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GEORG KAISER'S PYGMALION IN THE LIGHT OF GOETHE'S TASSO

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Hans Joachim Fabian, B.A., M.A., M.S. (L.S.)

Approved by

The Ohio State University
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Walter Naumann
Adviser
Department of German
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INTRODUCTION

In spite of much superficial agreement it is obvious for anyone concerning himself seriously with the writing of Georg Kaiser that much work needs to be done before a really comprehensive, definitive evaluation of his work can be expected. The very nature of Kaiser's work has presented problems of literary scholarship which remain largely unsolved. The diversity of his works, ranging from such literary landmarks as Die Bürger von Calais to Kolportage, which Diebold has called "dramatisierte Courths Mahler," includes some sixty-three dramas, two novels, one novella (unpublished), over one-hundred and thirty poems and at least nine essays. No attempt has as yet been made to bring the whole of this work into focus. And, indeed, this would be an impossible task for the individual scholar until the whole of Kaiser's work becomes available. As late as 1957 Kenworthy was unable to obtain three of Kaiser's plays, and as late as 1960, Wolfgang Paulsen was evidently unsuccessful in gaining access to the Kaiser-Archiv at the Berliner Akademie der Künste and was thus forced to rely on largely secondary sources or on the work of those who evidently had managed to gain this access. Much of Kaiser's work is generally unobtainable except to a few scholars and specialists. The material difficulty in obtaining Kaiser's
writings is more than matched by the very diversity and controversy of his work. One of the earliest and most severe of Kaiser's critics, Bernhard Diebold, unable to fit Kaiser's plays into his categories of "Ich-Dramen, Schrei-Dramen, and Pflicht-Dramen"¹ had attempted to come to terms with Kaiser's work in his *Der Denkspieler Georg Kaiser.*² He denied Kaiser's work a place in German literary tradition and saw in it the product of a "technischen Zauberkunst,"³ that is lacking in the spiritual heritage which must be part of every literary work worthy of the name. Diebold's approach set the tone of much of the later criticism of Kaiser's writing. This criticism, as Diebold's did, saw Kaiser lacking in human, natural, ideal, and playful elements.⁴ It was not until the appearance of Hugo Königsgarten's *Georg Kaiser* (1928) and Moses J. Fruchter's, *The Social Dialectic in Georg Kaiser's Dramatic Works* (1933) that a more sympathetic approach balanced the decidedly unfavorable earlier one. It is interesting to note that the first four works of major importance dealing with

¹ Bernhard Diebold, *Anarchie im Drama* (Berlin-Wilmersdorf, 1928).
² Bernhard Diebold, *Der Denkspieler Georg Kaiser* (Frankfurt a/M, 1924).
Kaiser alternate in their decidedly pro and con approach, and it was the very polemical character of the approaches such as Diebold's and of Köenigsgarten's which constituted their major weakness. Evidently at that time critics were for Kaiser or against him. Nothing makes this partisan spirit regarding Kaiser clearer than the fact that Fruchter as late as 1933 felt it necessary to state in the introductory chapter of his work (which incidentally gives a very excellent summary of the state of Kaiser criticism up to that point) "It is not the chief purpose of this study to take up the cudgel for Kaiser against his critics . . ."6

More importantly, Fruchter attempts to "penetrate to the core of his [Kaiser's] art by an examination of the various phases of his Philosophy" and in so doing refutes the idea that Kaiser lacks a "central philosophy."7

The years 1933 until 1947 with one exception saw an almost complete absence of major criticism.8

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5 Bernhard Diebold, Der Denkspieler Georg Kaiser (Frankfurt a/M, 1924); Max Freyhan, Georg Kaiser's Werk (Berlin, 1925); Ludwig Lewin, Die Jagd nach dem Erlebnis: Ein Buch über Georg Kaiser (Berlin, 1926); Hugo F. Köenigsgarten, Georg Kaiser (Potsdam, 1928).


7 Ibid.

Having been banned in Germany after the premier of *Der Silbersee*, at the Altes Theater in Leipzig, February, 1933, Kaiser was rapidly forgotten and the spirit of the time made his work seem naive and dated. So much so, in fact, that Diebold himself felt compelled to give a passionate address on Kaiser's behalf before the half empty Züricher Schauspielhaus in April of 1944, at the premiere of Kaiser's *Zweimal Amphitryon*. It was not until Eric Fivian attempted to define Kaiser's place within Expressionism⁹ that interest in Kaiser was rekindled. Since then two (but by no means exclusive of each other) trends can be noted: One, and this is the direction which perhaps the most definitive work has been accomplished, is the endeavor to bring order into the near chaos which surrounded the time sequence of Kaiser's MSS as well as his publications; the second is the attempt to come to grips with the whole of Kaiser's dramatic work. In the former, while much remains to be done, the works of Paulsen and Fritze are invaluable. For the latter approach, the work of Schütz and Kenworthy is characteristic. This approach, however, is still suffering from the lack of a definitive and critical edition of Kaiser's work. The attempt to find either a common thread running through the whole of Kaiser (Schütz) ⁹Eric Fivian, *Georg Kaiser und seine Stellung im Expressionismus* (München, 1947).
or to divide it into topics which accommodate the various themes (Kenworthy) remains more speculative than interpretive. This approach results in the case of Schütz; seeing in the total work of Kaiser the reflection of a literary development of a century and a half:

In der Entwicklung seiner Geisteshaltung ging Kaiser den Weg von Schillers magischem Realismus über Hebbels Pantragismus zur Lehre von der doppelten Realität, wie sie auch Kafka aufstellte, oder von der philosophischen über die Psychologie zur literarischen Schizophrenie.\(^{10}\)

and in Kenworthy dividing Kaiser's works into the social plays of the "material world" on the one hand and those of "the inner world of subjective emotional truth" on the other hand.\(^{11}\)

It is not the intention of this study to examine the merit of these approaches. Much interesting and invaluable insight into Kaiser's work is contained in them. However, what is of particular pertinence to this study is the persistent attempts which these approaches exhibit to compare and relate individual work of Kaiser's with those of other writers. We again and again find statements relating various plays of Kaiser's with those of Büchner, Kleist, Hebbel, and even the work of Kafka and others. Much of this


comparison has been of a rather passing nature and thus, while illuminating and often convincing within its context, contributes little to the basic understanding of Kaiser. The study here undertaken attempts a more detailed comparison between works which so far have not been generally paired. The purpose of this study, however, is not to prove that Kaiser consciously attempted to parallel Goethe's Tasso with his Pygmalion. Rather, it is an attempt to interpret Kaiser's Pygmalion and to examine its strength and its weaknesses in the light of Tasso.

The question: why Pygmalion and not another of Kaiser's plays can best be answered by Schütz:

Hat Kaiser, so muss man sich fragen, in seinen letzten Werken diese von Diebold erträumte Synthese von Kaiserscher Denkklarheit und Unruhism Pathos zustande gebracht? eines steht zweifellos fest: die Höhe seines Schaffens erreicht Kaiser in der Hellenischen Trilogie, und hier nähert er sich dem Unruhischen Pathos.12

To answer the more difficult question why a comparison at all, it seems appropriate to quote Paulsen whose lifelong interest has contributed so greatly to the understanding of Kaiser, and whose major contribution is not only bibliographic but also attempts to place Kaiser within the larger framework of literary tradition.

Dichtungen bescheidenen Formats können aus sich heraus erfasst und hinreichend gedeutet werden, aber die wahrhaft grossen Leistungen stellen

12 Schütz, op. cit., p. 157.
Ansprüche, denen nur ein umfassender Blick gerecht werden kann. Sie drängen gleichsam darauf, einen Platz innerhalb der Tradition zugewiesen zu erhalten, und zwar nicht nur, weil sie allgemeinere Kulturwerte erhellen, sondern vor allem deswegen, weil sie erst aus dem weiteren Traditionszusammenhang heraus ihre wahre Natur ganz entfalten. Sie sind gewissermassen von Hause aus traditionsbewusst. Das Bedürfnis des Lesers, sich bei der Lektüre eines solchen Werkes an die Tradition anzulehnen (oder, wenn man will, in sie zu flüchten), nach Vergleichen zu suchen, an Beziehungen innerer wie äusserer Art zu erinnern, liesse sich daher bereits als ein erstes Merkmal besonderer Wahrhaftigkeit nehmen. Denn bei der Begegnung mit einem kleinen wenn auch relativ gelungenen Kunstwerk werden sich bei ihm die grossen Namen gar nicht erst einstellen.\textsuperscript{13}

It is not the purpose of this study to prove that Pygmalion is of the same quality as Tasso. Rather, I shall attempt to gain a measure of insight into a work of Kaiser by an approach which has often been hinted at but which remains largely unexplored—that of the detailed and intensive comparison with a work of established literary stature.

\textsuperscript{13}\textsuperscript{13}W. Paulsen, "Deutsch-Oesterreichischer Zeitroman: Zu Doderers Roman Die Strudlhofstiege," Symposium (1956), 217.
CHAPTER I

THEMATICS

Dramas of the Artist: Pygmalion and Tasso

In order to gain access to the understanding of Georg Kaiser's last works by means of the much better known and much more fully studied dramas of Goethe, we might proceed in different ways. Since none of the works treat exactly similar themes but only themes that on closer inspection reveal a number of similarities, it is perhaps an advantage not to begin with a comparison, but to prepare the ground for it by gaining the necessary viewpoints from the work of Goethe, as the more easily accessible of the two. An exposition of the more classical, more exemplary work of the two should furnish a number of aspects which can then be applied to the late-born work—which in any case we cannot read without being reminded, on every page, of not only the classical rhythm and the classical speech patterns, but also of a number of classical themes. Even where we are not reminded of a similarity with Goethe, but rather of a decided contrast, we can profit from the contrast. If we start with Goethe, however, we must be mindful of formulating the themes in such a way that they apply to both the drama of Goethe and the corresponding drama of Kaiser.
"The source of Tasso's inexhaustible power is the richness and subtlety of its thematic texture. It moves on different levels of experience. Most obviously and most superficially it portrays the clash of genius with the conventionalities of society." The subtitle of one critical work is "The Tragedy of a Creative Artist,"1 and we may safely say that, in spite of a good deal of controversy on many phases of the drama, that subtitle alludes to a point on which there is practically general agreement. Goethe's drama deals not with some sort of artist, but it succeeds in a probably unique way in presenting the artist Tasso in a state of creativity. We do not have to believe that we see a poet, we are being convinced of his creative powers almost every time he opens his mouth. (This is the point to which E. Wilkinson devotes much of her article.) And the very potency, the very abundance of his genius constitutes also his tragedy. He is too much of a poet, or too exclusively a poet, not to have to suffer from a deficiency of compensations. We isolate, therefore, without any hesitation or doubt first of all the theme of: Art and the Artist.

Art and the artist

We cannot, however, make the first step in exploring this theme without being forced to realize that we are trying to separate a strand which is closely interwoven with all the other strands in the dramatic poem, and that we cannot long speak of it without having to mention some of the other themes. Our isolating one must therefore consist mainly in focussing on one, not exclusively, but as exclusively as possible. From the start, we see the artist in conflict. For in Tasso Goethe gives us the picture of an artist whose state of existence can perhaps best be characterized by saying that it is a state of tension, of almost continuous tension. If we examine the sources of this tension we find that there are two major forces exerting strong and opposing pressures upon Tasso. These forces are represented on the one hand by his art, his work, his creation, the product of his mind and his genius, and on the other by the world surrounding him as represented by the court and its members, his benefactors, both male and female. In his very first appearance, Tasso enters into his society, not merely as Tasso the man, but as Tasso the artist, whose duality therefore becomes part of the dramatic event of his stage appearance. Tasso enters, clutching his work in his

2E. Wilkinson says pertinently, "But the critic, however strong his feeling of the whole, is bound to speak of the parts as parts, one after the other," p. 97.
hand and with his first words laying bare the core of his existence:

Ich komme langsam, dir ein Werk zu bringen (I, 1.)

Staiger considers this the highest point of existence for Tasso.

