity a certain distance from the world, a certain detachment (not to be confused with the Poet's detachment from his own work discussed above). The Poet must maintain a distance from the external, active life. This is not a purely passive act, but is combined with an awareness of life and an understanding of it. Indeed Novalis grants only the Poet the ability to comprehend the meaning of life. Der Romantiker or Poet studiert das Leben, wie der Maler, Musiker und Mechaniker Farbe, Ton und Kraft. Sorgfältiges Studium des

However, there is no substantiation among Novalis' fragments for Kuhn's assertion (Apokalyptiker, p. 108) that the Poet, as a consequence of his transcendental nature, is to grasp actively into the common day life of his environment and choose poetical themes from the happenings of the empirical world about him. He is not bound to a specific time and to its particular problems but to those which are basic, timeless as it were. It is equally mistaken to conclude, as does Rose, that Novalis and his Poet have no use for the world and are concerned only with a world of dreams. William Rose, "The Romantic Symbol: Novalis and the Blue Flower," Men, Myths and Movements in German Literature (London: George Allen, Unwin Lit., 1931).

The nature of the "apartness of the poet" for Novalis, however, is not to be seen as a cause for discomfort. Here, too, Novalis differs from other Romantics who stress the conflict of the poet, the conflict of the poet as man and artist. Thus Wackenroder writes of his artist-figure Joseph Berlinger: "Warum wollte der Himmel, daß sein ganzes Leben hindurch der Kampf zwischen seinen ätherischen Enthusiasmus und den niedrigen Elend dieser Erde ihn so unglücklich machen und endlich sein doppeltes Wesen von Geist und Leib ganz voneinanderreissen sollte!" (Wackenroder, Herzensergiessungen, p. 106) Belief in the conflict also existed in the tradition of the Klassikers with the best example being depicted in "Tasso.

Frg. 1848.
Lebens macht den Romantiker, wie sorgfältiges Studium von Farbe, Gestaltung, Ton und Kraft den Maler, Musiker und Mechaniker.\textsuperscript{71} The Poet must be free to enjoy a multitude of experiences and approaches, travel widely and have varied acquaintances.\textsuperscript{72} He must have a faculty for quiet observation, a versatile receptivity, a good memory, and the ability to communicate.\textsuperscript{73} The Poet must have the ability to conceive of other thoughts and present them in various ways.\textsuperscript{74}

In another fragment Novalis describes the creative process in yet another way—as a reversed use of the senses. In discussing the various types of artists and comparing their process of creating, Novalis comments that as the painter sees

\textsuperscript{71} Frg. 1365.
\textsuperscript{72} Frg. 1879.
\textsuperscript{73} Forster, similarly, noted that the artist must relate so clearly and distinctly that we can recognize at the first glance what he wants to portray, be it story or Dichtung. That is, we must be able to recognize in his work its original starting point. If the original subject matter has been altered, then the work must be presented as a beautiful transfigured entity whose parts fit harmoniously together. Georg Forster, Ansichten vom Niederrhein, von Brabant, Flandern, Holland und Frankreich; Georg Forster Werke, Sämtliche Schriften, Tagebücher, Briefe, Vol. IX (Berlin: Akademie Verlag, 1958), p. 44.

\textsuperscript{74}"Der Dichter muß die Fähigkeit haben, sich andre Gedanken vorzustellen, auch Gedanken in allen Arten der Folge und in den mannigfaltigsten Ausdrücken darzustellen....so muß der Dichter den redenden Geist aller Dinge und Handlungen in seinen unterschiedlichen Trachten sich vorzubilden, und alle Gattungen von Spracharbeiten zu fertigen und mit besonderm, eigentümlichem Sinn zu beseelen vermögend sein." Frg. 1413.
visible objects with different eyes than the common man, the Poet perceives the occurrences of the external and internal worlds differently. He continues: The creative activity of the painter is based in his art of seeing—a n active seeing. The painter paints with his eyes. The musician's creative quality lies in his manner of hearing, a hearing outward of himself. The sounds of nature are perceived by him as music; they are significant and melodious to him alone; the music is not apparent to others. \(^75\) In no case is art a matter of imitation, nor is it dependent on something outside of the artist. It is the spirit of the artist which creates the music, which poetizes the material; it is the artist who gives of himself, who projects himself to create the product. \(^76\)

This ability of the Poet to see outward, to project outward from himself, and thereby to create is a primary faculty of the artistic being. The conception of the sense organs as productive, creative faculties is something new, contrib-

\(^75\) Frg. 1855.

