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THE HAPPY MOMENT IN HUGO VON HOFMANNSTHAL'S NOVEL-FRAGMENT ANDREAS

by

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ABSTRACT

The Happy Moment in Hugo von Hofmannsthal's Novel-Fragment *Andreas*

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The purpose of this analysis of the "happy moment" in Hugo von Hofmannsthal's novel-fragment *Andreas* is to investigate the nature of the experience of the "moment" and to determine its relation to the novel as a whole. It is attempted to show that, for the duration of the "moment," Andreas is at one with the universe, a oneness characterized by an absolute of time and by the perception of a level of existence at which the elements of nature share a common life. It is furthermore attempted to demonstrate that this experience is an early manifestation of the ideal state toward which Hofmannsthal would guide Andreas and that this ideal was to be achieved through love, the earliest stage of which precipitates the "happy moment."
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I

Introduction

In Hugo von Hofmannsthal's novel-fragment *Andreas oder die Vereinigten*, the central figure, the young Viennese nobleman Andreas von Ferschengelder, experiences a moment of substance termed "der glücklichste Augenblick seines Lebens."

The passage itself occurs in the sequence of events that befall Andreas after he leaves Vienna on a journey to Venice. Under the influence of the obtrusive knave Gotthilff, whom Andreas takes on as his manservant, he directs his journey through Carinthia. Here he encounters Romana Finazzer, a figure of complete innocence. Because of Gotthilff's intrigue at the Finazzer farm, Andreas suffers humiliation before Romana's purity. He proves inadequate in face of both baseness and purity; for as an easy prey to Gotthilff's manipulation, he disorders the Finazzer world. This situation of inade-

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quacy is a symptom of an even deeper spiritual malady with which Hofmannsthal would have Andreas come to terms through the projected events that were to occur in Venice. The moment of fulfillment, unfolding as Andreas takes leave of the Finazzer farm, marks a major step in the changes Andreas was to undergo and is an anticipatory manifestation of the ideal situation toward which Hofmannsthal would guide Andreas.

The purpose of the following essay will be to determine the nature of the moment through an analysis of its structure as well as to describe more closely the significance of the moment within the projected novel as a whole, aspects of the novel that have been scarcely touched upon in Andreas-scholarship. To be sure, the amount of published research concerning the novel-fragment is limited. This scarcity is due largely to three factors. For one, shortly after the novel's first appearances, in serialized form in the periodical Corona, I, books 1 and 2 (1930), and as independent edition in Berlin in 1932, it became subject to adverse propaganda from the National Socialists. For this reason it remained lost to a wide readership for a period of nearly fifteen years. Not until Herbert Steiner began editing Hofmannsthal's collected works in 1945 did the novel become readily available to critics and scholars. Secondly, the new publication brought about little immediate critical investigation since the

fragmentary character of the novel allowed only speculation as to the intent of the whole. Finally, few publications have appeared in recent years as a result of the decisive investigation of Richard Alewyn in 1955, "Andreas und die 'wunderbare Freundin'." On the basis of a book found in Hofmannsthal's library and containing notes referring to Andreas, Alewyn was able to decipher the puzzling figure of Maria/Mariquita and therewith the projected structure of the completed novel. Indeed, Alewyn's study has proved to be so thorough that it has become the standard of Andreas-scholarship.

The history of substantial Andreas-scholarship since Steiner's critical edition includes a chapter entitled "Hugo von Hofmannsthal: Andreas" in Fritz Martini's book Das Wagnis der Sprache. Martini analyzes the language of the particular passage of Andreas' first audience with Nina and points out its metaphorically fragile nature, but also touches upon Andreas' failure to comprehend reality as well as the dissolution of time underlying the novel as a whole.

4 Über Hugo von Hofmannsthal, p. 144.

5 Publications concerning Andreas prior to 1945, all appearing from 1930 to 1934, are for the most part reviews. Robert Faesi's interpretation of the plan of the novel as an incipient "Bildungsroman," "Hofmannsthal nachgelassener Roman," Europäische Revue, X, 2 (1934), p. 728-738, has been eclipsed by Alewyn's study.

In his study Das Romanschaffen der Gegenwart Hermann Pongs takes issue with Martini's conclusion that Andreas' flights into fancy and memory are conquests of time. He states that only in one particular moment of the completed fragment, Andreas' happy moment, does Andreas overcome the empty rush of time. Nevertheless, Pongs incorrectly labels this moment a remnant of the state of Pre-existence. Alewyn's discovery of Hofmannsthal's source for the figures of Maria and Mariquita, Morton Prince's study Dissociations of a Personality, a biographical study in abnormal psychology, first made the fragments completely understandable as the whole was envisioned. With the help of Prince's study, Alewyn was able to ascertain the basic spiritual situations, the character configurations, and final goal toward which Hofmannsthal was leading the characters. Those studies following Alewyn's article have been necessarily based on his work. Edgar Herderer's article "Hofmannsthal's Andreas" reiterates Alewyn's conclusions, analyzing in greater detail the impotence of the isolating, mystical way to achieve a higher life in the face of the social, as presented in the character configuration of Sacromozo and Andreas. Theodor Wieser deals specifically with Sacromozo in his article "Der Maltheser in Hofmannsthal's Andreas" and in particular establishes the

9Euchorion, LI (1957), p. 397-421.
fact that Sacromozo is in no way responsible for Maria's spiritual dissociation. Finally, Karl Gautschi's dissertation, Hugo von Hofmannsthal's Romanfragment "Andreas"\textsuperscript{10} is essentially based on Alewyn's conclusions, although it contains much more detailed studies of each character in the novel.