Tasso and his work are one as long as he is engaged in the creative process of giving it form and substance. Physically and spiritually he is part of his work and his work is inseparably intertwined with him. When he takes the fateful step of offering his work to the prince, to the world, he is virtually offering part of his own soul, the most sensitive part of his whole being. But we must recognize that he comes to offer it of his own free will. He wants to share his creation with those around him. At the same time, he would like to hang on to it, to keep from surrendering it, at best to share it only reluctantly, as his

"Ich komme langsam" makes clear. This inability of Tasso—

3 Emil Staiger, Goethe (Zürich und Freiburg i. Br., 1952), II, p. 394.
of Tasso the artist—to divorce himself from his work runs like a strong thread through the fabric of the whole work and has its strongest echo towards the end, when the threatening forces of the world converge on him. He remains ever attached to his work, and it is its perfection as well as its possession that remains a constant dream to him.

Vision and illusion

Most of the other main themes are derivations, or even sub-divisions of the artist theme. This does not keep them from being complex enough in themselves. The theme of the visionary powers of the poet Tasso might lead us to consider what is strongest and rarest in him. On the other hand, when his capability of "seeing things,"—no matter how wonderful and delightful this capability is—is turned upon the actual social conditions within which he moves, it simply turns into the capacity for self-illusion and becomes his gravest danger. It is hardly necessary to recall the suggestiveness with which Tasso lets us partake of his dream-life. At his coronation he feels it necessary to be called back to reality.

Dass, wie aus einem schönen Traum erwacht. . . . (I, 3)

Immediately afterwards, the mere thought of a fountain makes him see

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4 All references to Tasso are from: Johann Wolfgang Goethe, Die Grossen Dramen: Die Weimarer Dramen (Zürich, 1954), Sechster Band.
Elysium auf dieser Zauberfläche
and describe the scene there vividly. Most important for
his state of mind is the momentarily successful endeavor,
Die goldne Zeit, die ihm von aussen mangelt,
In seinem Innern wiederherzustellen. (II, 1)
In the realm of imagination, his visions are compelling.
They are rewarding for him, for his interlocutors, and for
us. But when he tries to extend their efficacy to the realm
of the everyday world, to the daily intercourse in society,
we begin to fear for his safety and, by and by, for his
sanity.
Tasso is by no means a mere dreamer who is unaware of
the world around him. The world around him has not only
meaning but also a strong and compelling attraction as the
princess perceives clearly.
Allein mir scheint auch ihn das Wirkliche
Gewaltsam anzuziehn und festzuhalten. (I, 1)
Tasso may misinterpret the actions of those around him
but he is neither unaware of nor unaffected by them. The
world attracts and even holds him for a time, but it cannot
possibly hold him for long, because the counter-attraction
of his work is ever present and constantly exerting its un-
deniable influence.
We find this best characterized in the words of Leonore
whose own interest and feminine intuition comes closest to
understanding Tasso in this.
Was die Geschichte reicht, das Leben gibt,  
Sein Busen nimmt es gleich und willig auf. 
and in almost the same breath has to add: 
Er scheint sich uns zu nahn, und bleibt uns fern. 
(I, 1)

The core of this fateful dichotomy is the love, the dedication, the attraction which Tasso feels for his work as separated from his concerns as a social being and as a man. Any attempt to understand Tasso except in his entirety as a man and as an artist will have disastrous effects, as in the case of Antonio and the Princess. Antonio sees Tasso only as a man and frankly finds him repelling, while the Princess sees him only as the artist and tries to ignore in him the man. Tasso, on the other hand, cannot ignore either the one or the other of his attributes, but he completely misunderstands their effects. From Antonio Tasso expects to be accepted as an equal among equals, because outwardly he also seems like a man of action. When this role fails to convince and the effect on Antonio is quite the opposite, Tasso takes refuge in what he feels is the ultimate test of a man: the use of a weapon. In regard to the Princess he loses his head as a man because he acts on the impulse of the artist. When this too fails, he takes refuge both in his art and in his fatefuly abundant imagination.

Es ist Verschwörung, und du bist das Haupt,  
Damit mein Lied nur nicht vollkommener werde. (V, 5)
His imagination resorts to the most cruel kind of self deception when he sees the princess as a seductress.

Und du, Sirene! die du mich so zart,
So himmlisch angelockt, ich sehe nun
Dich auf einmal! O Gott warum so spät! (V, 5)

This theme of the negative aspect of his powers of illusion has been done full justice in the literature on Tasso. One of the many relevant statements is the following by H. U. Voser:

Wenn wir uns fragen, worauf des Dichters Not und Verwirrung, in die er sich im Verlauf der Handlung mehr und mehr verwickelt, zurückgeht, so fällt uns als äusserliche Tatsache zunächst auf, dass zwischen der Realität und der Vorstellung, die er sich davon bildet, eine sich stets vergrössernde Diskrepanz besteht. Noch seltsamer aber berührt uns der Umstand, dass Tasso sich um die wahren Verhältnisse wenig kümmert, sondern offen seinem Wahnbild den Vorzug gibt. "Und irr ich mich an ihm, so irr ich gern!"

E. Kästner made Tasso the main representative for the concept of "Wahn" in Goethe's entire work. He places great emphasis on the near-identity between his poetic power and his power of self-illusion, of deceiving himself:

Die Reizsamkeit, die Exaltation Tassos--womit also seine Wirklichkeitsentfernung Hand in Hand geht--ist ja gerade in seinem besseren Selbst begründet und begriffen. . . . Seine unaufhörlich schöpferisch tätige Kraft--sein Dichtertum mit einem Wort ist es, das zwischen die Realität und sein erkennen-sollendes Ich die Gebilde der eigenen Phantasie hineindrängt. Er ist immer schöpferisch, auch da, wo er es nicht sein sollte.

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The dichotomy in the imaginative faculty has been most strikingly characterized by Gundolf, when he goes as far as calling Tasso's constant abuse of it a "sin," and even a capital sin in the sense of a sin against the holy spirit, which Gundolf formulates in this pointed manner:

Im Tasso legt Goethe nicht nur ein Bekenntnis seiner Leiden und seines Ringens ab, sondern eine Beichte in dem Sinn, dass er sich seiner schönsten Begierden und Wäne, ja seines ganzen dichterischen Traumlebens als einer Sünder gegen den Geist der Wirklichkeit anklagt. Diesen Geist der Wirklichkeit . . . stellt er hart, unbarmerzig und ungeschmeichelt dem Schwärmer Tasso in dem Weltmann Antonio gegenüber—und in ihrer Gegenüberstellung liegt seine Gerechtigkeit, nicht auf Seiten eines der beiden.7

Success and failure

This brings us to a closely related theme, that of success and failure, which is also united in an indissoluble polarity like the foregoing theme. Before the poet Tasso has even entered the scene, everybody is worried about him, everybody hopes for the best, but nobody seems very convinced that the best is likely to happen to such a touchy, over-sensitive and over-imaginative genius. His well-wishers—three of the five persons of the immensely economical stage play—all stand about him and wonder what they can do for him. He himself enters into their midst with accentuated hesitation. It is the moment of his

7Friedrich Gundolf, Goethe (Berlin, 1925), p. 328.
greatest triumph. He can put into the hands of his protectors or benefactors the work for which they have waited, for which they have nourished and sheltered him for years. Their applause is heartfelt and spontaneous. It does not give him any assurance, although that is just the feeling which they would like him to derive from the occasion. He is constantly ready to flee from dangers which he imagines to be either within him or without.

The rest of the play shows that the dangers without really are imaginary, or hardly more than that. But the dangers within him are only too real. Poetry and its effects are things of the mind, their main existence is in the minds of those who create them and those who receive them. Tasso knows he is dependent on this existence in the minds of others; he is never satisfied with the assurances he receives of the deep and lasting impression his work, his mind, his very way of being are making on the others. The play personifies the effect he has on others, especially in the Princess and in Antonio. Antonio represents the limitation of his effect in the practical sphere. The Princess represents the extent of his effect in the personal, private, "human" sphere. When she confesses that from their first acquaintance on

Da hofft ich viel für dich und mich; auch hat
Uns bis hierher die Hoffnung nicht betrogen. (II, 1)
she gives him a sort of guarantee that his most private ambitions have been successful, so far. Of course, her relation to him is meant to remain embedded in an innocuous admiration of the poet, which is, however slightly, disguised as a "general" admiration or assimilation:

Noch treffen sich verwandte Herzen an
Und teilen den Genuss der schönen Welt. (II, 1)

But he, fully satisfied with this as a poet, cannot content himself with it as a man. Instead of leaving things in the safe ambiguity in which she left them, his exuberant nature forces him to draw practical conclusions. Instead of being satisfied with his boldest dreams, he wants reality to exceed his dreams:

Ich träumte mich dem höchsten Glücke nah,
Und dieses Glück ist über alle Träume. (II, 2)

Naturally, when his affair with Antonio disturbs his relation with the Princess, he exaggerates the disturbance as much as before he exaggerated his hopes. The real relation is stated, in a reliable estimate, by the unshaken Princess like this:

Da ergriff
ihn mein Gemüt und wird ihn ewighalten. (III, 2)

Almost at the same time (although the careful analysis by all the characters interpose the extent of an entire act in-between) Tasso misjudges the relation so completely that he considers it broken and annulled:

Ja, alles flieht mich nun. Auch du! Auch du!
Geliebte Fürstin, du entziehst dich mir! (IV, 5)
The truth is that his personal success with her is unshakable, but that his oscillation between extreme despair and extreme realizations makes a steady and quiet fulfillment impossible. He wants too much when he attempts to embrace her in public. As a result, he loses her forever. Only his extremism turned an assured success into a complete failure.

The limitation of his success in the sphere of practical life, influence, or if we want, career, is embodied in Antonio, the man of affairs, the counsellor of the court in all matters of business and politics. His antipathy against Tasso is not a little founded in Tasso's easy successes with the best of women. He finds it aggravating and unjustified that Tasso gewinnt solchen Künsten solche Herzen! Ists zu glauben? (III, 4)

The misunderstandings between Antonio and Tasso have been treated by Goethe with such a delicate complexity that we must not begin to quote for fear of having to select passages from every scene. Let it suffice to come to the point where Tasso is incapable of listening to the truth,

Er spricht mit Achtung oft genug von dir, and can only listen to his own rage,

Kann mir die Lust entreissen, schlimm und schlimmer Von ihm zu denken. (IV, 2)
In the face of the best, most farsighted, calmest advice, which keeps coming from Antonio, and more and more exclusively from Antonio, Tasso exasperates himself into the ridiculous conviction,

Es ist Verschwörung, und du bist das Haupt. (V, 5)

Now he is ready to revile all his friends, without exception. The extent of his failure in the "world" is marked by the fact that it is only Antonio, his personified defeat, who stays with him, advises him in vain, tries to redress him in the end, and end of which the last words are: "an dem er scheitern sollte."

Fault and infallibility

It is part of the unfathomableness of Tasso that, as soon as we focus on another theme, it appears to us as all-pervading as those we considered dominant before. Perhaps the themes are so interchangeable that under each new aspect we only discover all the others again. The whole drama seems to consist of an incredible, incomparable justice, justness, equity. There is no doubt that in most, if not in all, of the things said about poetry we hear Goethe's own personal voice and experience. Yet the poet here charged with that experience, Tasso, is treated with an absence of leniency which is at times appalling. And the balances are loaded in this way: the praise of poetry is put in the
mouth of the non-poets; but the things most incriminating for the man Tasso are heard from his own mouth.

The poet Tasso is supported by an amazing quantity of understanding. The most neutral character, Leonore, is given the well-known lines in which this poet's merit is treated in terms of universal appeal. That is not specifically an aesthetic accomplishment. This poet hears in nature not only voices which nobody else hears, but he hears them as they really sound, as perhaps everybody should hear them (if he could). In other words, his is not merely a different gift, but simply a better one:

Sein Ohr vernimmt den Einklang der Natur. (I, 1)

And, she continues, he is not limited to that even. His mind is not only penetrating, it is also comprehensive. He is not only some unconsecrated priest of some left-over nature religion, he embraces the whole realm of history and the whole realm of contemporary life. In doing this he is characterized by sympathy and by fairness or impartiality. He is objective:

Was die Geschichte reicht, das Leben gibt,  
Sein Busen nimmt es gleich und willig auf.