\(^76\) Striedter, too, realized that the seeing of the artist is a creative act: "...in ihm wird etwas, was vorher nicht bestand, was erst vom Künstler aus den Dingen heraus- oder in die Dinge hereingesehen worden. Er ist Naturdeuter und Naturschöpfer zugleich." He reads nature like a secret writing. By seeing behind and beyond the externals and by the act of seeing itself, he is a creator of a not previously existing unity. Thereby he becomes a "creative observer," a creator through seeing. Striedter, p. 143.
utable to the influence of Fichte. It represents a reversal of the usual concept of the use of the senses as a means of inward perception or of the senses as organs of reception.

This reversed use of the senses, which has been conceived as a basic function of the soul,\textsuperscript{77} is a basic element of what is known as magical idealism and a feature of the transcendental man himself. It is a point where Novalis sets his position clearly off from that of Friedrich Schlegel: The poet for him is not one whose goal is to form or fashion his own temper (this is closer to his concept of dilettante) but to form or fashion \textit{with} his temper.\textsuperscript{78} The poet has not yet become an aesthete, he is too active for that. Art is not so much a source of enjoyment, of edification, of self-ecstacy, but one of activity, of production.

The artist brings to life the seed of the self-producing life within his sense organs. He increases their receptivity to the spirit and is able to form and project ideas at will from them and to use them as tools for desired modifications of the actual world. He is able to objectivize his inner world. This is the true creative act.

The creative ability of the poet has been called the productive imagination. This ability and not reason is the

\textsuperscript{77}Hartmann, p. 232.
\textsuperscript{78}Frg. 2480.
highest and primal mental faculty for Novalis. It is not identical with fantasy but rather means artistic ability and constitutes imagination in the Fichtian sense of a "world-producing organ," the poetic sense itself. "Ist nicht die Einbildungskraft, oder das höhere Organ, der poetische Sinn überhaupt?" In another fragment Novalis writes: "Die Einbildungskraft ist der wunderbare Sinn, der uns alle Sinne ersetzen kann—und der so sehr schon in unserer Willkür steht. Wenn die äußern Sinne ganz unter mechanischen Gesetzen zu stehn scheinen—so ist die Einbildungskraft offenbar nicht an die Gegenwart und Berührung äußerer Reize gebunden."

The Poet, according to Novalis and the prevalent aestheticists, must also be able to arouse the same image, thought, or feeling in the Gemüt of his audience. "Poesie gleich Gemüterregungskunst." This fragment also states: "Man sucht mit der Poesie, die gleichsam nur das mechanische Instrument dazu ist, innre Stimmungen und Gemälde oder

79 Werner, p. 44.
80 Frg. 2460.
81 Frg. 2324.
82 Frg. 1370.
It is in this sense the Poet has been described as being capable of identifying himself with nature and taking over in his creations so much of the soul of nature, that he can enchant his audience into "Naturwesen."\textsuperscript{84}

Since an ability to create the same reaction in his reader or listener is related to this ability of the Poet to objectivize his inner world, to allow everything to take place within himself, creation is a double process for Novalis. Simply said, it is a matter of perceiving and imparting. Novalis sees these two parts of the process as drawing upon different "powers"—those of imagination and presentation. He considers the ability of imagination to be creative with regard to perception (as discussed earlier), the ability to

\textsuperscript{83} Forster comments that the artist must be able to produce through the work of art the same feeling in the Gemüth of the observer as he himself experienced. Forster, \textit{Ansichten}, p. 44.


\textsuperscript{84} Werner, p. 92.
portray or present, creative with regard to the presentation. In this sense, Novalis concludes that the perceptions can be considered material.  

He also notes that the Poet utilizes everything—"er muß es nur mit Geist amalgamieren, er muß ein Ganzes daraus machen."  

"Die Poesie löst fremdes Dasein in eignem auf."  

In the first process the Poet depends upon the ability to produce sights and concepts within himself, to visualize ideas as well as concretes.  

"Eigentlich wird in allen echten Künsten eine Idee—ein Geist realisiert—von innen heraus produziert...."  

For Novalis, "Darstellung ist eine Äußerung des innern Zustands, der innern Veränderungen—Erscheinung des innern Objekts. / Das äußere Objekt wechselt durch das Ich und im Ich mit dem Begriffe, und produziert wird die Anschauung—Das innre Objekt wechselt durch das Ich und im Ich mit einem angemessenen Körper und es entsteht das Zeichen."  