Studies dealing with moments of higher life in Hofmannsthal's works in general include Karl Pestalozzi's investigation "Sprachskepsis und Sprachmagie im Werk des jungen Hofmannsthal,"\textsuperscript{11} and Theodore Ziolkowski's article "James Joyces Epiphanie und die Überwindung der empirischen Welt in der modernen deutschen Prosa."\textsuperscript{12} Referring to the moment Gianino experiences in Der Tod des Tizian and to those moments in "Augenblicke in Griechenland" and in "Ein Brief," Pestalozzi describes the moments collectively as moments in which the subject participates in a life beyond discourse, that is:

\[ \ldots \text{in einem Bereich jenseits von Raum und Zeit. In diesem Sinne, dass das Ich die Zeit überhaupt verlässt. \ldots ist auch dieser Augenblick Ewigkeit. Aber in ihm gibt das Ich sich selber preis und geht auf in dem All.} \textsuperscript{13} \]

Ziolkowski treats only those moments of "Ein Brief," and

\textsuperscript{10}Zurich, 1960.
\textsuperscript{11}Zürcher Beiträge zur Sprach- und Stilgeschichte, ed. Rudolf Hützenköcherle und Emil Staiger, VI (1958).
\textsuperscript{12}DVUL, XXV (1961), p. 594-616.
\textsuperscript{13}Pestalozzi, p. 16.
finding parallels to these moments in contemporary literature (James Joyce, Musil, Rilke), he defines the nature of these moments as a participation in the "whatness" of an object—and only one object—after a renewed awareness of the thing concerned. With Ziolkowski's description in mind, one can see that Pestalozzi fails to make a necessary distinction between two distinct momentary experience in Hofmannsthal's works. Those moments in "Ein Brief" and in "Augenblicke in Griechenland" are hardly diffusions into the All, but deal only with the establishment of a relationship with a single object. Gianino's moment, on the other hand, a moment similar in nature to Andreas', is indeed a renewed order between the subject and the All. None of these moments, however, is beyond time and space, but a participation in and fulfillment of these spheres, a point to be shown in this study. As for Andreas' "moment" itself, both Hermann Pongs and Karl Gautschi have recognized the passage as a moment in which an incomprehensible rush of time is overcome, and as such a moment of substance. Gautschi also sees the moment as one in which Andreas is in harmony with the universe, but fails to deal with the structuring elements of the moment which characterize this oneness.

In determining the nature as well as the significance

14 Ziolkowski, p. 602.
15 p. 373.
16 p. 45.
of Andreas' "moment," it has proved practical to refer to other works by Hofmannsthal, especially to those works written previously to or simultaneously with Andreas. Not only do these references demonstrate incidentally a close relationship between Hofmannsthal's various works, but--more significant for this study--also illuminates aspects and motifs contained in the representation of the happy moment. Where Hofmannsthal does not interpret recurrent motifs himself in his essays, their import may be inferred from his other works.
II

The Immediate Nature of the Happy Moment

Andreas' happy moment unfolds as he descends the mountains of Carinthia at sunset. When the wagoner calls his attention to an eagle floating high above, Andreas suddenly awakens from his brooding and becomes aware of what lies before him. He overlooks a gaping valley above the precipitate space of which a majestic mountain peak glows in the last light of day. At this moment Andreas experiences an absolute state. Not only does he himself become one with the landscape before him, but time and space coalesce to render a new ideal of substance and order.

The Nature of the Metaphorical Expression

The precise nature of the order Andreas perceives lies in the landscape itself, for the various images which comprise the highly sensuous scene simultaneously structure a metaphorical expression of the spiritual absolute. But since the appropriateness of the technical aspects of a literary work not only stipulates its aesthetic success, but also reinforces the statement,\textsuperscript{17} it will prove beneficial to analyze the nature of the connotation before turning to the metaphorical expression itself.

\textsuperscript{17}Emil Staiger establishes this point in his article "Die Kunst der Interpretation," in \textit{Die Kunst der Interpretation} (Zurich, 1955), p. 9-33.
Hofmannsthal terms the mode of expression pertinent to the happy moment "symbolism" and describes what he understands by the term in his essay "Gespräch über Gedichte" of 1903. The symbol, he declares, is an image expressing only the essence of itself and never setting one thing for another. One who truly perceives a symbol projects oneself into the image concerned and momentarily believes oneself that thing. This belief is a Magic, and Magic is the power producing the experience of symbolism (Prosa II, 104). Hofmannsthal further explains this symbolism, and in somewhat more rational terms, in an observation concerning the subject of the symbolical experience.

In his illustration of the symbol, Hofmannsthal pictures the primitive who initiated the symbolical ritual of sacrifice. Believing angry spirits to thirst for his blood, the frightened primitive almost unconsciously thrusts his knife into the ram near him, and as he feels the warm blood spread across his breast, he momentarily believes it is he himself who dies to appease the invisible evil. But to believe that it was really he who is dying at that moment, Hofmannsthal says, "Es bedarf einer wunderbaren Sinnlichkeit...einer lebenstrunkenen orphischen Sinnlichkeit" (Prosa II, 103). The Magic of symbolism, therefore, is the force of sensuous-

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18 Hugo von Hofmannsthal, Einzelausgaben, Prosa II (Frankfurt am Main, 1951), p. 99, hereafter cited in the text as "Prosa II."
ness; and considered from the standpoint of the object rather than from that of the subject, the completion of a symbolical experience follows from the sensation the image arouses. The symbolical image communicates directly, referring the subject to his intuition for the apprehension of its significance.

And to be sure, the landscape-imagery of the happy moment is in agreement with this theory, for with the exception of two, evening and water, which depend on traditional associations for their meaning and which only serve to set the tone of the moment, each image takes its metaphorical effectiveness from the sensuous impression it arouses in its immediate disposition. The images structuring the spirit of the moment, for example, become meaningful only when considered from the effect of their spatial relationships among one another. In particular, it is the sensation of counterbalance above a vast space, evoked by the attitude of flight, that is the primary function of the eagle in the moment and not any nobility traditionally associated with this bird. A first significant characteristic of the metaphorical imagery of the happy moment, therefore, requires an intuitive experience of its statement prior to any "intellectual," non-connotative translation.

A second significant characteristic of the imagery of the happy moment becomes evident when the function of this particular landscape is compared to that of other landscapes
in the novel. The latter may be labeled subjective in that throughout the novel they serve to render character dispositions and moods more vividly. They are dependent upon the attitude or spiritual outlook of the characters for their meaning, and are symbolical experiences from the standpoint of the reader only. One striking example of this subjective landscape-metaphor occurs as Andreas and Gotthilff travel into Carinthia. Reflecting the oppression Andreas feels in the face of Gotthilff's base sexual tales, the dreary, narrow valley through which they ride is overcast with languid clouds (E., 126). But as they begin to ascend the mountains of the region, the home of the spiritually pure Romana, the clouds become animated, the rays of the sun shine through occasionally, and a few churches appear along the road (E., 129). The landscape of the happy moment, on the other hand, does not reflect any inner attitude assumed prior to its occurrence, but contains an experience into which Andreas, like the reader, must project himself. To be sure, the episode does include Andreas' spiritual disposition in that moment, but it is the experience itself that effects that disposition. Rather than an accommodation of the external to the self, the happy moment is an indulgence of the self in the external. The imagery, therefore, has taken on a certain independence. It generates meaning in itself.
The Image of Evening and the Negative Attitude
Presupposing the Ideal of the Happy Moment

An understanding of the import of the experience, however, requires a knowledge of the negative attitude presupposing the order which the imagery describes. A point of approach to this attitude is provided in the image of evening, the intended function of which is to set the positive tone of the moment. But it also conjures up the disorder Andreas overcomes through its association with the poem "Ballade des äusseren Lebens" of about 1895.