In her next three lines, that impartiality is expanded into a capacity almost of restoring the unbalanced, to redress the distorted, complementing the one-sided. These last lines are very curious because on the surface they only assert that the poet is different from us, that he operates
mostly "in reverse" (from the "normal"). But in the tone of the lines there is the gratitude that it is so, the rejoicing over the poet's function, the recognition that it is necessary and beneficent:

Das weit Zerstreute sammelt sein Gemüt,
Und sein Gefühl belebt das Unbelebte.
Oft adelt er, was uns gemein erschien.

This recognition of the universal, not exclusively aesthetic good which is represented by poetry and by this poet is asserted by every character in the play and to the very end. Even in the last act, when Tasso takes his stubbornly demanded leave of the Duke, the Duke assures him that he recognizes the very high ("doppelt" he says, and then "zehnfach") value of the poet's gift almost better, at least more steadily, than the poet himself:

Du gibst so vielen doppelten Genuss
Des Lebens; lern, ich bitte dich,
den Wert des Lebens kennen, das du noch
Und zehnfach reich besitzest.

Of course, there is a friendly reproach clothed in the contrast between the "enjoyment" (Genuss) which the poet so unquestionedly gives to the others, and the "appreciation" (Wert) which he so often fails to recognize.

This brings us to the other side of our theme. Unquestioned, always re-stated and re-affirmed as Tasso's superiority as a poet is, his behavior as a man is not only not above reproach, it is not even free of guilt. Goethe seems far from saying: he is an artist, and so he can do as
he pleases. He is not even satisfied with, sometimes, letting us understand; this genius is pathological, and so you must not blame him too much if he behaves a little unbalanced. There is something deeper, something "worse" in the insistent demonstrations of Tasso's recurring perversities.

E. Kästner is rather emphatic on this point:

Allein man hat das Wesen des Tasso-Wahns noch nicht erschöpfend erörtert, wenn man nicht das Moment des Schuldhaften, des Vorwurfs, der auf ihm liegt, hervorgehoben hat. . . . Denn eben dass sein Untergehen nicht notwendig ist und doch so naheliegend—dass so eng an Verschulden grenzt, was doch so verständlich ist—die enge Nachbarschaft von Verdienst und Schuld, von Schönheit und Entartung, von Vorwurf und Bewunderung—dies macht das Erschütternde und Ergreifende der Tassotragik aus.

It is hardly necessary to document this point. All the characters of the play are nearly unanimous in recognizing Tasso's faults as a man as they are unanimous in acknowledging his near infallibility as an artist. The Duke speaks for all when he wishes before Tasso has even entered the scene, "Besser wärs,/ Wenn wir ihn heilen könnten." (I, 2). The Princess warns him, "Ich weiss, wie du dir selbst zu schaden/ Geschäftig bist." (II, 1). Antonio is exaggerating only little when he scolds him, "Unsittlich, wie du bist, hältst du dich gut?" (II, 3). The Duke condenses his condemnation of Tasso's breach of peace into the words, laconic in their moderation, "Du hast nicht wohl getan."

8Kästner, op. cit., p. 29.
(II, 4). And in contrast to all that, we hear the sophism which is eager to embroil all available facts in Tasso's highly rhetorical question:

Ists meine Schuld, ists eines andern Schuld,
Dass ich mich nun als schuldig hier befinde? (IV, 1)

In the whole drama it is in the soliloquies that Tasso is most obviously wrong. When he reacts to others, he is such a sensitive interlocutor that he always catches the best meaning of the others. When he is physically separated from the others he is also farthest from their truth. Yet the truth approaches him sometimes almost irresistibly, as in the unspeakably good words of the Princess, "Wir wollen nichts von dir, was du nicht bist." (V, 4). Tasso misunderstands that too, or at least gives it manifest consequences which are incompatible with a true understanding of such an agreement, which can only be as tolerant as it is delicate. He is much too fine a mind not to sense that he will act madly now. Of the three questions which he precipitously asks himself, two point to the danger, two beckon him to reject his impulse. Unfortunately he assents to the third question:

Ist es Verirrung, was mich nach dir zieht?
Ists Raserei? Ists ein erhöhter Sinn? (V, 4)

Society

In the two preceding themes we could not avoid mentioning the lingering tension between Tasso and "the others."
It is rather clear that it is Tasso who commits the *faux pas*, and that it is the others who try to arrange things again and to get along with him. "Society" is wondrously in the right in this drama of the artist against society. This has often been noticed:

Der dramatische Held . . . findet sich in einer Welt vor, deren Legitimität in keiner Weise angezweifelt wird . . . Wir erkennen im Tasso den Hof vom ersten Augenblick an als den bleibenden Rahmen . . . In der höfischen Gesellschaft nämlich herrscht Sitte und damit Mass. Die Menschen um den Herzog von Ferrara ruhen gesichert in sich selbst und haben als geschlossene, geradezu das Typische streifende Persönlichkeiten zu gelten, die Tasso als den einzigen unfertigen Charakter in ihrem Kreise einer mannigfaltigen Beurteilung unterziehen.9

How "right" the representatives of society are and how "wrong" the representative of art is perhaps best exemplified in the two lines where the practical altruism of Antonio and the frustrated egoism of Tasso are caught each at one stroke. Leonore's apology for Tasso is: "Er schadet andern nicht, er schadet sich." (III, 4). A few scenes before, Tasso's eulogy of Antonio was: "An andre denkst du, andern stehst du bei." (II, 3). The best justification of the Duke himself is in his own speech to Antonio after the quarrel (II, 5) where every word is of such a quality of active wisdom that one is tempted to share Antonio's enthusiasm for such an enlightened despot, his enlightenment is so bright that there is no shadow of despotism left.

9 Voser, op. cit., p. 123.
In short, we think that Leonore is objective when, at the same moment she wants to draw away Tasso from this court, she insists that he was not misjudged here, that he himself must recognize "welche Liebe / Dich überall umgab." And she is doubly fair when, at the moment she seems to succeed in drawing him away, she flatly contradicts his suspicion that he is superfluous here: "Das bist du nicht, das kannst du nimmer werden!" (IV, 2). But the most resounding commitment, so to speak, of society, this society, toward the poet are the words of the Duke which he speaks to Antonio with an almost raised voice, and at the very moment when he learns that Tasso insists on being more impossible than he ever was before:

Und wer der Dichtkunst Stimmen nicht vernimmt,  
Ist ein Barbar, er sei auch, wer er sei. (V, 1)

Tasso just cannot cope with this well-shaped and well-behaved society. In a way, he reacts to it too "poetically." In his creative urge Tasso is a man who forms, who takes an unshapen mass and gives it life and purpose. He imposes his will, his mind, his genius upon it and forces a new and better reality into existence. Tasso's difficulty is based on his attempt to use the same approach in relation to the world around him that he does to his art. He attempts to impose his will upon it and expects to create a new reality which is according to his wishes. This is most clearly shown in his offer of friendship to Antonio. He tries to
force his friendship upon Antonio because he wills it so. His purity of heart and his desire are for him sufficient reason that this should be so. Antonio refuses. He is aware of the complexity of the world. He sees the rival in Tasso, and he is not about to be talked into friendship by this high minded, simple poet. Tasso knows his justification, his basis of action is centered in a different sphere, a sphere which is outside of the ordinary concept of right and wrong. It would be futile to explain this to anyone else, and he does not attempt it.

We summarize this theme in the eloquent words of Gundolf, who pays much attention to this very theme:

So betrachtet ist der Tasso auch ein ewiges Sinnbild für den Kampf zwischen Natur und Sitte, zwischen dem bedeutenden Individuum und der Gesellschaft überhaupt dass die Gesellschaft hier nicht als unberechtigt, nicht als borniert erscheint, sondern als geistig, gebildet, duldsam und vornehm, das macht ja nur den Konflikt geistiger und tiefer. . . . Der reife Goethe verkürzte sogar den historischen Herzog, der ein unbilliger und harter Renaissancetyrann war, zu dem idealen Vorsteher eines kultivierten Hofs.10

The theme of the Princess

The last of the themes which we choose for introducing us to the themes of Kaiser's Pygmalion is that of the Princess. Although she is quantitatively not quite as prominent (549 verses) as Antonio (576 verses), she means a lot

more to Tasso, and she is much closer to his intimate fate. His eventually violent approach to the Princess is not so much an attempt by a lover to gain his beloved as the attempt of an artist to capture his artistic and human ideal in one person and to possess it as his own. Tasso is not the unreasonable kind of artist who believes that he owes everything to himself. It is more than polite homage when he ascribes his work to the entire society which fostered him ("Denn euch gehört es zu in jedem Sinn" I, 3). There is one figure in that society to whom he ascribes it in an unconditional way, the Princess. "Das Göttlichste erfuhr ich nur in dir," he dares tell her (II, 1). We feel that not just any superlative would have done. He does see something divine in her, she is some sort of divinity for him, or might well be so, if he himself did not interfere with this relationship. Unfortunately, here too he is too creative, too much at the mercy of his inspirations.

Once more, in the same speech, he calls her divine, "Du hast mich oft, o Göttliche, geduldet," and then no more (as far as we are aware). With the entirely personal "Ich bin nur Einer, Einer alls schuldig," his thoughts take that turn to the merely-human which dominates his relationship to her from then on. Of course, his feelings are all too natural. There is nothing in them that need surprise us or that we can disapprove of. His feelings are so normal that they become almost uninteresting. Hers, on the other hand,
are so delicate and precarious that it is not easy to find the right words for them. Once she goes so far as to let the bond that unites them pass

Als das Geheimnis einer edlen Liebe.

Here, only the word "Liebe" might be ambiguous, and, indeed, was misunderstood by him. Not that she did not mean it. As we see in a later conversation with Leonore (III, 2), she actually is in love with Tasso and can scarcely bear the thought of living without him. But when she talks to him and allows herself the word "edle Liebe," she means a Liebe which is qualified, conditioned by "edel." Here, it has the value of a restriction. She sees possible a "Liebe" which is nothing but "edel." It takes her whole character and condition to circumscribe the content of that word "edel." It is easier to interpret the third modifier in the phrase, "das Geheimnis einer edlen Liebe." We can be sure that she does not mean the secret, a secret love affair. We would have to misunderstand every line she speaks if we did not get the meaning of mystery here. And if we hear the overtones of a religious mysterium, something which is at the same time sacred and unexplainable, we are perhaps closest to the not so secret wishes of this beautiful soul.

If we want to come closer to the "mystery" of this soul, we can get some good clues to it in the dialogue with Leonore (III, 2), in the selfless and well-practiced resignation which always gives in to the wishes and impulses of
the others, in the stoicism which unburdens itself in the
sigh, "Glücklich? / Wer ist denn glücklich?" and in the
melancholy insight which ends in the last words of this
scene, the softest words of the entire drama: "Es gibt ein
Glück, allein wir kennens nicht . . . ."

Her capacity for renunciation is of course taken ad-

tage of by the other, more vital natures. And Leonore,

preparing to take Tasso for herself, is quick to relegate

the "love" of the princess to the things which are not en-
tirely of this world, or which do not thrive in broad day-

light, or which have no real right to live, because they

wear the pallor of sickness already:

Denn ihre Neigung zu dem werten Manne
Ist ihren andern Leidenschaften gleich.
Sie leuchten, wie der stillen Schein des Monds . . .

(III, 3)

Among the many incredible things in Tasso is also this, that

Leonore's words are both terribly unjust (morally) and re-

markably accurate (as a diagnosis). The Princess actually

has not health and vitality to act vigorously upon anybody.