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85 Frg. 2637.  
86 Frg. 1842.  
87 Frg. 1847.  
88 Similarly Sulzer defines poetic power as the ability to produce in oneself concepts of objects of the senses and of inner subjectivity which one has never himself directly experienced, to portray those things that are in themselves not sensual, and to imagine or create sensual objects which are not exact imitations of objects. Sulzer, p. 683.  
89 Frg. 2284.  
90 Frg. 2963.
Too often only the first part of the poetic process is noted by critics. Schrumpf, for example, concludes that poeticizing for Novalis was not a "visible making of the hidden spiritual relationships of things" but an attempt of Verinnerlichung, at freedom from the outside world, at conquering the particular and the specific. He decides that all is directed nach Innen, into the depth of the Gemüt and into the "Abyss of world-origins," to the dead.  

Haering made improbable all one-sided interpretations of Novalis' theories by emphasizing Novalis' use of counterparts, his stress on the "way outward" as well as the "way inward."

With regard to the process of creation, of perception and presentation, an often confusing aspect of Novalis' Poet concept ought not to be omitted—that expressed in Novalis' statement that the Poet is all-knowing. This statement: "Der echte Dichter ist allwissend; er ist eine wirkliche Welt im Kleinen," is neither so unique nor so ridiculous as it might seem. Goethe for example wrote "Im Innern ist ein Universum auch," and August Wilhelm Schlegel declared "Die Klarheit, die Energie, die Fülle, die Allseitigkeit, womit sich das

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92 Frg. 1852.

Universum in einem menschlichen Geist abspiegelt, und womit sich wiederum dieses Abspiegeln in ihm spiegelt, bestimmt den Grad seiner künstlerischen Genialität."\textsuperscript{94}

The omniscience of the true Poet in Novalis' concept exists as two facets of the same thing. The true Poet knows himself perfectly and thus the whole world. Novalis writes, "Zur Welt suchen wir den Entwurf--dieser Entwurf sind wir selbst."\textsuperscript{95} His greatest task is to discover the secrets of the "way inward," the way to total knowledge of himself, to laying open the depths of his being. The highest degree of development consists of controlling one's transcendental self, in being the "Ich des Ichs." This brings contact with the cosmic and divine influence and is the seed from which one's determination (Bestimmung) grows.\textsuperscript{96}

Novalis repeatedly speaks of the self as a reflection of the universe. He considers the self as a source-well of analogy for the world.\textsuperscript{97} It is in the self where one meets the "all," in the Fichtean conception, and creates it, for creation cannot be separated from knowledge or recognition.\textsuperscript{98}

\textsuperscript{94}A. W. Schlegel, Vorlesungen, p. 110.
\textsuperscript{95}Frg. 1918.
\textsuperscript{96}See Nivelle, "Auffassung der Poesie in den Fragmenten," pp. 146, 149.
\textsuperscript{97}Frg. 2259.
\textsuperscript{98}Nivelle, "Fragmenten," p. 155. See Frg. 162, 164, 168, 175, and 1339.
His creations are then this self-realization.

In the world which the Poet creates through the active, wilful, and productive use of his faculties, his spirit is both demiurge and creation. For Novalis, this world of absolute creative activity exists and is no less real than the actual world.99 Thus Novalis can write: "Die Poesie ist das echt absolut Reelle" and call that statement the nucleus of his philosophy.100

Another significant portion of Novalis' thinking on the subject of the Poet is related to the Poet's method of "seeing," as well as of creating, and is based in Novalis' interpretation of nature.101 Unique to the Poet is a method or manner of perception which permits him to perceive hidden meanings, correspondences, and relationships in the world about him, which he then presents.

Novalis feels that inherent in the Poet is a deep empathy with and sympathy for nature, as well as an understanding and knowledge of her which is uniquely profound. Novalis writes in this regard, "Der Poet versteht die Natur besser wie der wissenschaftliche Kopf."102 The Poet is aptly

99 Hartmann, p. 232.
100 Frg. 1853.
101 Indeed, Novalis' views on nature have been seen as the basis for his entire Poet concept. Heinrichs, p. 74.
102 Frg. 1377.
suited to the study of nature, for he has the required qualities.\textsuperscript{103} The Poet alone, Novalis believed, can grasp intuitively the essence of both nature and man and comprehend the fruitful interaction which exists between them.\textsuperscript{104} It is the poet who comes closest to achieving the simultaneous interpretation and creation of nature as her Vorstellungsprophet.\textsuperscript{105}

Novalis' Poet seeks "das Erscheinende in der Erscheinung," searches for what is behind the appearance, the unifying cause, concept, or idea, the harmonizing principle which has become lost to man's consciousness.\textsuperscript{106} The Poet for Novalis must seek the transcendental in the finite world about him by using his moral sense. The process of expressing the transcendental constitutes the "poeticizing" or moralizing of nature. In poetry nature comes to the consciousness of herself as spirit, which in turn constitutes a state of morality. This moralizing is an advancement to harmony with God, to consciousness, and to an ultimate fusion of the nature of stuff and of spirit, an eventual transition of nature into spirit.