When Andreas suddenly becomes aware of the landscape of the happy moment, the sun is sinking and the eagle is circling "in der reinen Abendluft" (E., 161). In the notes of "Ad me ipsum," Hofmannsthal states that since Hesperos traditionally brought together all that Eos had separated, the word "Abend" awakened for him an atmosphere of fulfillment: "Bedeutung des Abends...Der Abend als Erfüllung: etwas Millenarisches." In this light the moment is one of reattained ideality, and as it proves, this is an ideality in the sense of Impressionistic disorder overcome. For it is just this disorder for which the word "Abend" had provided some solace in the poem "Ballade des äusseren Lebens."  

19 Hugo von Hofmannsthal, Einzelausgaben, Aufzeichnungen. (Frankfurt am Main, 1951), p. 99, hereafter cited in the text as "A."

20 For the text of this poem see Hugo von Hofmannsthal,
The initial section of this poem, consisting of the first four stanzas, is composed of an aggregation of images in loose conjunction, the sheerly enumerative character of which is emphasized, as Franz Norbert Mennemeier points out, by the exaggerated repetition of the word "Und." It is a world that has fallen apart into a series of irrelative impressions. In the first two stanzas the poem evokes a sensation of mutability, whole lifetimes gliding by in a single line. Time has become a fleeting phenomenon in which all substance is lacking.21

Beginning with the third stanza and unfolding fully in the fourth is the theme of space, a category having lost the appearance of causal relationships. Caught in the flow of the terza rima, a verse form which draws one rapidly from one stanza to the next, space becomes as ephemeral as time itself.22 With the fifth stanza a new section begins raising questions as to the meaning of the fleeting impressions. But like the impressions, the questions are simply enumerated and elapse quickly with the rush of the poem, arousing a feeling of futility in the face of this dissolution of order. The basic experience is, as expressed by Walter Franke, the empti-


22Ibid., p. 307.
ness of existence and the futility of human endeavor in time. This dissolution of order is also the basis of Andreas' spiritual malady. It underlies his inadequacy in relating to others and is the attitude presupposing the happiness of the experience in question.

In the last stanza of the poem the flow of the terza rima is interrupted. Both the rhyme scheme and the rhythm are broken. This break underscores the possibility of redemption from the foregoing disorder. The utterance of the word "Abend," Hofmannsthal implies, can lift one from the world of emptiness and give substance to life.

3

The Spirit of the Moment:
Images of Suspension

This presupposing Impressionistic disorder and the transcendence over the disorder manifest themselves directly in the imagery of the landscape in the sensation of suspension above the depths of the valley. The imagery Hofmannsthal employs to call forth such a sensation was prefigured


as early as 1893 in the poem "Ich ging hernieder":

Ich ging hernieder weite Bergesstiegen
Und fühlt im wundervollen Netz mich liegen,
In Gottes Netz, im Lebenstrum gefangen,
Die Winde liefen und die Vögel sangen.

Wie trug, wie trug das Tal den Wasserspiegel!
Wie rauschend stand der Wald, wie schwoll der Hügel!
Hoch flog ein Falk, still leuchtete der Raum:
Im Leben lag mein Herz, im Tod und Traum.

(G., 510)

The similarity in structure of the landscape in this poem to that of the scene of Andreas' moment is even more striking in that both landscapes are concentrated into a single moment, the poem being even more concise than the prose version. And insight into the impression the poem communicates will illuminate the import of the imagery of the happy moment.

The expression of the poem is one of momentary order against a background of disorder made evident by the sensation of sinking. Not only is the speaker descending in that moment, but the surface of the body of water on the valley floor cradles a reflection, suggesting an unapparent depth beneath a fragile illusion. The order itself is introduced in the first stanza by the evocation of a net in which the speaker feels he is caught and which arrests the sensation of sinking. This order includes both the spheres of time and of space. In the last line of the second stanza, the speaker's heart knows life, death, and dream at once, a union in which time is made absolute by the simultaneous
experience of various of its stages. Throughout the moment the spatial images of nature, the movement of the winds, the singing of the birds, the rustling of the forest, and the swelling of the hill, all seem to pulsate in union. Above the landscape a falcon mounts in a serenely glowing atmosphere, which serenity imparts to the poem a sense of fulfillment analogous to that of the image of evening. The moment is a moment of higher life, one of interrelationship among the elements of the universe.

If the intimations of the imagery are more concise in the poem, they are more amplified in the prose version of Andreas. In the latter landscape, written in 1912-1913, the valley above which Andreas finds himself is abysmal. Into the chasm "...ungeheure Schatten fielen...verdunkelte Wasserfälle schossen..." (E., 161). The plunge of these images, emphasized by the precipitousness of the scene ("ein mächtiges Tal aufgetan, tief unten," "in den Schichten hernieder," and "jähe Halden" [E., 161]), suggests the void the Impressionist sees in the world. It is as if there were no firm grasping point in the vast space to serve as a basis for order. The irrelativeness of the Impressionist's outlook can be felt in the clause "ganze Wälder in schwärzlichem Blau starrten an dem ze rissenen Fuss des Berges" (E., 161). In Their rigidity the forests offer a marked contrast to those of the poem, for they seem dead in the sense of a common life flowing through them. The foot of the mountain itself
is disharmony, for it is torn and ragged.

Within the same panorama, however, a completely different landscape floats above the great depths. Containing the moment of order, it is quasi suspended above the emptiness below. The feeling of suspension, which was suggested by the images of the net and of the reflection in the poem, is initiated by the image of the eagle which "...schwebte oben allein noch im Licht, mit ausbreiteten Fittichen zog...langsame Kreise" (E., 161). Furthermore, the upward surge of various elements of the scene counteracts the fall of the open valley. The mountain is described as "emporsteigend" (E., 161), while Andreas senses "diese Macht, dieses Empordrängen" (E., 161). At the apex of the landscape hovers the pinnacle of the mountain, capping the whole with an image of substance in sharp contrast to the empty space below. The spirit of the moment is that of disorder transcended.