She is not strong enough to prevent Tasso from drawing only
the consequences most harmful to him from her best inten-
tions. In his fateful outbreak before the Princess he

takes, for a moment, once more refuge in a feeling of wor-

ship for something divine. "Ein heilger Engel . . . Ver-

zeih dem trüben Blick des Sterblichen . . . Nur dich ewig

zu verehren. . . ." But she is not determined enough to
prevent the turning of this worship into passion. And at
the fateful moment of his following the impulse of passion
he, significantly, does not think of her divinity any longer
but rather of his own: "Frei wie ein Gott!"

Tasso is, if possible, too much of an artist. We have
seen this in all the themes we have singled out for compari-
son. The Duke, perhaps even Goethe himself, did not con-
sider it a sacrilege to think of compromise: "Der Mensch
gewinnt, was der Poet verliert," was his parting advice.
In Kaiser's Pygmalion such a notion of compromise would,
indeed, be sacrilege. With the well-known themes of
Goethe's Tasso in mind we must now approach those of the
other writer's drama of the artist.

Pygmalion

When we make a survey of the whole of Kaiser's Pyg-
malion with an eye to the outstanding themes which we re-
member from Goethe's Tasso, it does not take us long to
light on a certain suspicion, which never changes into a
perfect discovery, but which tells us something promising
nonetheless. It is this: that the themes are, on the whole,
much more markedly set off from one another than in Goethe's
drama. There they were almost inextricable, the motives ran
into each other as in a highly organized personality. Here,
each of them has its place, its own assigned apparatus; al-
most as if we were not inside an unfathomable heart, but
inside a highly organized machine. The theme of the artist, to be sure, dominates the entire drama; but it is massed especially in the first and fifth act so that no one can miss it. The themes of success in general (or its opposite) and of fault and guilt (and their opposites) are scattered especially over Acts II and III. The theme of society is tumultuously implemented in Act IV, even if there are audible preludes to it before and a noticeable postlude in the last act. The theme of the goddess (which here naturally takes the place of that of the princess) is again confined to Acts I and V. We have not accounted for the theme of visions; and that one is, indeed, present in all the acts, but, on the whole, with decreasing intensity.

In setting apart these main themes in the following, we should perhaps not forget to give some attention also to the action of Kaiser's play as such, as this is much less known than its Goethean counterpart. And it must be said at the outset that there is much more action here. One act easily contains more dramatic action than all five acts of Tasso together.

Art and the artist

When we find Pygmalion entering the stage, it is at the moment in his life when he has completed his most perfect work and must again turn to the mundane world around him. He has completed his work and must now turn it over
to the merchant who has ordered it. His artist's dream, the creation of a great work, has been fulfilled. But Pygmalion does not rejoice at this. He is not merely the artist who wants to create, to shape, to perfect, but he is also the man who needs to possess, to keep his creation. He wants to impart to his work the ultimate of creative perfection, namely, life itself. It is true that before Athene changes his statue into a living woman there comes a vivid and sensuous dream which Pygmalion, sleep-walking, recites before us. And between this dream and the miracle there is the apparition of Athene, who intervenes when Pygmalion is at the point of killing himself—with his own sculptor's chisel. Athene does not bother him with inopportune questions about the motivation for his suicide. That apparently does not bother the goddess of wisdom and art. She hastens to give him a sufficient reason for her intervention! the cause of art:

Um die Kunst ist Angst mir,
die bei den Menschen wohnt und immer fremd ist.
So seid ihr Künstler Fremdlinge im Volk,
das lieber steinigt als den Genius sieht.
... Darfst du dich töten? (p. 14)

What these lines lack in Goethean fullness and harmony, they make up by a slightly embarrassing loudness of programmatic statement. Nothing could be clearer than the rattling

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11Kaiser will be quoted according to Griechische Dramen (Zürich, 1948), 383 pp.
contrasts "wohnen—fremd sein," "Künstler--Fremdlinge,"
"Genius--steinigen." And they are not the words of a dis-
satisfied artist, they are the oracle from the mouth of god.
But Athene has more to say to make Pygmalion sure of his
mission. In a long speech emphasized by an occasional
raised finger ("Denn hor! . . . Erfahr! . . ."), she ex-
plains that each new work of art creates a new harmony in
heaven. And it is necessary too, to make up for the mis-
Menschen." And only

im Hinweis auf der Künstler göttliches Geschlecht
has Athene been able to stay Zeus's wrath. But--from time
to time she has to announce a new masterwork. Pygmalion's
new statue was such a blessed tiding, from earth to heaven.
That is why she has come to preserve him. She has much un-
derstanding for his present downcast state, and she tells
him something about the psychology of the artist:

\[ \ldots \text{die Pein des Schöpfers, der vom Werke schied?} \]
\[ \text{Die Leere breitet ihre grause Wüste} \]
\[ \text{in seinem Kopf aus--und von Leere schwer} \]
\[ \ldots \text{sinkt er zum Nichts. (p. 18)} \]

In her understanding she makes the promise to give him
whatever he asks. He, of course, asks for the life of the
statue. His eloquence is not shy of rhetorical devices and
specious reasoning:

\[ \text{Begehre ich zuviel? Schuf Zeus dich nicht?} \]
\[ \text{Bin ich nicht schaffend einem Gotte gleich?} \]
\[ \text{Ist das Vermessenheit--so schick den Blitz! (p. 19)} \]
After which Athene gives in very handsomely:

Du bist vermessent—und du bist gerecht.
Dein Werk ergriff dich—das ist göttliche
Bewährung. Tadel reicht zu dir nicht.

Never was artist more unconditionally consecrated in his divine rights to have it all his own way. And Pygmalion behaves according to these heaven-bestowed privileges for the rest of the drama. Pygmalion is in effect nothing but a sculptor—an artist—nothing more, nothing less. All his actions are essentially those of the artist coming from his imagination—from the divine moment—and are designed for the moment. He is neither a diplomat nor merchant, nor lawyer—he is not even a lover. He only sees himself fleeing from reality with his love. She is merely the possibility, a pleasant one to be sure, to escape from the world. With the help of Athene, Chaire represents the possibility of uniting his artistic and worldly impulses. With the power and genius of his art, he has been able to influence the gods. He cannot in the same way influence the world around him and so he becomes for a period a victim of his own imagination. In the final result, then, the drama becomes a testament to the inability to bridge the gulf that separates the artist from his surrounding world. The dream of perfection in the artistic and the human sphere remains in itself a dream.

Es sollen Traum und Leben sich nicht einen
Zum einz'gen Ring ohn' Anfang und ohn' Ende. (V)
Vision and illusion

Instead of following the artist theme into the nether regions of the later acts, we should perhaps linger a little in the first act where the theme of dream and vision is very elaborately displayed and even precedes the appearance of the artist theme. It must be admitted that the first sleep-walking scene—Pygmalion coming down the staircase, in the beam of the moon, with closed eyes, and murmuring fondly in the social plural "wir."—is very compelling, both in vision and diction.

Hier rasten wir.—Es wölbt der Weidenbusch sein hängendes Gezweig zum runden Zelt . . . (I)

These are the first lines of the drama (p. 7). The erotic intimacy of the dreamed scene is not long in unveiling itself:

Entschleire dich.—Begehre ich zu früh was du verwehrst mit unverhohner Scheu?

And then, a page later, his sociable dream hurries on to its destination:

Zum Eiland streben wir, wo in der Grotte sanft dämmrerdem Verlöschen harrt ein Lager—
dies heimliche, das kein Geimnis duldet. (I, 9)

This vision, one of sensuality and not of art, is the most often repeated leitmotif of the drama. But it partakes of the vision of art in a very simple manner. When the wandering moonbeam discovers the statue, we see that it is of a girl "das sich mit anmutiger Geste das faltenreiche Gewand auf der Schulter schliesst." This gesture, too, is
one of the leitmotifs, and it makes only a slight difference that in the action we always encounter the statue or girl closing the clasp in the process of dressing, whereas in Pygmalion's dreams she is always opening the clasp, undressing. "Zurne nicht, dass Verlangen mich befällt," he had said among his first words to his dream figure. The very birth of the later complications out of a dream, the very possibility to consider the whole later adventure with his living statue as nothing more than a dream, throws over many episodes a very becoming haze and mitigates the sultry sensuality into an airy and sometimes fairy-tale-like sensuousness.

Awakening from his dream in which he most vividly saw the realization of his desires—the living statue—he recognizes the physical impossibility of the fulfillment of these desires. His creative urge and his recognition of the limitations imposed by life create a resignation, a weariness of life which makes him want to leave this world in order to escape the repetition of his dream.

Von solcher Art war nie ein Traum geträumt—und wer ihn träumt, wünscht des Schlafes Dauer unendlich ausgespannt. Denn nicht erträgt er die Wiederholung.

What keeps Pygmalion going is his desire for beauty, for perfection, for the fruit of his genius—the continued possession of his artistic accomplishment. Such a success is denied him outside of his art. The more he clings to
his work, the more he wants to preserve her, the more do the realities of life impinge upon him and the less is he able to govern his own destiny. His reaction is either demand for the complete fulfillment of his wishes or complete resignation and withdrawal from the world.

Pygmalion is unable to take a balanced view of life—to see things in their perspective—to see the whole picture and to see his place in it. He plunges into each facet of life—with complete disdain for the realities and therefore is incapable of giving long range validity to his actions and to his life. He is a creature of the moment, of undeniable impulse. He is truly child-like—but like a child with a mission who perpetuates a misdeed for a rather innocent end. He sees only his own mission—to create, to give expression to his artistic impulse—and he blissfully ignores all else in this pursuit.

Before we close with these outlooks from the first act, we must add that the stage dramatist, Kaiser, is at his best when he dramatizes the gradual awakening of the statue to life. With the jubilant shout Chaire (that is, "Sei gegrüßst!") her sculptor and lover greets her at her first sigh, and this word Chaire, the first one she heard, remains his name for her. More important for us is the identification which the artist gives of himself when asked by her, "Und wer bist du?"
Enticing and promising is also the idea that she gives unmistakable signs of knowing his dream by herself. "Kennst du den Traum wie ich?" he asks in astonishment. She does not object to taking part in it, and nothing is more appealing than the duet in which they now vary his solo of the beginning of the act. At its very end they have reached, in action, the curtain before his bedroom, in vision the grotto,

da Traum die Welt und wieder Welt zum Traum wird.

(I, 29)

Success and failure

The second act treats the clash of the artist with "the rest"--the other forces, the representatives of society. Kaiser does not disappoint us. With promptness, he serves the first and fattest specimen of life, or reality, of opulent vulgarity in the figure of fig merchant Konon. He amply introduces himself to us because Pygmalion has hardly anything to say in the dialogue. This gives the fig merchant all the occasions to tell him, "Nicht einen / Anflug vom Geist der Dichtung habe ich" (p. 32), or "Einst war ich dünn / wie du." He is not a new customer of Pygmalion, neither is he such an old one that he could not tell the young man anything he pleases (Pygmalion does not
listen very well anyway), and Konon is so full of his own importance that he regales the young man and us with an abundance of traits of the philistine. "Die Träumer und die Liebenden, die meide." (p. 33). A whole page is devoted to expounding the motto of his success: "In jedem sieh / den Feind, der dich vernichten will." (p. 34), and pages to his advertising his figs (he has brought a basketful as a present). Then there are pages more dedicated to an unnecessarily frank account of his vicious vulgarities, his sharp practices which do not shy away from bloody crimes. All this only to make it impossible for the dullest listener to hear that this must be a different species of man from the artist whom we saw dreaming and loving in the first act. And with a fitness that almost cannot be felt but as part of the beautiful self-portrait he concludes:

Das war ein kurzer Ausflug ins Gebiet des Handels--dir verschlossen so wie mir dein Steingestalten ... Ich masse mir kein Urteil über Kunst an. Du wurdest mir gerühmt als Künstler--also wird Kunst sein, was ich hier erblicken werde. (p. 39)

In spite of its bareness, this would be good enough as characterization. But in the drama it fulfills a much higher, though negative function. This indifference to art comes so near enmity that it fully exonerates the artist from his reciprocal indifference, which comes nearer disdain. His disdain (plus his embarrassment) even seems to justify a whole pack of lies about a never finished statue. And this
voluble confession, "die nichts verleugnet--nichts hinzufügt," is only another instance of his insufficiency before the world.