\textsuperscript{103}See Frg. 2231.
\textsuperscript{104}Heinrichs, p. 75.
\textsuperscript{105}Frg. 1842.
\textsuperscript{106}Frg. 2228.
Novalis writes: "die Natur wird moralisch sein--wenn sie aus echter Liebe zur Kunst--sich der Kunst hingibt--tut, was die Kunst will--die Kunst, wenn sie aus echter Liebe zur Natur--für die Natur lebt und nach der Natur arbeitet."\(^{107}\)

Nature is to become art in that it becomes conscious, art, a second nature in that it is based in nature.\(^{108}\) Indeed nature and art are complementary.\(^{109}\)

The Poet is to restore nature's harmony, and it is in this service that he is a physician, not healing specific ailments of and in the world, as Kuhn would believe,\(^{110}\) but healing the disharmony between man and nature, nature and spirit. Poetry, Novalis writes, "ist die große Kunst der Konstruktion der transzendentalen Gesundheit. Der Poet ist also der transzendentale Arzt."\(^{111}\)

The Poet has been described as living in a world of appearances (Schein) and as achieving the transcendental,\(^{112}\)

\(^{107}\)Frg. 1742.

\(^{108}\)Frg. 2386.

\(^{109}\)See Frg. 1437, 1438, 1439.

\(^{110}\)Kuhn, Apokalyptiker, p. 108.

\(^{111}\)Frg. 1833.

\(^{112}\)Havenstein notes that Novalis has two meanings for the word "transcendental." "Er ist der Meinung, der Geist an sich ist transzendent, und jede produktive Handlung des Geistes ist transzendent. Nun offenbart sich der Geist am reinsten in der Poesie, so rein, das poetisch und geistvoll synonome Attribute sind." The second usage of "transcendental" applies
das Übersinnliche, only through his perceptual abilities. Throughout his poetic creation he demonstrates his ability to perceive and present the transcendental world. He is able to unite the internal viewing of the ideal reality with the poetical production and reproduction of ideas. Ultimately this leads to a poetry which is highly symbolic, not so much in the sense that it is an accumulation of symbols, but in that the entire work of art, as such, is a symbol.

When Novalis describes his poetry as transcendental, he uses the term as a synonym for symbolic, for the Poet achieves expression of the transcendental symbolically through the work of art. Novalis was by no means the only Romantic concerned with "symbol." Schelling defined the symbol as the absolute identity of the particular and the universal, in a realization that the presentation of the absolute in the particular with total concurrence of the universal and particular was only possible symbolically. Friedrich Schlegel wrote that all beauty was allegory and that one could only express the
to the poetry of the Poet "der im vollen Bewuβtsein der transzendentalen Kraft seiner Kunst poetisiert, und dessen Werken dies Bewuβtsein eine mehr organische Einheit gibt." Havenstein, pp. 66ff.

113 Martin, p. 376.
114 See Markwardt III, p. 258.
115 Similarly Novalis wrote, "Das analog moralisch Sichtbare ist das Schöne." Frg. 2290.
"highest" allegorically since it was inexpressable.\textsuperscript{116}

Novalis becomes involved in symbolic art by seeking to express the infinite in a finite work and attempting to portray the unseen and the supernatural. "Indem ich dem Gemeinen einen hohen Sinn, dem Gewöhnlichen ein geheimnisvolles Ansehn, dem Bekannten die Würde des Unbekannten, dem Endlichen einen unendlichen Schein gebe, so romantisiere ich es."\textsuperscript{117} Art now seeks more than a presentation of reality for its (reality's) own sake; it seeks the symbolic presentation of the eternal in an independently existing, organic, and finite entity.\textsuperscript{118}

It is as a symbolist that Novalis writes that the general can be expressed only by the particular and the particular only by the individual.\textsuperscript{119} The infinite or universal can only be realized and reflected in the symbolic. They are in turn mutually contributive.\textsuperscript{120} The symbolic process must, as a

\textsuperscript{116}The Romantics did not always differentiate between the terms, symbol and allegory. The contribution of other Romantics, such as August Wilhelm Schlegel, and of Goethe must be noted here, although neither time nor space permits discussion of their ideas on this subject. Secondary literature on this subject, however, is not lacking.

\textsuperscript{117}Frg. 1921.

\textsuperscript{118}Kluckhohn, "Romantische Dichtung," p. 33.

\textsuperscript{119}Frg. 2637.