4

The Moment as an Intuitive Experience:
Images of Immediacy

As with the glowing atmosphere in the poem, the transcendence of the happy moment takes place in an atmosphere of clarity. The altitude at which the eagle circles is "rein," while the mountain pinnacle stands "unsagbar leuchtend und rein" (E., 161-162). This indication of clarity, which at first seems to ascribe a certain lucidity to the manifestation
of order, soon seems contradicted by an apparent suggestion of ineffability. Not only is the glow of the mountain "unsagbar," but the gesture with which Andreas imagines Romana to kneel within his being "...war ihm unsagbar," and at the zenith of the experience "...eine unsagbare Sicherheit fiel ihm an" (E., 162). In truth, this statement of ineffability compliments rather than contradicts the clarity of the moment, a fact which is a ramification of Hofmannsthal's negative view of the power of language.

This negative view, or language scepticism as it is usually termed,25 is perhaps best approached through Lord Chandos' crisis in the essay "Ein Brief." Lord Chandos has suddenly ceased to feel that there is causality in the world. Beforehand he had seen the world as order through the sheer power of familiarity. He had felt himself in all of nature; all had seemed likeness, each creature an allegory for the other. Never had the idea that this order might not be reality occurred to him (Prosa II, 11). Now, however, all relationships have dissolved: "Es zerfiel mir alles in Teile, die Teile wieder in Teile, und nichts mehr liess sich mit einem Begriff umspannen" (Prosa II, 14). As the assumption

of relationships escaped him, so did the power of language, the system which describes and measures relationships.

Such a loss of command over language, however, may become a positive factor in a re-orientation; for once one lays aside the indirect medium of language in comprehending the world, one may experience a much more direct exposure to the phenomena around one. That this direct exposure is the case in the happy moment is made known by the image of the mountain peak standing "frei" und "kahl" (E., 161), a picture bringing to mind the first stanza of the poem "Gute Stunde" of about 1396, which is another expression of a moment of order:

Hier lieg ich, mich dünkt es der Gipfel der Welt,
Hier hab ich kein Haus, und hier hab ich kein Zeit! (E., 79)

Using this stanza as one of his illustrations, Paul Requadt has shown that for Hofmannsthal openness and bareness often allude to a positive sphere of order beyond language. He who lives in houses is he who is governed by the assumptions of order language describes, while he who disrobes himself "...sich in sinnbildlicher Nacktheit darstellt." 26 The nakedness of the pinnacle places the moment in a sphere words cannot explain, the sphere above the Carinthian valley clothed in forests and shadows. Andreas' re-orientation to the world is direct, and it is in this sense that the moment

is a lucid one. Beyond conceptual mediation, the moment is a spontaneous experience apprehended intuitively.

But the directness of intuition also involves the sphere of time. As a spontaneous perception, the moment is an indulgence in the present. And when time is in the present, unqualified by thoughts of past or future, it becomes a homogeneous entity. This homogeneity of time is further borne out by the fact that the episode is indeed a moment, which as Karl Pestalozzi points out, is the smallest unit of time occurring in Hofmannsthal's works. The temporal aspect of the moment, therefore, is characterized by oneness, the ultimate oneness of the present.

5

The New Order of the Happy Moment:
Images of Interrelationship

Spatially the new order Andreas perceives is that of interrelationship among the elements of the landscape. In this respect the moment is a fulfillment of the promise of those moments, "diese guten Augenblicke" (Prosa II, 15), which Hofmannsthal describes in "Ein Brief." These moments, as Ziolkowski makes clear, consist in Lord Chandos' momentarily relating to some chance object. This object, in turn, although small and seemingly insignificant, awakens in him a presentiment of a new relationship with the entire world: "Es ist mir dann... als könnten wir in ein neues ahnungs-

27Pestalozzi, p. 12.
volles Verhältnis zum ganzen Dasein treten. . ." (Prosa II, 18). And indeed, Andreas re-orientates himself in much the same way Lord Chandos arrives at his presentiment, by undergoing the experience Ziolkowski labels "epiphany." After registering the presence of the eagle, Andreas swings up to spiritually embrace the bird and to absorb its "whatness," in this case its lofty suspension in flight. But Andreas carries Lord Chandos' presentiment to its end, for from this vantage point he discovers that "...ein Blick von hoch genug alle Getrennten vereinigt und dass die Einsamkeit nur eine Täuschung ist" (E., 162). Not only does he feel his presence in the valley before him, but also in the mountain valley where he has left Romana. At the same time, he becomes the "whatness of the mountain: the mountain "...war ihm ein Bruder und mehr als ein Bruder" (E., 162). Just as the mountain is harboring a doe from the eagle, Andreas harbors Romana in a paradise no less real than the mountain itself. Indeed, he finds that he can transpose Romana's presence into every phenomenon (E., 162). He has, therefore, achieved relationship to his entire environment, an accomplishment summarized in the image of prayer: "Andreas...sah Romana niederknien und beten. . .Er betete mit ihr, und wie er hindubersah, war er gewahr, dass der Berg nichts anderes war als sein Gebet" (E., 162). When one prays, one supposes that one stands in an ordered relationship to the universe. Moreover, it is the nature of prayer that one communes when one prays, and to commune is to relate.
Yet Andreas' act of relating also draws him into a higher order quite external to himself, an order into which an insight is offered by his simultaneous projections into both the image of the eagle, which seeks a prey, and the image of the mountain, which protects the doe from the eagle. On the surface the two images seem contradictory, but Andreas penetrates to a level of existence at which every element of the universe occurs as a varied symptom of an all-inclusive, common life. Before actually conjuring up this deeper plane of life, however, Hofmannsthal sets the stage with an image of water. As Pestalozzi shows, the image of water is a frequent motif throughout Hofmannsthal's early works and offers in itself a statement of existence reduced to primordium. As the stuff of the sea, water has traditionally been regarded as that which is all-embracing, from which all that exists issues forth, and to which all eventually returns. To vivify these connotations, one need only recall the request of the dying Tizian in Der Tod des Tizian. Beginning to perceive the oneness of all life as he approaches the moment of death, he wishes to be buried by the sea, for there, "Der leise Puls des stummen Lebens schlägt" (G., 198). In the happy moment the image of water takes the particular form of a river which is "kein Bach mehr" (E., 161). Like the body of water in "Ich ging hernieder," it underlies the entire

Pestalozzi, p. 21.
scene, sustaining its effect through the duration of the moment.