Life and art are in conflict for him and he cannot reconcile them. The conflict is insurmountable for Pygmalion, and he decides to withdraw from life. Athene, whose protege he is, offers him the possibility of reconciling the irreconcilable. He is to have his wish and life is granted to the statue.

This, however, does not solve Pygmalion's problem for the world with its mundane demands keeps entering his life. He is pursued by his patron whose money he has taken in pre-payment, by his mistress to whom he has given promises and from whom he has accepted money, and by the man whom he has insulted in his naive attempt to lie his way out of his dilemma. If we can characterize Pygmalion at this stage of his development, we can only say his approach to his problems is that of naivete. He is the consummate artist in his profession, but the realities of life escape him. He tries to create a new reality which is according to his wishes by first threatening Athene with his self-destruction, and then he tries to create a suitable reality in the world around him by ignoring the obvious facts such as the legitimate claims of the merchant and the widow. He simply cannot bring his creative life as an artist and his life in his environment into focus, even though it had
seemed that with the granting of life to his statue he had accomplished just that. The theme of his trial remains, therefore, his inability to operate as an artist, as a man who is governed by his artistic impulses within the world of reality—a world that is basically incapable of understanding the depth and nature of his drive. All of his actions—the fabrications, lies, subterfuge that he uses—are merely an attempt to gain elbow room for his kind of reality in the world of everyday reality. It is not ill will, not animosity which he encounters but rather a complete lack of understanding. Even when in his desperation he tells the truth about his statue he gains only laughter and derision.

Of significance is the role of woman in his life. His sculpture is that of a woman, his benefactress is a goddess; and the only person who even remotely understands him, if not as an artist at least as a man, is the widow. At the same time, it is this very understanding of him by woman which leads him astray. If he did not desire his statue as a man he would not suffer for being one. If his genius did not please Athene he would not continue as a man.

It is in the second half of the second act that the earthly "woman" is introduced, his woman, Korinna, "die Witwe von Korinth." She is the typical artist's protector—rich, attractive, in love with him, and taking his art for granted. Yet, the author is in such a hurry to
make a caricature of her, too, that he lets her gush out
things in the first few minutes after her arrival which no
woman would willingly say before her lover in weeks. In
comparison to the Chaire of the first act, this Korinna of
the second is the prosiest prose—and that is all she stands
for. However, she has for some time provided for him,
"kept" him, and now she has come to take him to Corinth, as
had been agreed. With her, his lies are even more glib than
with the fig merchant. But he quickly embroils himself and
has to change the tune:

Bleibt--und verzeiht mir--ich belog euch eben.
Die Häge schattet von weit her. Vielleicht
ist sie in jedes Künstlers Brust verwurzelt
Von Ursprung an. (p. 58)

This is more than a fleeting thought. Pygmalion is a very
shifty lier and still not a very successful one. At any
rate the just uttered candid admission is not a beating of
his breast—it is only a transition to a different lie.

In the scene with Korinna, as in the scene with Konan,
the lies are cut short by the appearance, upstairs, of the
figure of Chaire. To both Konon and Korinna she must seem
just a girl who lives with Pygmalion. In his predicament
he even invents a name and parentage for her. Both the
merchant who wants his money back and the widow who wants
him to keep his promise of marriage leave with determined
threats to do something about it. The whole measure of
Pygmalion's ineffectualness in the world is his inability to grasp the evident danger to him and, especially, to Chaire. The measure of his imaginary superiority is in the overbearing with which he offers the presents of his "customers" to Chaire:

Man bringt uns Opfer wie Göttlichen. 
Wer bringt sie? — Freunde— den Göttern unbekannt in ihrem Nichts! (p. 63)

Fault and infallibility

During brief and cleverly managed interludes in Acts II and III we get glimpses of the continued honeymoon of the artist with his live work. The enchanted episodes are unaffected by the complications into which he slithers. With Chaire he is in possession of his full powers. When she admires his perception, he proudly answers:


We are a little taken aback when we hear that he uses the same kind of language for—sales talk. When an old man appears whom he takes for a new customer, his advertisements go under full sails:

Ihr kommt im rechten Augenblick—
Und nur ein Funken fehlt mich zu entzünden zum Schöpferbrand. Schickt diesen Funken ins nächtige Gewühl der dumpfen Pläne und lasst ein Werk entstehn, des sich der Auftraggeber fast wie der Künstler als sein Schöpfer rühmen daf! (p. 69)
Alas, it is not a new customer whom he faces in this third act, but the bitterest one of his enemies, Alexias of Thebes, whom he only invented (he thought) to give Chaire a respectable uncle. Unfortunately such an Alexias of Thebes exists and turns out to be a veritable monster of respectability. Respectability is his obsession; he values nothing else beside it. The little white lie of Pygmalion, who invented a "niece of Alexias," which niece is evidently living in his house, seems to the old scare-crow of respectability the biggest of conceivable crimes.

In vain the artist tries to explain it away as an unintentional joke:

Auch dies ist Spiel und keine Wirklichkeit, an die man mich mit Ketten schmieden könnte . . .
Ihr seid Alexias, solang ich will--
Und nachher wieder nichts. Nebel und Nichts, dem Ihr entstiegter--darem Ihr wieder sinkt! (p. 76)

His imagination, even if translated into reality, is too much for the world to understand, to comprehend in its depth, and even to tolerate, if it did. The world operates on more rigid principles which are others than those which Pygmalion can accept. To live becomes, therefore, a matter of compromise with the existing order of things and this he finds not only difficult—for it cannot be said that he really attempts it—but just impossible. At the basis of this lack of compromise lies the fact that the contribution that the artist makes to society is only incidental to his purpose. He does not create out of social concern but out of an undeniable
urge. The attempt to compromise would result if not in falseness then in failure. It is, therefore, really of secondary importance whether this is part of the picture or not. But we need not burden the artist with this as a sense of guilt. Pygmalion is merely the exceptional man in a time of greatest stress.

The artist may pretend as much as he wishes to be independent of the vulgar truth of the philistines; he may even get away, to some degree, with his pretending as long as he deals with individuals only; but he is quickly reduced to helplessness when "the others" turn against him in numbers. The second half of Act III sees Alexias, Konon, Korinna assemble in Pygmalion's workshop and unite their forces against him. It is Old Respectability who manages the alliance; it is the merchant who plans the bloodiest persecution; but it is the frustrated widow who hits on the best street jargon to express her wounded feelings:

Ich hab dich aus dem Rinnstein aufgelesen. (p. 89)

Pygmalion is not even present, cannot even make a lame attempt to defend himself when the trio unbosoms itself. We thus hear many a detail more clearly, undistortedly, now than before when he had chances to interfere with their speeches. The best expression of Pygmalion's obligations, of his dependence on common humanity, is certainly Korinna's vehement cry.
This time Pygmalion has had enough sense to notice the approach of danger, but he has not had enough foresight. As he tries to escape with Chaire, the policemen whom Alexias had called enter the house from all sides. "Dem betaubten Pygmalion wird Chaire roh entrissen." And "betäubt," stupefied, helpless, this specimen of superiority will remain during the remainder of the play.

Society

Act IV is not only a long-awaited mass-scene, which we expected after so many dialogues (mostly with just two people present); it is not only one of the master-scenes of Kaiser, this great arranger of mass effects; it is also a powerful indictment of the very concept of mass. One feels tempted to quote the entire stage direction; one can almost hear the prose fuming and raging against the hostility and vulgarity of the philistine world. The main device of Kaiser in this page-long stage direction is to depreciate the dignified concept "Gericht" by coupling it with the vile concept "Markt." The picturesque elements and all the stagey properties of a Greek agora are not neglected, on the contrary, they are craftily made use of; but let us single out the less pleasing side:
Der Gerichtsmarkt . . . . drei Sitznischen für die Richter.
Links an niedrige Pfosten gekettet Pygmalion und Chaire--Lederkappen verdecken ihre Köpfe.
Hinter jedem Pfosten ein Stadtknecht.
Zerraufes Marktgesindel hat gaffend die Stufen erstiegen.
... Marktrichter . . . Die Herolde vertrieben das Marktgesindel . . .
Der Marktrichter und die Gehilfen zu seinen Seiten lassen sich in den Sitznischen nieder--die Arme breit auflehrend. Dann winkt der Marktrichter den Stadtknechten . . . . (p. 93)

When the leather blindfold is finally taken off Pygmalion, he reacts to this picture with a deadly loathing that has nothing surprising for us:

Wenn dies ein Traum ist, aus dem zu erwachen nur dem Blitz gelingt, so strahlt er nieder und leucht in Vernichtung auf das in der Helle doppelt dunkle Bild des widerlichstens Grauns.

But when the judge gives him a chance to state his case before the accusers have theirs to make things look as bad as possible, he spoils it by senseless exaggeration:

Ruft schuldig mich in alle Ecken aus . . . flucht mich zum Mörder--jedem Raubgesindel--

if only they let Chaire free. This only gives his first accuser, the merchant, the opportunity to deride him,

... als stünd er hier als mächtger Mörder und gewaltger Räuber vor Gericht. Was Räuber--Mörder! Ein Dieb ist er. Langfinger--Beutelschneider--ein Windhund und von einem Löwen nichts! (pg. 96)

These examples from the first pages of the third act may suffice to show how well Kaiser knows how to tinge the
whole trial scene with odious tones of crass vulgarity. If we are not always impressed by the accents with which he treats the mysteries of art (especially if we cannot get the Tasso tone out of our ears), we must be impressed by his mastery of characterizing rabble, even if it is rich and powerful rabble, by their poisonous stream of speech.

A little less gross is the accusation of the widow of Corinth, who has a more personal cause and more intimate proofs. While Pygmalion hardly answers Konon except by evasion, Korinna's plea that she bought him a workshop, rouses him to a counter-accusation—not against her, whom he admits to be perfectly accurate—but against society as such, as the element in which the artist cannot live:

Die Werkstatt—Was entsteht denn in dem Lärm und Durcheinander schiebender Gesichter, die grinsend den Entwurf im Keim verderben?
Die Herde ists der Elefanten, die mit klump'gen Füssen auch dich niedertrampeln—baust du nicht Mauern auf von Armesdicter und dreimal Leibeshühe. Draussen rast die Herde. (p. 102)

That is the sense of a "Werkstatt," a defense against the beastly crowd. Not a word of regret that he disappointed the people who drove an honest, though vulgar and material, bargain with him concerning delivery. Not a word of embarrassment that it all turned out differently, by force of circumstances, by irrepressible urges, by divine intervention. Pygmalion simply claims the right of the artist to get to his work, by hook or by crook; to contrive
somehow the conditions under which it is necessary for him to work. If I ever cheated, he says, it was justified by the end, the incomparable end—

... so was Empfindung für das eigne Reich, in dem ich walten sollte—wie ein Gott, der mit Gestalten seines Werks bevölkert die unvollkommene Welt, die vorher war. (p. 102)

The page is so eloquent that one cannot help perceiving the personal note of Kaiser in the blunt plea of indemnity for the artist. At this point, midway in his trial, Pygmalion brazenly carries forward the attack. And the author grants him the satisfaction that it is not vociferously rejected, he is not loudly rebuked for insolence or unheard-of presumption. The audience listens to his impassioned speech with deepening silence, so that he is finally able to speak "Zu tiefster Stille":

Ich bin getrennt von euch durch hundert Einsamkeiten . . . und meine Zeichen machen nichts euch kund und klar. (p. 103)

Although the third accuser, Alexias of Thebes, is interrupted by two men, a dealer in marble and a chisel-smith, who are craftsmen enough to vouch for Pygmalion's integrity as an artist and as a man, the sculptor is finally forced to reveal what has happened to the statue. He tells in detail, fascinated again by his own speech, the whole mystery of the first act. It is necessary to record in its entirety the reaction of the marketplace to this revelation. It is, again, only a stage direction; but its intensity,
no, ferocity, shows that this was probably the moment for
the sake of which the entire act was conceived.