\textsuperscript{120}"Die Betrachtung des Großen und die Betrachtung des Kleinen müssen immer zugleich wachsen--jene mannigfacher, diese einfacher werden. Zusammengesetzte Data sowohl des Weltgebäudes als auch des individuellen Teils desselben (Makrokosm und Mikrokosm) vergrößern sich allmählich durch gegenseitiges Analogisieren." Frg. 25.
result, be a dual one: "Es ist nicht genug, das Einzelne, Besondere zu universalisieren--sondern man muß auch das Universum zu individualisieren streben."\textsuperscript{121}

In Striedter's view, the Poet's task is to uncover or construct analogies. Since in Novalis' concept the Poet is aware of the common origin and higher unity of all being, he is to awaken this awareness in others. As long as the inner Gesetzmäßigkeit and Wechselwirkung are not self-evident, the Poet must reveal them at least in the individual phenomena which he presents, so that the reader can see a structure within them and apply this structure in an ever expanding sequence of relationships. Novalis was concerned with the inter-related correspondences of phenomena and the relationships of external reality to the internal reality of the ego. He sought universal relationships and wanted the commonplace things to become significant tropes of something higher and unrestricted. This in turn led Novalis to a consideration of everything as metaphor and resulted in a presentational technique of metaphor.\textsuperscript{122} The result is poetry which is high in symbolic quality--both viewed as a work of art as a whole and evaluated in terms of its content and form. (This again comes very close to modern literary theory with its stress on intrin-

\textsuperscript{121}\textit{Frg. 2252.}

\textsuperscript{122}\textit{Striedter, pp. 149ff.}
sic structure.)

A poetic work is valued by Novalis in relation to its richness in meaning. Novalis writes, "Ein Gedicht muß ganz unerschöpflich sein...."¹²³ and speaks of "Sinne der ersten, zweiten, dritten Hand usw."¹²⁴ "Eine Idee ist desto gediegener, individueller und reizender, je mannigfaltigere Gedanken, Welten und Stimmungen sich in ihr kreuzen, berühren."¹²⁵ The worth of art is thus related directly to its symbolic value, and this value is assessed by its ability to receive and retain any number of interpretations. Its worth can then be interpreted as corresponding to its ambiguity, thus taking into account the second meaning of Vieldeutigkeit. This ambiguity guarantees making the work of art relative in terms of the author, the subject (or object), and the reader. In this manner one of the goals of irony and, hence, of the Romantics is achieved. The ambiguity preserves the work of art from rigidity and obsolescence and, thus, from destruction. Through the ambiguity a glimpse of the "chaos" behind all life

¹²³ Frg. 1465.
¹²⁴ Frg. 2258.
¹²⁵ Frg. 2259. The fragment continues: "Wenn ein Werk mehrere Veranlassungen, mehrere Bedeutungen, mehrfaches Interesse, mehrere Seiten überhaupt, mehrere Arten verstanden und geliebt zu werden hat, so ist es gewiß höchst interessant--ein echter Ausfluß der Persönlichkeit."
and reality is revealed. This chaos represents the undefined, unrestricted, still fluid creative urge, state, or power which existed before Creation and which continues to manifest itself in new life, growth, change, and processes. Novalis speaks of the similarity of chaos to completed creation and of a future chaos of reason, one which will have penetrated itself, a chaos of the second power. 126

The necessity and possibility of creating a new myth was propounded by the Romantics who sought a mythology for a source of symbolic forms and symbolistic values. 127 Myth for the Romantics constituted a system of symbols and a frame of reference for them. Schelling saw mythology as the transitional state of philosophy on the way to becoming poetry.

126 "In der künftigen Welt ist alles wie in der ehemali- gen Welt--und doch ganz anders. Die künftige Welt ist das vernünftige Chaos--das Chaos, das sich selbst durchdrang--in sich und außer sich ist--Chaos in der zweiten Potenz oder."


127 A theory of metaphor and symbol as the prime requisite of poetry was first enunciated by Vico, Blackwell, Diderot and Hamann. It received fullest elaboration in the utterances of the Schlegels. Wellek, Modern Criticism II, p. 4.
August Wilhelm Schlegel speaks of a myth which would be a
dsecond Symbolik of the universe, more elevated than the
first contained in the inventing of language. For him the
Symbolik of language was the medium of poetry. The Berlin
lectures "Von der Sprache" emphasize the complete awareness
of the symbolizing ability in us. Through the voluntary, in-
tentional usage of this ability, true poetry is formed from
the poetic elements of language. Friedrich Schlegel demanded
in his "Gespräch Über die Poesie" a new myth to give "modern
literature" the support or background it needed. For him,
myth was a system of correspondences and symbols,\textsuperscript{128} as it
was for Novalis, also.