But Hofmannsthal also structures this sphere of life directly, again as in the poem, by the animation of the verbs, by an almost constant, pulsatile plunge and surge. Finally, the nature of the order of the moment is expressed by the image of the circles Andreas perceives as he prays: "Kreise lösten sich ab" (E., 162). Describing the oneness Andreas senses in nature, the form of the circle presents a consummate entity with no beginning and no end, while the sensation of circles dissolving into circles implies the parallel each element of nature finds in the other at the primary level of life Andreas has reached.

6

Conclusion

Andreas' happy moment is an experience of oneness among all aspects of the world around him, temporally as well as spatially. Time occurs as an unqualified integer and spatial phenomena become interchangeable elements of a single existence. And, since the oneness of time contains and concurs with the oneness of space, Andreas perceives the world as a whole so complete, it eludes the conceptual approximations of language. He encounters an absolute which not only gives substance to time but since it is an externality in which he submerges his own existence, offers a mastery of Impressionistic disintegration. For the duration
of the moment Andreas overcomes the estrangement which accompanies the breakdown of assumed relationships and which results in inadequacy in relating to others.

But as the sensation of suspension entails, the order of the moment is a delicate one. Contrary to Pestalozzi's interpretation, Andreas has not escaped the sphere of time, but has only fulfilled one moment of time. And since the experience is a moment and does remain subject to empirical, temporal law, this particular perception of order disintegrates with the inevitable progression that is time. Andreas momentarily rises above temporality, but must face it again once the moment has passed. Lasting redemption within reality, therefore, will consist in finding substance in every moment, each one an eternity in so far as time becomes absolute.
The Relation of the Happy Moment to the Novel as a Whole

As Richard Alewyn has shown, the central problem Hofmannsthal had planned to resolve in the completed novel concerned Andreas' determining a defined Self. When Andreas sets out on his journey to Venice, he is setting out on the road to Himself: the novel was to trace a process of individuation to a Self of substance and wholeness. And not only was an early insight into this Self to render the higher order of the happy moment, but the fully realized Self was to make possible the stabilization of this order in the projected conclusion of the novel.

These themes bring to mind those contained in the notes of "Ad me ipsum," which, although also a fragment, accounts for them somewhat more clearly. Indeed, since the novel is a figurative execution of the same philosophical theories which the self-interpretation expounds, a thematic comparison of the two documents will not only bring the relation of the happy moment to the whole into relief, but will also shed new light on the nature of the moment.

1

The Stages of Existence

The framework of "Ad me ipsum" describes the various stages of existence Hofmannsthal perceived in life. The first

29Alewyn, p. 114.
of these stages, Pre-existence, is one of ideality, for when subject to it, one is in accord with the world. One feels oneself the universal and, consequently, knows only totalities: "Das Über-ich: . . . Das Ich als Universum." (A., 213). For the sensitive disposition, however, this initial paradisaical stage may be disrupted by external influences, through love or by reality itself, giving way to the second, transitional stage of life:

Bedrohung dieses (erhöhten) Zustandes durch ein Etwas von aussen her
Eros/Welt/die Welt als Dunkles Drehendes Verschlungenes empfunden. (A., 220)

Through such a disturbance one undergoes a "fall": one begins a process of individuation which makes one liable to guilt. At the same time, the world of totalities disintegrates into disordered, isolated phenomena, and reality becomes confusing ("Das Leben als Verwirrendes. . . ." A., 220). Having fallen from Pre-existence, one becomes subject to the incomprehensible forces of mutability.

Yet the abandonment of Pre-existence is as positive as it is negative since it does mean the insight into reality. Through individuation one becomes acutely aware of his own existence:

Die Süsigkeit der Verschuldung: weil die Verknüpfung mit dem Leben, Durch-dringen zum Sein ist.
Die Lust daran anstatt des Grauens davor. (A., 220)

The force of individuation compels one to seek a defined Self, a feeling of a fulfilled destiny:
Das Suchen nach dem Bleibenden Entscheidenden:
Dies unter dem Begriff "Schicksal", das man vershümen könne.
Fällt das Wesen aus jener Sphäre der Totalität (Praexistenz) heraus so ist es in Gefahr sich zu verlieren zu verirren, es sucht das ihm Gehörige. . . (A., 225)

But the determining of the Self, or one's destiny, is to achieve redemption from the confusion of the "fall" and to reestablish an ordered relationship with the world. With the attainment of "Sein," the restoration of "das Über-ich" becomes possible: "das Sein als Unterbewusstsein All-gegenwart" (A., 226). Reaching a point of decisive individuation, one rediscovers totality in the universe:

Das Über-ich
(dem Sein untertan)
über die Zeit erhaben: kulminierend
im magischen Augenblick (A., 219)

It is the second stage of existence, therefore, that stage in which one faces the danger of failing in regard to the Self, that provides the problem of the novel. At this stage one seeks to determine a Self that is a constancy, but which also exists within the sphere of reality, that is, within the changes of time. These two antinomies pose the difficulty of finally overcoming the confusion of reality:

Grundproblem: Werden und Sein
. . .
alämonische Mächte welche über die Seele verfügen wollen (A., 226)

One may fall victim to spiritual torpidity should one attempt to sustain any moment of "Sein" without regard to the present, or one may be caught up in temporality, unable to realize any
moment of substance: "Von den Antinomien des Daseins wird
diese oder jene zur Achse der geistigen Existenz" (A., 227).
Full redemption from the disorder of the "fall" consists in
a Self ever giving substance to the present in a third
stage of life.

Complicating the problem of these antinomies, are the
possibilities in the search for the Self. There are, in fact,
two courses of individuation. One may pursue the course of
introversion by turning in upon oneself and descending di-
rectly to that basic Self which is always and mystically at
one with the universe. To pursue introversion, however, is
necessarily estrange oneself from the social. On the other
hand, one may follow the indirect, but more positive course
of social involvement. In this way, one attains a Self by
ever sacrificing oneself: "Der Weg zum Sozialen: durch das
Opfer...ist der Weg gangbar" (A., 226). One may sacrifice
oneself in the deed, in work, for the child (A., 217-218), or
in a union with another individual (A., 222). In any case,
the sacrifice provides constancy, as in the example of the
deed: "Das Entscheidende liegt nicht in der Tat sondern in
der Treue" (A., 127). This constancy, in turn, serves as
the fulfillment of one's destiny: "Identität von Treue und
Schicksal" (A., 127). Social involvement, therefore, is
simultaneously the cultivation of the Self.