(Mehr und mehr hatten sich die Mienen des Marktrichters
- der Gehilfen grinsend verzogen.
Gleich sind die Gesichter des Alexias--Konons
- Korinns verzerrt.
Auch die der Stadtknechte.
Nun bricht das Gelaschter los: über den Markt pflanztes
sich fort und gischtet mit immer neuen Wogen heran.
Die Schlünde wiehern--bellen--kreischen.
Nur langsam verebbt der hollische Ausbruch.) (p. 117)

It matters little that Pygmalion is set free. He is pun-
ished, annihilated, by that hellish laughter. It is Chaire
who is led away prisoner, as a pawn until the true statue
can be found. Thereafter she is to be handed over to a
house of prostitution. At the end of the act all the ma-
dams of Athens quarrel over the whole Agora who will have
her. Pygmalion has been swept away: "Schon wälzt sich
hinter "Chaire" johlendes Marktgesindel über die Platt-
form--miteissend alle übrigen Personen." (p. 118). So-
ciety has spoken its verdict over art. Art has been hu-
miliated and rejected. And the artist has been laughed
out of court.

It is only Pygmalion who is to blame for his misfor-
tune, no cause, no previous entanglement of fate is in his
background. Nothing in his past stands in the way of his
present. He does not inherit a past which burdens him,
which is contrary to his wishes, desires or purposes.
Whatever happens is his own doing, and his own doing can,
Indeed, hardly be called a grave misdeed. He is the one who can form and shape his world as he is able and capable.

But Pygmalion cannot shape his world. He is incapable of manipulating even the most crude of minds. His very attempts offend rather than soothe those whom he tries to manipulate. He does not even understand why this should be so. The gulf between him and his surroundings cannot be bridged by his arbitrary and clumsy attempts. His only answer is to do more of what has already proven to be insufficient. Thus, he is enmeshing himself deeper and deeper into the net of his own fabrication.

The theme of the goddess

The fifth act does not bring the apotheosis of the artist—if there was an apotheosis, it is in the first act where we would have least reluctance placing it—but it brings some sort of re-dress, restoration, though not without loss and suffering. Pygmalion is alone in his workshop, apostrophizing the moonlight, repeating his attempt at suicide with his sculptor's chisel. And so Athene repeats her apparition. The goddess of wisdom epitomizes in a few dis-passionate words the whole dream:

Immer bangt um dich. Pygmalion, mein wallend Herz, das deine Kunst einschliesst—vor Zeus ein Zeugnis. Lass mich nicht verlieren den Kampf um Menschen, die Zeus viel erzürnten und nur durch deinesgleichen noch des Seins sich freuen. Töte nicht die Kunst mit dir . . .

(p. 124)
It is a whole theology of art. Art, which has fared so badly at human hands (Acts II to IV), here receives supernatural justification from the divine mouth. The vulgar mortals do not know, says Athene, that only for the artist's sake they are still tolerated on earth by the gods. To be sure, it is not quite clear what great good the preservation of the human race should be, since it is not preserved on its own account. And the artist is admonished to preserve himself on account of the human race. But between the man of art and the goddess of art such doubts apparently do not arise. They do not need reasons why art should exist. And they are glad to agree that all human beings, by way of toleration, exist for art's sake.

Athene patiently listens to the tale of what happened to him lately. Like the very rational goddess she is, she punctuates his quick report with "Das hast du nicht be-dacht," or "Auch das blieb unbeachtet." But it does not take her long to find the one and only solution to the whole predicament. Very gently she discloses her verdict: "Sie kann nicht beide sein." Chaire is either his perfect work or his endangering and endangered companion; she cannot be both. Pygmalion fails to hear the several warnings of the goddess which prepare him for suffering; he only hears her promise to liberate Chaire.

When Athene disappears, Chaire is back on her pedestal again. She speaks of his past persecution; he speaks of
their future bliss. But as he persuades her to flee with him, she is no longer able to move away from the pedestal. As he tempts her with the long recital of the original vision, she turns to stone again. Now Pygmalion talks only to himself. "Es sollen Traum und Leben sich nicht einen." (p. 132). His task will be to learn from suffering. All the metaphors of this last speech say over and over the one thing--that his art will live on suffering. "Willst du Wunden heilen mit / Werk um Werk?" He realizes that he must never escape, never avoid suffering. He hopes that thus he approaches "der Schöpfung tief gehütetes Geheimnis." (p. 135).

He is only a silent, indifferent onlooker of the last scene, when all the leading figures of the trial storm into the house in search of the vanished prisoner, Chaire. The fig merchant and the judges discover the statue and are satisfied. The widow Corinth invites him to follow her immediately, and he follows. He resigns himself to living the life which the others arrange for him.

The statue alone remains in the workshop.

**A Comparison of Thematic Material**

"Wie Pygmalions Bildnis hatte auch seine Göttin durch sein Werben Blut und Empfindung bekommen und sich wie eine Sterbliche zu ihm herabgeneigt. Die Prinzessin zum armen
Dichter!"¹² This is Steinweg's comment on the beginning of the second act of Tasso. "One cannot apply the remark to Kaiser's Pygmalion without becoming aware that each of the two artists has more than one goddess. There is no question that the real lodestar of Tasso is not the princess but his art." In the case of Pygmalion the situation has one more complication. Here we have (1) art, (2) Athene, (3) Chaire, and each of the three is a goddess in a different way. The most interesting remains Chaire, not the least because we search the drama in vain for a revelation on art from her. She is dramatically no artistic inspiration to Pygmalion; she is purely the erotic fulfillment. Is not Tasso's Princess characterized by the very fact that she shies away from any thought of erotic fulfillment, and that she hopes that all her communication with the poet can be related to the realm of art? Most curiously, Tasso in his darkest be-nightedness once calls her "Buhlerin" (V, 5) all the same. On the other side, Chaire is called "Dirne" as soon as the first non-artist (Konon) catches sight of her. (p. 47). Then the Judge surmises that she calls herself Chaire "in frecher Deutung deines Dimentums" (p. 112). After that there is a veritable inflation of the word, "Dirne." In one speech of the Judge (p. 118) the word occurs seven times in eight lines. At the end of the trial scene, the

stage belongs altogether to eight "Kupplerinnen," who quarrel about the future possession of the girl. The same Kupplerinnen, ironically under the leadership of Alexias himself, represent all but the last action in the play. This little goddess is certainly dragged through the mud. The intimacy with which she is treated by Pygmalion, the coarseness with which she is treated by everybody else, are in strong contrast to the extreme delicacy with which Tasso's goddess or princess is treated all but once.

If we think of Athene as the counterpart of the Princess, we find a measure of similarity. Both are decidedly pedagogical, trying to exert all their influence toward improving the men of their predilection. Both actually love him, although the one who loves more, the Princess, can do less, because she is far from omnipotent. In this respect the two are farthest from each other. Athene is the powerful goddess who accomplishes miracles with ease and apparently with gusto. The Princess is a very mortal woman, acquainted with sickness and having acquired, by necessity, almost a taste for suffering. Therefore her gentle and a little pallid love for Tasso may have its deepest roots in a feeling of fellow-suffering. As long as they are reminiscing, they are both more or less agreed on that. Only when it comes to the possibilities for the future, the impetuous poet and the patient Princess cannot agree quickly
enough to avert a catastrophe. All these finer shades in the general feeling of "love" are, of course, absent from the heart of the real goddess. Although she plainly says of Pygmalion: "der mir der liebste unter allen ist" (p. 14) her feeling has much more of impassivity than that of her delicate counterpart. She is above all the mighty protector, the Princess is, all in all, her poet's most intimate fellow-sufferer.

When we pass from those unlike patronesses of their art to the more abstract properties of art, we find even greater differences. At first it appears that we are faced with an identical situation: an artist who has just accomplished his best work. But the poet is full of hesitations about his; the sculptor has never a doubt about his statue's supreme perfection. There is throughout Tasso endless talk of revisions, filing, improvements. There is not the faintest trace of a suspicion that an art work could ever be anything but perfect in Pygmalion.\(^{13}\) This is reflected closely in the unvacillating artist's pride which Pygmalion evinces at every opportunity. "Modesty" would probably appear as a crime to him (and to Kaiser),

\(^{13}\) This is certainly characteristic of the two authors. Goethe is the man of endless gestation, endlessly matured projects, of which many remained unfinished all the same; Kaiser worked much more promptly. We would not have finished dramas of him, if he had been given to revisions and second versions, like Goethe; if he had not acquired a habit of calling a work "good and done."
that modesty which is almost the first thing Tasso displays (I, 3)—"Und ehrst bescheiden dich und uns zugleich." Tasso is truly modest when he compares the less concrete, the mirroring and reflecting side of art with "real life," with the other human activities, political, economic, social, and when he fears, in comparison,

Wie Echo an den Eelsen zu verschwinden,
Ein Widerhall, ein Nichts, mich zu verlieren. (II, 1)

In line with this contrast of artist's pride and artist's modesty is the circumstance that in Tasso everybody seems to be an expert, has something sensible to say on art, something worth listening to even for the practicing artist himself. There is absolutely no judge of art in Pygmalion (except the artist himself—and the gods). Indeed, the typical customer of art, Konon, makes it his business to display his ineptness with a good deal of relish. As this is a major issue, we must listen to his self-important sallies.

Das ist dein Beruf / von dem ich nichts verstehe . . .
Ich masse mir kein Urteil über Kunst an. (p. 39)

Konon, der Kunst im Haus hat, ist nun mehr
als nur ein reicher Bürger. (p. 42)

Was soll mir Kunst, fragt ich mich still,
der ich ein Kaufmann bin und alles buche?
Wie buch ich Kunst in Eingang und in Ausgang?
Wo setz den Zins ich an? Wie heckt mein Geld?
Erfriert es in der Kunst? Steigt: Kunst im Wert
durch unerforschten Zufall? Dann verkauf ich.
(p. 97)
Es war sein Vorsatz mich zu pländern—
Mich Dummkopf in der Kunst zu übertälpeln.
Wenn das erlaubt ist, ist die Kunst ein Schwindel,
vor der der Staat uns schützen muss. (p. 98)

As a matter of fact, there would be no competent or even sympathetic voice heard on art, if it were not for two craftsmen whom the author grants the very exceptional privilege of knowing what they talk about and recognizing a work of art when they see it. The one, the man who sells marble, has not even seen the statue, but he voluntarily pays a resounding tribute to Pygmalion before the attentive court:

Mir ist Pygmalion nur so bekannt,
dass er sich rein hielt, wie die Auserwählten
geheimnisvoll sich nicht vermischen
dem trüben Trubel, das die Halben stiften. (p. 107)

He is so convinced of the sculptor's superlative guiltlessness, that he would rather consider himself guilty in his place. The other one, the smithy, by an accident got to see the statue.

Was ich erblickte . . . verstummt das Wort.
Der Hauch scheint dir zu laut, den du im Odem
verursachst . . . Doch nur um mich ihm,
der das geschaffen, in die Knie zu beugen. (p. 109)

These two testimonials have the strange effect that they get Pygmalion free by turning all suspicion, contempt, and hatred against Chaire. At any rate, the two voices are so very isolated in that universal lack of understanding which makes up the whole drama that we can say almost without
qualification: Pygmalion pictures the isolation of art, whereas in Tasso we are treated, almost as one-sidedly, to the communicability of art.

The wonderfully idealized circle of admirers and amateurs around Tasso, where everybody tries to understand and to improve his understanding, is, in spite of all idealization, still entirely human. No supernatural elements of any sort intrude. Art and its public are not, as in Pygmalion, as far apart as heaven and earth, or rather as heaven from hell. There are only fine gradations in refinement and tact and taste. And all those gradations inter-communicate. In the other play, art is almost something extra-human. The gods seem to consider it more necessary than the humans do. One is left with an unconvincing and somewhat unsettled feeling before that picture of art. One is tempted to call it a mythology of art, whereas Goethe's drama would present—to use a term in its old-fashioned sense—an "anthropology" of art.