Novalis equated a system of myth with one of tropes and
related them directly to transcendental poetry: "Von der
Bearbeitung der transzendentalen Poesie läßt sich eine Tropik
erwarten—die die Gesetze der symbolischen Konstruktion der
transzendentalen Welt begreift."\textsuperscript{129} Novalis even sees the
world "symbolically": "Die Welt ist ein Universaltropus des
Geistes, ein symbolisches Bild desselben."\textsuperscript{130} The world can
only be understood to the extent that it is seen symbolically.\textsuperscript{131}

\textsuperscript{128} Wellek, \textit{Modern Criticism} II, pp. 17, 41.

\textsuperscript{129} Frg. 1835.

\textsuperscript{130} Frg. 2257; see also discussion above, pp. 125-127.

\textsuperscript{131} "Man kann nur dann die Welt verstehen, id est ver-
gleichen, wenn ich selbst eine ausgebildete Welt im Köpfe
habe." Frg. 2261.
In fact Novalis believes "Auf Vergleichen, Gleichen läßt sich wohl alles Erkennen, Wissen usw. zurückführen."\footnote{Frg. 1953.}

The concept of symbolizing appears commonly under the name "romanticizing"; it describes the creative activity of the Poet in utilizing the symbolic treatment.\footnote{The usage of symbolic treatment was already noted by Karl Theodor Bluth, "Philosophische Probleme in den Aphorismen Hardenberga (Jena: G. Neuenhahn, 1914), p. 33.} It is "the process of creative abstraction into suprasensual essence and its poetic manifestation."\footnote{Ruprecht, Aufbruch, p. 451.} It is the task of the Poet to create a language of the consciousness and perfect its expression. This language is one of symbolism. Through images and symbols a higher truth can be attained and grasped than through the logical and rational means of knowledge and perception, for they show the true world through the apparent one.\footnote{Kluckhohn, Novalis Schriften I (1960), p. 66.}

By this technique of symbolism, art work is guaranteed not only its transcendentality, but also its claim on eternal life and value. Through its possession of an indefinite number of possible interpretations and ambiguous relationships, rather than its restriction, the work of art becomes
an autonomous entity. It is relative with regard to its author or reader, absolute only onto itself. The product of Novalis' Poet approaches contemporary concepts of absolute poetry in this respect.

In summary, Novalis' Poet creates an organic and transcendental art in a highly conscious manner. It is an art which originates with the fusion of poetry and philosophy and is constituted through a union of object and subject in the Gemüt of the Poet. The result is an autonomous, symbolic art.
Part IV

Novalis' concept of the Poet and his creative process does not mark the end of a tradition, but rather the beginning of one. Its significance lies less in its roots than in its ramifications. Hugo Friedrich, who feels that Novalis' contribution toward modern poetry rests not in his poetic works, but in his theoretical contemplations and reflections, traces the most important symptoms of modern poetry to the Romantics and to the ideas which Novalis expressed.\(^1\) Although Friedrich takes too limited a view of Novalis' remarks (finding them almost exclusively limited to lyric poetry) and dismisses too casually Novalis' belief in poetry as the presentation of the \textit{Gemüt} (missing the significance of Novalis' usage of \textit{Gemüt} in the creative process),\(^2\) Friedrich's evaluation that Novalis' insights into the poetic process are an advance over his poetry itself is justified.\(^3\)

Much of what Werner Günther considers characteristic of

\(^1\) Friedrich, pp. 19-20. Wellek, also, points out that key concepts of many modern critics can be traced back to the Romantics, although they may not be drawn directly from them, but are derived through intermediaries like Coleridge, Poe, the French symbolists, and Croce. Wellek, \textit{Modern Criticism} II, p. 4.

\(^2\) Friedrich, p. 20.

\(^3\) Friedrich, p. 27.
absolute poetry\(^4\) can be found foreshadowed by Novalis.\(^5\) These characteristics include the knowledge that the world and one's existence can be justified only as aesthetic phenomena and that art is the only metaphysical activity of man; the requirement that poetry to be genuine must be pure, free of extraneous material and purposes, and must reveal the Weltgrund purely as a manifestation of creative power; and the intent to permit poetry only that content which concurs with its form.

The theoretical foundations for absolute poetry were already being developed by the Romantics, and many of the fundamentals can be seen in Novalis' concept of the Poet and the Poet's creative process. These include the founding of a world and of reality in the creative act of the spirit or genius and the belief that poetry constitutes the true reality and absolute truth.\(^6\) Novalis also advocated a "pure" poetry by his insistence on an organic form and rejection of artificial or rhetoric style and superimposed form and by his exclusion of

\(^4\) Günther, p. 5.