One elaboration of social involvement that proves par-
ticularly applicable to Andreas is "das allomatische Element."
An allegory of the social, as Hofmannsthal terms it (A., 218), this element describes the reciprocal influence two individuals may exert upon one another in the course of individuation:

Kreuzung zweier Hauptmotive: Sein Schicksal auf sich nehmen mit: Sich läutern=sich verwandeln (A., 221)

While their mutual involvement provides them a constancy, the changes the one effects in the other not only distills in both a more and more definite feeling of the Self, but forestalls the possibility of spiritual torpidity.

Full redemption from the "fall," however, may be provisioned in auspicious moments of anticipatory insight:

. . . das Kommen zu sich selber variiert mit den verschiedensten Vorzeichen. . . das Erblicken seiner selbst. . . (A., 216)

These insights occur as foretokens of the fully individuated Self, and with them they bring an early materialization of "das Über-ich." For a moment, and despite the danger of possible spiritual paralysis in attempting to sustain the moment, one overcomes temporality through the fulfillment of existence ("Sein"). That Andreas' is such a moment becomes evident when the structure of the novel is superimposed upon the framework of "Ad me ipsum."

2

Pre-existence and the Fall in Andreas

In Andreas the state of Pre-existence is represented by the figures of Gottailff and Romana, both of whom are self-
assured and relate easily to others. It is clear that Gotthilff belongs to this initial state in that he senses no guilt for his various misdeeds. Lacking the sensitivity to perceive individuation, he knows none of the responses of a conscious Self. Romana, too, is an exponent of the innocence of Pre-existence, but in a more positive sense, for she represents spiritual purity as opposed to corporeal baseness. Knowing only totalities, she has a direct affinity with the animals around her, and is, as it were, conversant with her dead brothers and sisters. Moreover, the Finazzer family as a whole is associated with an image paralleling that of the eagle in Andreas' happy moment. It is a tame eagle the grandfather Finazzer had brought home as an eaglet after hovering nine hours above an abyss ("den Abgrund der Zeit," to speak in the language of "Ad me ipsum" \(\text{A.}, \ 219\)) in order to rob the nest (\(\text{E.}, \ 136\)). The suspension intimated here, like the suspension suggested by the eagle of the happy moment, expresses a delicate counterpoise above the disintegration of reality. Romana, unlike Gotthilff, possesses that sensitivity which makes her spiritually vulnerable to the "fall."

Andreas, on the other hand, has already undergone the first stages of individuation and has arrived at the transitional stage of existence. In the fragment "Die Dame mit dem Hündchen," the reason for his journey is a difficult and tedious convalescence after a spiritual crisis involving a
loss of values and a confusion of concepts (E., 221). In the fragment "Das venezianische Erlebnis des Herrn von N.,” Andreas' two halves gape apart, while the difference between reality and illusion torments him (E., 195). At this point Andreas knows neither what is Himself nor what is not Himself, but is faced with unlimited possibilities. He has come to differentiate himself from the universal, but has not yet determined any feeling of destiny. 30

This situation of ambiguity leaves Andreas doubly inadequate in relating to others. On the one hand, as Alewyn points out his indeterminateness undermines his will, while on the other, it results in an apparently debilitating bent to project himself into others and to assume their outlook. 31 He is, in short, given to acute impressionability. This state of affairs, leaving him open to gross exploitation, is first pointed up in his encounter with Gotthilff. When Gotthilff approaches him, he not only fails to gain the upper hand because his lack of will makes him an easy prey to Gotthilff's self-assurance, but also because he hesitates before the mockery the knave would feel for him if he did not act as Count Lodron had (E., 125).

But Andreas' bent to projection also intensifies his emerging senses of guilt. 32 After Gotthilff has made off

30 Alewyn, p. 144.
31 Ibid., p. 145.
32 Ibid., p. 145.
with his horse and half of his money, he feels the shame his parents would undergo should he have to return home before reaching Venice (E., 152). At the same time, a painful participation in Gotthilff's guilt not only prompts him to offer reimbursement for the horse stolen from the Finazzer farm (E., 150), but also calls forth a dream in which he believes Romana to identify him with Gotthilff (E., 153). What Andreas does not realize, Alewyn explains, is that this disturbing characteristic of projection can be a blessing, for it is the disposition of the poet. In order to transform the burden into a blessing, he need only define the Self.\textsuperscript{33}

The deeper nature of Andreas' crisis, however, the root of his indeterminateness and the cause of his social malaise, is conveyed by his journey to Venice, for the journey is a journey into reality. And this reality, the reality of the "fall," is reflected in the landscape of Venice itself, "die impressionistische Stadt par excellence," as Alewyn calls it, and which he describes as follows:

\begin{quote}
Venedig. ..die Stadt der aufgelösten Grenzen, der Halbtöne, der Übergänge zwischen Land und Lagune. .. mit ihrer sagenhaften Entstehung aus dem flüssigen Element, mit ihrem trägerischen Grund: nicht Erde und nicht Wasser, mit ihrer verwirrenden Anlage. ..
\end{quote}

Arriving in the city and immediately encountering the advent-

\textsuperscript{33} Alewyn, p. 146.

\textsuperscript{34} Alewyn, "Hofmannsthals erste Komödie," in \textit{Über Hugo von Hofmannsthal}, p. 100.
turer, Andreas has come face to face with the reality of dissolution and temporality described in "Ballade des Äusseren Lebens" above. It is in Venice that Andreas loses himself entirely, but where he will learn to measure Himself through contact with Sacromozo and Maria/Mariquita.

3

Love and Social Involvement

What will be the pivotal factor in Andreas' journey to Himself, again as Alewyn asserts, is love. Through his love for Maria/Mariquita he will come to know a feeling of a stable Self. But Andreas obviously encounters love for the first time in Carinthia, for upon observing the natural intimacy of the Finazzer family, he feels that there has been something missing in regard to himself and his own family (E., 143). This something is love. And that Andreas is beginning to love Romana during his sojourn at the Finazzer farm is sufficiently clear. On the day of his arrival he is struck by Romana's naturalness. He feels that he is looking into a crystal in which the whole world lies in innocence and purity (E., 135). But after his dream on the eve of his departure, in which Romana's being makes itself fully known to him, he comes away with a new sensation: "Alles Schwere war weggeblasen. In ihm oder ausser ihm, or konnte sie nicht

35 Alewyn, "Andreas und die 'wunderbare Freundin'," p. 151.
verlieren. . . er hatte den Glauben, dass sie für ihn
lebte. . ." (E., 158).