In Tasso there is little dramatic tension, almost no dichotomic polarity, between the artist and society. Society is nothing but a closely knit circle of connoisseurs. In Pygmalion, we get a much larger, much more variegated, even stratified, society. In none of its members it reaches to representatives of "polite society," which make up the aristocratic circle around the Duke of Ferrara. Kaiser seems to have been mainly satisfied with picturing
the organized rabble. The very vivid types with which he regales us are all good at one thing—violent abuse, drastic vituperation. All their eloquence lies in that direction. Whereas Goethe's characters are eminently just, even when they have to say something unpleasant, Kaiser's characters are odious even when they try to be pleasant. When Tasso's friends talk to each other about a third party, the absent one usually has two advocates in the two just talking about him. The desire to see the good in others is especially evident in the report Antonio gives of Rome and the Pope. With some simplification, one might say that it is especially the wish to see greatness (in others) which removes their speeches so far from meanness. In Athens, it seems, everybody wants to belittle everybody else. Meanness is the best practiced art. Opposed to the painstaking fairness in Ferrara, we have here the principle, "In jedem sieh / den Feind der dich vernichten will" (Konon, p. 34).

This thorough-going meanness seems to allow for no improvement. Whereas in Ferrara everybody wants to learn and believes in bettering himself and others (to be sure, not always with lucky results), in Athens there reigns a kind of static baseness, very vital, very picturesque, colorful and expressive, but also oppressive in its permanence without promise. The picture of the two humanities could not be more diverse. One is afraid that that of Kaiser is much
more true to life. But one is grateful for the "meliorism" which dominates the enlightened society of Tasso while one is at best amused at the racy "wallowing in mud" which expands itself here in Pygmalion.

If our glance returns to the center of this society, to the hero of the drama as a human being, not specifically as an artist, we are arrested by one thing. With all his failings and ill-successes, Pygmalion never seems to question the wisdom of his actions, never to rue his former ones, never to meditate his future ones. He seems to consider himself, not an exemplary man, but positively too good to serve as an example for the others. It is Tasso who makes us aware of this enormous self-assurance, for Tasso is a man of self-questioning. His whole drama is a series of intermittent attempts at self-knowledge. To be sure, Tasso has many advisers in this; everybody talks sense into him. Pygmalion has only Athene to warn and guide him; and she relies, eventually, more on teaching him by bitter experience than by wise counsel. More important than Pygmalion's and Tasso's attitude, perhaps, seems the attitude of the authors themselves. For Kaiser has managed things in such a way that the real wrongs, the real misunderstandings, are all committed by the others, not by the hero, who is more the victim than the cause. But Goethe mercilessly "lässt den Armen schuldig werden." He has a pitiless eye for the human weaknesses of his hero. He has an uncanny
If Herder's wife calls this temperament the disproportion of talent in face of life, Kaiser would rather admit a disqualification of life in the face of talent. Kaiser pampers his artist hero not a little; Goethe psychonalyses him with an insight which must owe very much to self-analysis.

The dramatization of self-knowledge, which finds so little counterpart in Pygmalion, is related to the question of illusion and reality. There is much illusion in either drama. But in Tasso it seems to be given its due, its rights by everybody. Illusion seems to be embedded in a reality with softened boundaries and fluffy edges, so to speak. Everybody cherishes it, fosters it, nurses it; and only when it assumes pathological features, come the gentle warnings. "Entreisse dich dir selbst!" (the Duke); "Blick auf / !" (the Princess); "Besinne dich!" "Ermanne dich!" "Vergleiche dich! Erkenne was du bist!" (all Antonio). In Pygmalion there is practically no contact (except through the artist himself) between the two worlds of illusion and reality, especially as the one is of a supernatural order and the other mostly all too human.

Yet we cannot be satisfied with this simple general antithesis; it is somehow too easy. It fits ill with the fact that Tasso leaves us in a tragic mood, whereas the other drama leaves us almost pleased. The reason must lie in the futile struggle of Tasso to free himself from the net of self-invented suspicions and enmities. We see his case history, and it makes us only too well agree with Antonio's forecast, "Verwirrung, Trübsinn harrt in Rom auf dich." (IV, 4). But in Pygmalion we see it all end in a comparatively easy, healthy, very natural compromise: his statue is a statue again, and he follows with ever so slight hesitation his merry widow to Corinth: "Und kommst du nicht?"—"Ich komme." The big supernatural drama ends like a matchmaking comedy. One might almost say with Mephistopheles: "Und dann die hohe Intuition--Ich darf nicht sagen wie zu schliessen." (Faust, "Wald und Höhle").

Tasso's realities, with their easy contours, are still relentless. His illusions are always with him, but they are weak consolations "wenn der Mensch in seiner Qual verstummt" (last speech). Pygmalion's illusions and realities are much more compatible with each other. Without too much artifice we might distinguish in Pygmalion four sets of reality, not just an opposition of two. As a consequence the grade from one step to another is less steep, and the main thing is that there are gradations from the top, which
is entirely supernatural, to the lowest, which is so very natural:

(1) the apparitions of Athene, the revelations of the supernatural existence of art;
(2) Pygmalion's (and Chaire's) dreams of the life of beauty;
(3) Pygmalion's and Chaire's life together: the idyll of life in beauty;
(4) life as the others lead it (and thwart that of (3).

This distinction of gradations of reality in Kaiser's drama will seem far from arbitrary, once we have entered the unexpectedly rich world of constructive elements of which he disposes and which make this first of his Greek dramas aesthetically satisfying, even in comparison with Goethe's drama.
CHAPTER II

STRUCTURE

First we should give some thought to the question of what is meant by structure. By this we do not mean the accumulation of themes and the relationship between them, but rather the manner in which the work is fashioned and the effect that is achieved by this means. This pertains to considerations such as: How many acts are there in the play; what is the number of characters; how are they introduced; what is the relationship in length and time between the various acts; but perhaps, most important of all, how does the author achieve his aim in the way he puts the various pieces together. This is not primarily a consideration of intent but of achievement. The architects of a Chinese pogoda and builders of a Gothic cathedral have the same basic intent but their effect is quite different. It is not merely the difference of material or even the mere style that prompts the difference. But it must be quite obvious that the difference in philosophy between them prompts the one to build a structure with many towers of equal size and the other a single soaring Gothic tower which overshadows a whole country side. To some extent we can also make accurate deductions about the underlying philosophical basis...
which prompted the work to be undertaken. It is of course true that such an evaluation is easier to see and to understand in architecture than in literature. We shall therefore proceed from the broad and general outlines of the various acts and their relationship to each other to the more specific points such as scenes, characters, monologues, dialogues, and so forth. At the same time the attention must also be focused on the mood of the drama, for in its essential nature, drama is the dramatic impact of personality upon personality, of idea upon idea, and behind it all the contest of the author with the audience. A drama is after all intended for an immediate and large scale effect of impressive impact. This is not to say that a play should not have a lasting effect or that it is not also an object of quiet contemplation; but in addition it must have a "dramatic" quality.

The Structure of Tasso

The structure as a whole

The structure of Tasso seems upon initial examination rather conventional and balanced. Five acts of approximately equal length make up the major divisions of the play and each act in turn is divided into either four or five scenes. There is nothing very startling in this make up until one also examines the graph of the action which one would expect from such a conventional structure.
something very interesting becomes evident. We do not find the usual rising curve of action which we would expect, having its parabola in the third or even fourth act, with descending action and balanced resolution in the fifth act. Instead, we find the third act rather a dramatic void and various dramatic high points in what might be called odd parts of the play. We must, of course, keep in mind that Tasso introduces a new element into the drama which in itself produces some real problems of a technical nature. The introduction of a work of art, a book of poetry as a part of a literary work is a variation of the play within the play theme, even if the contents of the work plays no role of its own. Significant for the structure is the fact that the poetic work, Jerusalem Delivered, or even its completion, is not as central to the whole play as is the relationship between the artist and his work. Since this relationship is signified by the completion of the work by Tasso, this completion could not wait until the end of the play. Rasch points this out when he says:

Doch wird die Tragödie des Dichters strukturell geprägt durch einen Zug, der weltliterarisch neuartig ist. Etwas was man früher nicht eigentlich als Tat und Begebenheit im Bereich dramaturgischer Konzeption empfand, gewinnt echte dramatische Funktion: die Vollendung eines Dichtwerks, des 'Befreiten Jerusalems' von Tasso.¹

¹Wolfdietrich Rasch, Goethes Torquato Tasso (Stuttgart, 1954), p. 70.
What interests us here, however, is not the mere completion of this work but its introduction at an early moment in the play. The center of the play is, therefore, not a dramatic event which is presented at a climactic moment but a highly undramatic event (certainly from a theatrical point of view), which yet dominates the whole play and acts as a catalytic agent upon the subsequent events. Rasch again sums this up very succinctly:

Die Vollendung von Tassos Epos und die Dichterkrönung haben unverkennbar den viel stärkeren Akzent, und das Geschehen der nächsten Akte wird denn auch bestimmt von den Folgen Wirkungen und Austrahlungen dieser geistigen Tat. Sie steht also auf die Struktur hin betrachtet, an der selben Stelle wie in anderen Dramen ein erregendes, bedeutendes und folgenreiches Ereignis. Sie ist hier das Ereignis. (p. 71)

The end of the first act is without question anti-climactic. The introduction of the Tasso epic is followed by the appearance of Antonio and the account of his mission to Rome. The results of his trip are known to all the other characters in the play and are of no further consequence. The first act is, therefore, while seeming part of a balanced and symmetrical whole, of rather striking differences when viewed closely. It is an accumulation of events of unequal importance which are united with each other rather by order of convenience than by dramatic balance.

After this, in reality, tension producing imbalance of the first act, we come into the world of Tasso in the second act. While he played a prominent but by no means dominant
part in the first act, he clearly overshadows the second act. Here, Tasso becomes central in the action and at the same time we see how central he is to himself. The whole substance of his relationship to his world can be summed up in his own words

Erlaubt ist was gefällt (II, 1).

which is countered by the princess with

Erlaubt ist was sich ziemt.

The act opens with a dialogue between Tasso and the princess. This first scene makes up almost exactly half of the second act and therefore dominates the second act as far as volume is concerned. But as far as action is concerned we find none. What we do find is an insight into the mind of Tasso. Tasso explains Tasso to us not because he understands himself, but because he lets us see into the inner recesses of his soul with the revealing frankness of a poet. His dialogue with the princess is, therefore, as much monologue as it is dialogue. Seen from this point of view one would have to agree with Benno von Wiese that

Tasso ist eine monologische Tragödie, die ein tragisches Selbstgespräch durch begleitender Stimmen untermalt.²

If we approach the drama purely from the viewpoint of Tasso this interpretation is a permissible one. Tasso sees only

himself and he is only dimly and incorrectly aware of the personalities of those around him. He lives in his own world and his contact with the world around him is a tenuous one. The second act is a monument to this fact. Both in his dialogues with the princess and with Antonio Tasso ignores reality or overcomes it with the imagination of the poet. He, the sensitive poet, is even incapable of understanding the nuances and undertones in the feelings of the princess towards him. They are plain and obvious in this act to anyone and the only one who is left unaware is Tasso. The same is true of his dispute with Antonio. He enters into the dialogue with a predetermined intent, and his own inflexibility and lack of perception on this interpersonal level, leads him into calamitous frustration. Tasso is, therefore, only capable of speaking in what amounts to a monologue. This does not determine the whole structure of the play. If we consider the conflict between the world and Tasso, not only in light of vision and illusion but also with a view to success and failure, we have to take a more comprehensive stand and agree with Rasch—who takes the opposite view from von Wiese:

Die Struktur des Tasso ist eminent dialogisch, das Gegenüber von Dichter und Welt beherrscht das Drama nicht nur als geistiges Thema, sondern ebenso als Formprinzip. Allerdings besteht die dramatische Aktion hier nicht mit einem Gegeneinanderwirken zweier größerer Machtkomplexe (wie so oft bei
Before leaving this act we shall take one quick look at the structural importance of the dramatic event of the attempted duel. It comes towards the end of the second act. It is effective, even significant as far as an understanding of Tasso is concerned, but it is not an action which is of real consequence as far as the play is concerned. One is almost tempted to feel that it happened because something dramatic should happen here, but not because the structure of the play demanded it from the point of balance or even action. The theatrically effective action is again peripheral to its meaning and structure. It is merely the dramatic proof of something we have long been aware of: The instability of Tasso. The dramatic action is merely the summation of the content but not its essence.