\(^5\) Günther, however, neglects to award Novalis the recognition he deserves as a forerunner in this area, granting him a place only for his Heimweh, his death ecstasy, and his "knocking on the door of the unconscious." Günther, p. 3.

\(^6\) As Reiff notes, "Die idealistische Ästhetik hatte allerdings die Tendenz, die künstlerische Phantasie von der realen Wirklichkeit möglichst unabhängig zu machen und sie etwa nur die Elemente ihrer Schöpfungen aus dieser nehmen zu lassen." Reiff, pp. 96-7.
foreign intent and purpose from his ideal poetry. In striving for consciousness in art and in the creative process, Novalis encouraged the belief in the autonomy of art, a belief which is today the basis of all consideration of art. In his emphasis on the transcendental and symbolic and his desire to present the invisible, the incomprehensible, and the infinite in his art, Novalis approached yet other aspects of absolute poetry—its relativism to author or reader, its absolutism toward itself, and its awareness of form and language as means of expression.

Novalis was concerned with language and the Poet's relationship to it. Language was important and due careful consideration. Novalis, as George was to do later, pointed to composition in foreign language as a means of gaining a greater awareness of language. He emphasized the sprach-schöpfersiche aspect of Poethood, which Hofmannsthal was to

7Knauss, p. 7.

8"Poesie bezieht sich unmittelbar auf die Sprache. Ästhetik ist nicht so unrechter Ausdruck....Schönheitslehre ist der beste Ausdruck, wie mich dünkt.


9"Das Gemeinste in echter Euphoni ist ewiger Betrachtung wert. In fremden Sprachen fühlt man lebhafter, daß jede Rede eine Komposition sein sollte. Man ist viel zu sorglos im
Every word was important to him. Because of the symbolic nature of language and the symbolic possibilities of words, language could not be too poor a medium, but Novalis was concerned with its generality and its Eindeutigkeit. "Alles läßt sich beschreiben—verbis. Alle Tätigkeiten werden von Worten, oder können von Worten begleitet werden—wie alle Vorstellungen vom Ich." He, Sprechen und Schreiben. Die idealische Rede gehört zur Realisation der Idealwelt." Frg. 1823.


Other fragments concerned with language include 1281, 1282, and 1922.

10Lehnert, p. 100.
11"In einem Roman...muß nur jedes Wort poetisch sein." Frg. 1453. See also Frg. 1823 above.

"Unsere Sprache ist entweder mechanisch, atomistisch, oder dynamisch. Die echt poetische Sprache soll aber organisier. Wie oft fühlt man die Armut an Worten, um mehrere Ideen mit einem Schlag zu treffen." Blütenstaub Frg. 76.

like the absolute poet to come, was continuously concerned with the creation of a language which is pure expression. He sought "genetisch-intuitive Worte (Formel)" and thus brought language into relationship with magic.\textsuperscript{15}

With Novalis the equation of poetry with magic, a bond which stems from the oldest traditions, became associated with mathematics and received thus an intellectual cast.\textsuperscript{16} The magic of language is exercised as a strict discipline, an intellectual activity. This in turn is seen as a symptom of modern times by Friedrich, who cites similar ideas from Baudelaire to the present.\textsuperscript{17} Indeed modern poetry has become increasingly Sprachmagie, in which the "word" is given supremacy and serves as the origination of the poetic act. For such poetry, Friedrich concludes, it is not the world, but only the word that is real. The poem no longer signifies, it is.\textsuperscript{18}

\textsuperscript{14} Frg. 1283. See Günther, pp. 28-9.


\textsuperscript{16} Novalis' concern with the intellectual and conscious moments in the poetic process manifested in him an interest in mathematics and its study. Similarly both Baudelaire and Valéry turned their attention to mathematics and sought answers to their poetic questions there. Friedrich, p. 30.

\textsuperscript{17} Friedrich, pp. 20, 37.

\textsuperscript{18} Friedrich, p. 133.
Although never developed or expressed in other fragments, Novalis conceived of a poetry in which all extenuous meaning was removed, leaving but sound and form. "Erzählungen, ohne Zusammenhang, jedoch mit Assoziation, wie Träume. Gedichte—bloß wohlklingend und voll schöner Worte—aber auch ohne allen Sinn und Zusammenhang—höchstens einzelne Strophen verständlich—sie müssen wie lauter Bruchstücke aus den verschiedenartigsten Dingen sein."\(^{19}\)

Novalis' concern with dream and its relationship to poetry and his references to the idea of a poetry without associations, relationships, or continuity make him a forerunner of Mallarmé. His ideas reappear in the alogical and hallucinatory poetry of the French surrealists. In them the borders between the psychological and aesthetic are blurred but unite in a justification of the subjective which is totally removed from reality. There man is master of his world through his ability to dream.\(^{20}\)

One last element of the absolute poet which Novalis' Poet already exhibits is the exclusion of the social moment of communication from consideration in the creative process.