Just what role the force of love assumes in Andreas' search for the Self, however, is best measured in the essay "Die Wege und die Begegnungen," which is especially noteworthy since it was written in 1907, the year the novel was first conceived. Conspicuously connecting the themes of the two texts is the image of the swallow which darts into the stall just as Romana appears to Andreas on the day of his departure. In the essay, Hofmannsthal recounts that he too was once startled by swallows darting into his room. They were two swallows returning to the nest in which they had hatched as siblings the spring before. Now, however, they were reclaiming the old nest as mates. Awed by the fact that these birds should know their way back in the infinity of the heavens, Hofmannsthal recalls these lines he once noted, but whose author he has long forgotten:

Je me souviens des paroles d'Agur, fils d'Jaké et des choses qu'il déclare les plus incompréhensibles et les plus merveilleuses: la trace de l'oiseau dan l'air et la trace de l'homme dans la vierge. (Prosa II, 304)

The erotic, he finds, is somehow responsible for the "spoor" of the flight of birds. And applying this thought to human endeavor, he continues as follows:

Love may be a moving principle in the journey to Oneself, and indeed, it is his incipient love for Romana that becomes the motivating force in Andreas' quest. Confirming this fact is the assurance the necklace Romana has given him instills in him. Clutching the necklace as he boards the wagon to descend to Venice, he understands that he cannot then remain and assert any claim to Romana. Time must pass, and he will return, the same person, but another person (E., 161).

With love as his motivating force, moreover, Andreas necessarily enters upon a social course. This course, in turn, manifests itself as "das allomatische Element," a fact demonstrated by Alewyn's reconstruction of the character configuration Andreas-Maria/Mariquita. It is her first encounter with Andreas that precipitates Maria's personality dissociation. When the spiritually oriented Maria, obsessed with a single moment from the past and insensitive to the reality of time, first catches sight of Andreas, the corporeally oriented Mariquita, given only to the pleasure of the moment, emerges to periodically dominate the personality. Like Andreas, whose spiritual dilemma prevented proper relationships to both Gotthilff and Romana, Maria-Mariquita becomes incapable of synthesizing the two aspects of existence into a whole. The two personalities resist one another until they fuse through Andreas' love for each. For in his contact with each, he awakens the one in the other. And in the
process of transforming Maria/Mariquita into one, he himself is transformed. As his love for the two extremes of the dissociated personality becomes one so does he himself.\textsuperscript{36} The two characters mutually modify one another in such a way as to effect the feeling of a wholeness in the other.

But, as Alewyn does not mention, the relationship between Andreas and Romana also follows the course of reciprocal, spiritual modification. As a result of her love for Andreas, Romana suffers the "fall" from Pre-existence. This disruption of her innocence is chronologically first indicated in the "Dame" fragment. Here Andreas imagines in what condition he has left Romana: "...was in Romana er alles zerstört, er lässt sie nicht ganz tot sein, sondern als einen freudlosen Geist fortleben" (E., 220). In the "Erlebnis" fragment, Romana flees at Andreas' return from Venice, her shame as great as her earlier simplicity (E., 220). Andreas, on the other hand, becomes spiritually prepared for his experiences in Venice through Romana: "Andreas' Weg: Zuerst liebesfähig werden, dann lernen, dass Geist und Körper eins sind" (E., 226). Andreas is set upon the way to himself through his involvement with Romana. And since it is clear from the fragments that Andreas' refinement of the Self in Venice is preparing him for a final union with Romana, it may be assumed that "das allomatische Element" will complete its course. The transformed Andreas will bring about within

\textsuperscript{36}Alewyn, "Andreas und die 'wunderbare Freundin,'" p. 151.
Romana a sound feeling of herself, both characters finding their destiny in a union with the other.

When Andreas leaves Venice and reascends the mountains of Carinthia, therefore, he is ripe for a sound relationship with Romana. And once his union with Romana has been consummated and their destinies fulfilled, he will re-attain the state of "das Über-ich." For at the conclusion of the "Dame" fragment, Andreas realizes that, with Romana, he will find order in the world: "Andreas! Rückreise... er sieht die Schönheit, wird gerührt,—aber ohne das Gefühl des Selbst, auf welchem, wie auf einem Smaragd, die Welt ruhen muss,—mit Romana, sagt er sich, könnte es sein Himmel sein (E., 247).

In life with Romana, he will perceive new substance among the phenomena around him.

That such a conclusion was indeed Hofmannsthal's intention is confirmed by the conclusion of another of Hofmannsthal's prose works, "Die Frau ohne Schatten" of 1919, which in the words of "Ad me ipsum" is the "Triumph des Allmatrischen" (A., 218). In the final union of the emperor and the empress, the emperor watches a falcon circle above a river and then mount into the heavens, its wings disclosing abysmal spaces ("Himmelsabgründe") (E., 375). And although the empress does not perceive this image recalling the eagle in the happy moment, the words of the curse on her talisman are replaced by signs and verses pointing to the interrelationship of the All: "... Zeichen und Verso, die das ewige
In their union both have found the universe ordered.

The Happy Moment

Further supporting this projected conclusion is the experience of the happy moment itself. For within the context of social involvement through love, the moment corresponds to what, in "Die Wege und die Begegnungen," Hofmannsthal calls the erotic encounter and the atmosphere of which he evokes with the image of a large bird reminiscent of the eagle Andreas perceives. It is a lofty, solitary bird giving forth a lonesome cry from atop the highest fir at dawn. But it is not alone, for somewhere a hen listens, and in the somewhere of the hen, in the indefiniteness, in the cry of the unknown to the unknown, lies the power of the erotic, for the erotic elicits its most sublime response in the first anticipation of its eventual consummation: \[\ldots\] es ist nicht die Umarmung, sondern die Begegnung die eigentliche entscheidende erotische Pantomime. \ldots hier ist alles möglich, alles in Bewegung, alles aufgelöst" (Prosa II, 306). And as the images of the doe and goat verify, such is the potence of the moment which befalls Andreas as he descends the mountains of Carinthia. It is love at that gentle stage of its earliest inception, where longing is still without avidity: "Hier ist ein Zueinandertrachten noch ohne Begierde, eine naive Beimischung von Zutraulichkeit und Schau. Hier ist
It is Andreas' incipient love for Romana, therefore, that stipulates the particular chronological occurrence of the moment in the novel and which precipitates his transcendence of Impressionistic disorder. To be sure, the ramifications of the encounter begin taking effect prior to Andreas' descent. When Romana appears to him in the stall just before he boards the wagon and gives him the silver necklace, he feels the world pass through his heart where nothing alien had ever touched him before (E., 160). But it is with the happy moment, as Andreas gives himself over to the sensation of a common life with nature, that the encounter takes its fulfilled effect. "Es ist in keinem Augenblick," Hofmannsthal writes, "das Sinnliche so seelenhaft, das Seelenhafte so sinnlich als in der Begegnung" (Prosa II, 306). And indeed, with the culmination of Andreas' erotic presentiments in the happy moment, the boundaries between the spiritual and sensuous dissolve. When Andreas assumes the properties of the eagle and the mountain, his spirit is flowing through his senses, and his senses are expressing his spirit. The equating of these two spheres, in turn, makes possible the impression of renewed order: "Sie [die Begegnung] scheint... einer höheren Ordnung der Dinge anzugehören" (Prosa II, 306).

At the same time, however, the erotic encounter leads Andreas to the first discovery of something that is Himself.
Following the dream in which Romana's being made itself known to him, he feels within himself a spiritual middle-point: "Wo er ging und stand war ihm wohl. Seine Seele hatte einen Mittelpunkt" (E., 159). In the transport of the happy moment, moreover, he identifies this middle-point with Romana herself: "...so lebte in ihm Romana. Sie war ein lebendes Wesen, ein Mittelpunkt," and for that moment Andreas sustains a feeling of "indescribable" security (E., 162). He has retained an axis for the determining of the Self when he reaches Venice, the remainder of the journey consisting in the ordering of the various aspects of the personality around this axis.

But the erotic encounter in itself, despite the fact that its ecstasy may be greater than that of the erotic consummation ("Die Begegnung verspricht mehr als die Umarmung enthalten kann" [Prosa II, 306]), is a preludal manifestation of the final union: "...für eine sehr kühne, sehr naive Phantasie, in der Unschuld und Zynismus sich unlösbar vermengen, ist die Begegnung schon die Vorwegnahme der Umarmung" (Prosa II, 306). The happy moment is one of those auspicious moments of insight into one's destiny described in "Ad me ipsum." For the very naive, but cynical Andreas it points to the possibility of finding substance in life through social involvement.
Conclusion

After the dissolution of naively apprehended order in the universe, the determination of a defined Self becomes a prerequisite for re-established order. For once the reality of temporality becomes apparent, there arises the necessity of a new basis for order. And the definiteness of a fully individuated Self provides this basis.

When Andreas senses a middle-point through his love for Romana, he finds a basis upon which to relate momentarily, first to Romana and then to the world. In this act of relating, in turn, he orders the universe, finding it a whole. And with a stable self made whole by his involvement with Maria/Mariquita, Andreas will be able to relate even more stably both to Romana and the world in his union with her.
The Historical Significance of the Happy Moment

As a moment in which Impressionistic disorder is overcome, the happy moment represents a reaction to the ultimate effect of Nineteenth Century rationalism, the eventual estrangement of the individual from his environment. With the tenets of Naturalism, the artist had attempted to reproduce photographically his surroundings, a doctrine calling for an ever closer scrutiny of physical phenomena. Such a scrutiny, however, soon penetrated beyond the point of empirical continuity, and the Naturalist, becoming the Impressionist, found himself with an agglomeration of photographic impressions lacking the relationships he had formerly seen among them. At this point he became a mere something through which the impressions of the external world trafficked, which attitude, in turn, lead to the complete negation of the soul. The illusion of empirical reality being lost, the Impressionist was finally thrown back upon a spiritually isolated Self.

At the same time, however, it became clear that the physical world could not be precisely reproduced at all, but


that each individual brought forth his own unique impression of the same phenomenon. Each phenomenon meant something unique for every individual. With this insight artistic emphasis shifted from objective being to subjective meaning, from the negation of the soul to the soul itself, and the Impressionist gave way to the Symbolist, the Symbolist finding a deeper, recondite reality behind the facade of physical nature.\textsuperscript{39} If the happy moment is to be historically ordered according to literary epochs, it is best attributed to the Symbolist movement, for it describes such a deeper reality for which natural phenomena are symbols.

But the Symbolist, due to the recondite nature of his external reality, remains spiritually isolated, his experience being a highly personal one.\textsuperscript{40} Indeed, in the Andreas-fragment "Erlebnis," Hofmannsthal designates the happy moment one of sheer self-gratification: "Kap. 1. Die Berggegend:--er verlangt sich nicht hier zu wohnen, er hat mehr als der Ersteiger, mehr als der Bewohner in diesem Augenblick, er braucht keinen Bezug auf Romana,--es ist ganz Selbstgenuss--" (E., 196). Andreas' Symbolist experience,

\textsuperscript{39}Duwe, p. 13.

\textsuperscript{40}Ibid. Various doctrines of the Symbolist movement in France (which country gave impetus to the European Symbolist movement in general) have been collected and interpreted by Guy Michaud in his book \textit{La doctrine symboliste: documents} (Paris, 1947). See especially the chapter entitled "Les fondements du symbolism: l'evangile des correspondances," p. 19-32.
therefore, presents a paradox within the context of the novel, for the thematic emphasis of the whole rests on social involvement. This paradox may be explained as simultaneous precipitates of two reactions to Impressionistic dissolution. The first of these reactions, the hermetic Symbolist reaction, preoccupied Hofmannsthal largely in his youth, taking form in lyric verse, lyric drama (Der Tod des Tizian), and a number of essays ("Das Tagebuch eines Willenskranken," "Gabriele d'Annunzio," "Gespräch über Gedichte"). The latter reaction, one of involvement in ethical and social responsibilities, a reaction to the isolation of Symbolism as well as that of Impressionism, and although it reaches back into Hofmannsthal's youth ("Das Märchen der 672. Nacht," Der Tor und der Tod), occupied his attention principally in his maturity. Indeed, the ultimate failure of Symbolism to overcome spiritual isolation seems to have lead to Hofmannsthal's crisis which took outward form in the cessation of lyric productivity and which is described in the essay "Ein Brief." And the crisis seems to have been overcome in a shift in emphasis from Symbolism to an ever more strongly emerging social preoccupation. For to continue according to external signs, as Hofmannsthal's lyric pro-

ductivity exhausted itself, the more objective form of the
drama became more and more frequent, beginning with Der
Abenteuer und die Sängerin of 1899, and progressing through
the tragedies to the comedies, the festival plays, and the
mixed form of the opera. The experience of the happy
moment, therefore, along with the magic moment of "das Über-
ich" in "Ad me ipsum," seems to be an attempt on Hofmannsthal's part to combine a late manifestation of Symbolist
transcendence of disorder with an exposition of redemption
through social involvement.
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