\(^{19}\)Frg. 1473.

In this regard, Friedrich writes: "Von Novalis bis Poe und Baudelaire war das Verfahren durchdacht worden, den lyrischen Text nicht nur aus Themen und Motiven entstehen zu lassen, sondern auch, ja vielleicht ausschließlich, aus den Kombinationsmöglichkeiten der Sprachtöne und aus den assoziativen Schwingungen der Wortbedeutungen." Friedrich, p. 69.

\(^{20}\)See Friedrich, pp. 135, 139-40.
The change from communication to expression already took place in Novalis' theory. The relationship of reader and author is basically changed. A work is no longer reader-oriented or at least not universally oriented. Up to the Goethezeit a kind of symbiosis between life and art and the individual creator and society existed. A work of art was a mutual thing. The bridge between author and public is broken by the absolute poet, and the fame which earlier was an accepted and natural ingredient of Poethood changes to the consecration of a few. Works are not always published, if they are, they are not meant to be understood by all. The symbolists construct an abyss between themselves and the mass of readers. Thus Mallarmé can state "L'art pour tous," and George speaks of writing only for the initiated, not for the "unholy" mass.\textsuperscript{21} Already with Novalis, language is a Selbstsprache without the purpose of communication. Comprehension is restricted to the initiated; no universal understanding is sought. The goals are no longer accuracy, clarity, order, and completeness, as such; now harmony and euphony are higher values.\textsuperscript{22} Novalis writes of a "special" language in which communication can be expressed without universal under-

\textsuperscript{21}Günther, p. 21.

\textsuperscript{22}See above, p. 143; also p. 140, n. 8.
standing and which is achieved either through tone or images.\textsuperscript{23} He mentions the use of language in such a manner that only those who were to understand it could do so. "Jedes wahre Geheimnis muß die Profanen von selbst ausschließen. Wer es versteht, ist von selbst, mit Recht, Eingeweihter."\textsuperscript{24}

\textsuperscript{23} The latter he calls a "Tropen- und Rätselsprache." \textit{Glauben und Liebe}. Frg. 130.

\textsuperscript{24} \textit{Glauben und Liebe} Frg. 131.
CONCLUSION

This dissertation presents an analysis of Novalis' concept of the poet and his creative process as exhibited in his fragments. It is intended to supplement the secondary literature concerned with the fragments by providing a topical study based upon the fragments. It is hoped that this investigation of the poet-concept of Novalis, because it is based upon his "theoretical," rather than fictional works, has illuminated the subject and has provided a new basis for study of the fictional poet-figures of Novalis.

The references to poet found in the Hymnen an die Nacht and in the Lehrlinge zu Sais are not in themselves complete and are therefore dependent for explication upon other material. Heinrich von Ofterdingen, the most substantial fictional work of Novalis and the work most concerned with the poet-figure, is incomplete. It presents the "promise" of a poet, but not the "fulfilment." Because Heinrich is incomplete and because Tieck's notes, usually relied upon for explication of and conjecture about Heinrich, are recognized as being of questionable validity in presenting Novalis' views, the fragments assume a great significance. They supply the missing information in Novalis' own words. In them the image of Novalis' poet is completely presented.

A study of the fragments can thus dispel misconceptions
about Novalis and his literary views. Critics in the past have stressed enthusiasm, yearning, and emotions as key features of the poet, thus emphasizing the irrational side to the exclusion of the rational. The fragments, however, give evidence of the balance which Novalis sought between the rational and irrational elements of the poet. It is manifest in the highly conscious art, created through the self-awareness of the Poet. This balance, as has been clearly demonstrated in this dissertation, is achieved through Novalis' insistence on the role of "philosophy" in poetry and of the fusion of "philosopher" and poet in the ideal Poet.

\(^1\)See, for example, pp. 13-14, 117-8, 139.
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1 The abbreviations used are those found in the Master List and Table of Abbreviations published by PMLA. Additional abbreviations include: CLS, Comparative Literature Studies; NSRs, Neue Schweizer Rundschau; ZDK, Zeitschrift für Deutschkunde; ZDU, Zeitschrift für deutschen Unterricht; ZVLG, Zeitschrift für vergleichende Literaturgeschichte.


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