The third act is almost like a proof for the contention that dramatic action or even monologue is not at the center of this play. For here in the very center of the drama is a complete absence of action as well as of Tasso. The act is dominated by Leonore who appears in four of the five scenes and who also has the most lines. In her monologue in the third scene, in the structural center of the play, we find the most peripheral character of all reciting a monologue which is completely without importance for the play.
The third act does not mark the climax of the action but it foreshadows the eventual outcome of events. Two main ideas are conveyed in this act: The continuing central focus on Tasso, and the presence of intrigue in Leonore. Both ideas are reflected throughout the play and are of considerable importance. The manipulation of Leonore is just efficient enough to fan the flames of suspicion in Tasso and, therefore, justify his actions to himself. It makes it clear that what prompts Tasso in his later action is not complete illusion but a hypersensitive reaction to something which exists in reality.

The fourth act is, as far as action is concerned, still as dependent on the second as the third act was. It is still a debate on the consequences of Tasso's rash breaking of the peace. Only now it is in Tasso's presence that the consequences are debated, and Tasso takes a lead insofar as he insists on misinterpreting the suggestions of the others, of carrying them to extremes not intended by the others. In contrast to the fifth act, where the actual masters of his fate (Duke and Princess) talk to him, here in the fourth act it is the mediators, the negotiators (Antonio and Leonore) who are delegated to "soften him up."

Although the fourth act above all others invites us to consider its internal structure, we must also maintain our interest in the relationship between the various acts. The emphasis of the first and the last monologue in the fourth
act is based directly upon the beginning of the second act, in that Tasso thinks above everything of his relation to the Princess and of his happy conversation with her. All his thoughts are now directed towards the Princess. It is her good will towards him which Tasso believes to contain the only secure possession he can trust now.

So halte dich an der Gewissheit fest:
Ich habe sie gesehen! (IV, 1)

Unfortunately, he means he saw her in a new light, perhaps as an eventual lover; and this misconception of his leads to its extreme reversal; the opposite misconception of the last monologue in Act IV, where he over-rhetorically bewails the supposed fact that the Princess has given him up entirely:

Ja, alles flieth mich nun. Auch du! auch du! . . .

. . . Ja, auch sie!

. . . Auch sie! auch sie! . . .
Allein verbirg dirs nicht: auch sie! auch sie!

. . . Ja, klage nur das bittre Schicksal an
Und wiederhole nur: auch sie! auch sie!

It is the second scene of Act IV, the dialogue with Leonore, which contains most hints of Tasso's future. Leonore, while correctly supposing that it would be best for him to absent himself from Ferrara for a while—which also would be very much to her advantage, if he should choose to follow her to Florence—tries nonetheless to make him see that no grievous disgrace separates him from his Ferrarese
friends. Tasso chooses to neglect all her endeavors in that direction; and he makes the worst of her suggestion of a leave, by exaggerating it:

Ja, ich will weg, allein nicht, wie ihr wollt; Ich will hinweg und weiter, als ihr denkt. (IV, 3)

This is said only to himself, in his central monologue. It predicts his eventual trip to Naples. This plan is the most real insofar as it was actually carried out. But it is based on the most calamitous misunderstanding of his situation, which is expressed with wonderful irony in the last line of the central monologue, which is true in the very opposite sense in which he takes it:

Niemand

Betrügt dich nun, wenn du dich nicht betrügst. (IV, 3)

This is exactly what he does in the next scene. He does nothing but deceive himself in this conversation with Antonio. And Antonio, supposedly his worst enemy, is the one who tries hardest to undeceive him. Antonio has even the fine ear to hear the danger in Tasso's plan of leaving. The women, actually, conducted that plan, and there are good sentimental reasons for it. But Antonio is a practical man and is honest enough to point out the practical disadvantages of an absence now, when his credit is highest:

Ein Tag der Gunst ist wie ein Tag der Ernte. (IV, 4)
This is more a prelude to the fifth act than to the fifth scene of this fourth act. That fifth scene, Tasso's concluding monologue, does not even glance at the just debated question, shall I leave, shall I stay? It quickly passes to the self-tormenting misgiving about the Princess. Tasso is a master in confusing the issues.

Thus Act IV, in relation to the other acts, has achieved three things. It has emphasized the beginning of Act II (the indeterminate relation to the Princess) over the end of Act II (the strained relation to the court as a whole). It has made havoc of the concerns of the others about Tasso. They were deliberated in Act III, with preference being given to the emotional scheme of the women (the two Leonores) over the stabilizing wait-and-see attitude of the men (Alfons and Antonio), and in addition by exaggerating even the scheme of the women for Tasso's separation from the short-distanced Florence, in the keeping of one of the Leonores, to the far-away Naples, too far away from any of his protectresses. And thirdly, the act has more than prepared Act V. Tasso is resolved to the worst already. Goethe has psychologically over-prepared the catastrophe. What is left for Act V is only a retardation of that catastrophe.

Act V opens with the ominous stress of Antonio on a second visit to Tasso—which did not achieve anything. Thus, the Duke can only try to let Tasso have his will,
while avoiding the complete break, which Tasso suspects in
everything anyway. Antonio heartily disapproves of Tasso's
ill-humored behavior. Yet, he advises the best course,
under the circumstances:

... Entlass ihn gnädig, gib ihm Zeit,
In Rom und in Neapel, wo er will,
Das aufzusuchen, was er hier vermisst
Und was er hier nur wiederfinden kann. (V, 1)

Thus they strive for a temporary separation, under the most
amicable terms, a plan which is only made impossible by the
rest of the act. Tasso thinks he fools everybody when he
wants his poem back, which he had given as present and hom­
age only this same day (Act I). It can only signify his in­
tention of a complete break. Therefore, the Duke wisely re­
fuses this request, and in this respect not all threads are
broken which tie Tasso to his (comparatively) happy past
and which tie the fifth act to the first.

But the next scene ties the fifth act to the second.
In it it is the Princess who tries to talk reason to the
embittered poet. He, consistently, mistakes her attitude
and thinks she is talking love. The difference from Act II
is that Tasso ventures here to express his feelings openly,
which he still concealed within himself in Act II. What
was perhaps only thought there becomes action, at least a
token of an action, here. And this token of an action
makes all the cautious planning of the others, in Acts III
to V, fruitless. The secret breach, which existed only on
Tasso's side, becomes an open breach, just as unavoidable for the court as for Tasso.

The last scene (V, 5) is a terrific psychological catastrophe. In its first half Tasso reviews his relation to the other four, one by one. He was never farther from the truth than in these calumnious vituperations, to which Antonio is a nonplussed witness. Antonio does not spare him exactly; but his every word tries to keep the situation from growing worse than it is. Tasso's enlightenment, however, does not come from the steadfast words of Antonio, who insists on standing by him. It comes from his witnessing the finality of the action (again a token action):

\[\text{Sie gehn hinweg—O Gott! dort seh ich schon} \\
\text{Den Staub, der von den Wagen sich erhebt.}\]

After this, there is no more false tone in Tasso's words, no more misconception of his situation and his relation to the others, there is only insight, regret, and sorrow. When Antonio seizes his hand, we do not have the impression that he acts as the delegate of the court (as he has done in all five acts), but as an individual human being, a brotherly soul won over by the distress witnessed—and even, a little bit, as a delegate of the onlooker, of the audience; as a delegate of humanity, which does not withhold its sympathy in the face of sorrow, even if it was sorrow of the victim's own making.
The structure as a whole has had a specific investigation by Pepi Engel: Der dramatische Vortrieb in Tasso.\textsuperscript{3} The author admits the difficulty of applying the normal standards of drama structure to Tasso; it can only lead to finding the drama deficient in structure. She solves the difficulty by applying the category of "Wellenhandlung," which had been found useful for other Storm and Stress dramas (H. Dollinger). "Tasso' gehört seinem dramatischen Vortrieb nach in die Reihe der Dramen mit einer 'Wellenhandlung'." "Der dramatische Vortrieb entfaltet sich bei der Wellenhandlung in einer Stimmung." (Engel, p. 32). Engel draws several graphic curves of the violent ups and downs of the "Stimmung." In order to transfer her notations we must simplify the numbering of her high and low points, perhaps by capitals for the high, small letters for the low points:

\begin{itemize}
\item[a] the handing over of the epic;
\item[B] receiving the laurel wreath;
\item[c] end of Act I;
\item[D] Tasso's exultation after the conversation with the Princess;
\item[E] the attempted duel;
\item[f] "Gefangen geh ich . . . .";
\item[g] the dejection of the Princess in III;
\item[h] end of Tasso's central monologue in IV;
\item[i] end of last monologue in IV (Auch sie! Auch sic!"
\end{itemize}

\textsuperscript{3}Pepi Engel, Der dramatische Vortrieb in Goethes "Torquato Tasso": Bausteine zur Geschichte der deutschen Literatur (Halle, a. S., 1933), Vol. 33, p. 30.
J -- his embracing the Princess;
k -- the end of the play.

The most interesting graph is one of two diagonals, one for the high points, one for the low points, which Engel describes in this way: "Die Höhepunkte des Dramas B, D, E, J liegen auf einer Diagonale, die sich aus der Tiefe in die Höhe bewegt, die Tiefpunkte c, f, g, h, i, j, auf einer Linie, die sich aus höherer Lage immer tiefer senkt." (p. 66). One must agree that the differentiating of the high and the low points is somewhat subjective but can be agreed upon without much difficulty. However, the result for the total structure does not go beyond the basic statement of the book, namely that the structure is a "Wellenhandlung" which "immer stärker wird, je heftiger die Spannung des Auf und Ab der Bewegung ist." (p. 65).

The act structure

It would lead to much repetition should we investigate in detail the structure of every act (beyond what had already to be said when we were looking at the play as a whole). It may be profitable, however, to look at some acts especially in which the character of the Tasso structure is easy to demonstrate. If the term "Wellenhandlung" applied to the drama as a whole, it is no less appropriate to the individual act. And here as there it proves to be, sometimes, no more than a euphemism for an action which
is rather indetermined, more freely developed than strictly planned.

If we take the second act, we cannot help being struck by the quantitative imbalance. The conversation with the Princess, if we add to it the monologue of Tasso which is its mere echo and postscript, occupies no less than half the act; the three important dialogues which follow occupy the other half. Goethe lingers fondly on the intimate discourse between the poet and his muse. Although their talk always slightly touches on the concerns of the rest of the play, they really discuss everything in the world. The only dramatic element in the immense dialogue is the mistaken notion which Tasso carries away from it, that he must do something now, undertake something, in order to be, in a different way, worthy of what he supposes to be his new relation to the Princess. This leads to the altercation between Tasso and Antonio, with which one dramatic climax of the play is reached. The moment of excitement, however, is completely submerged in the long discussion between the Duke and Tasso (and Antonio), in which the whole quarrel and everything that led to it, and everything that can be interpreted into it and out of it, is so thoroughly, wisely, justly treated that only so much drama is left as might cosily be enacted on a psychoanalyst's couch. The very marked anti-climax is continued in the last scene,
Alfons and Antonio, in which everything is peacefully settled "even more." In spite of the beauty of the individual scene (not to speak of the incomparable beauty of the individual speech), one has the feeling that the dramatic stuff has fizzled out, without actually catching fire. A sign of the loss of quantity, of mere mass, is the very brevity of the last scene, in contrast to the huge first scene of the act.

But the third act is, apparently, of quite a different structural pattern. It is completely symmetrical. In the center is that strange monologue of Leonore, who is only a benevolent bystander in the rest of the play, but who here attempts to take things into her own hand and plans a little innocent intrigue which, she hopes, will do everybody some good, though to herself most. This curious monologue—which really is rather unmotivated, and does not exactly have any consequence in the rest of the action—is flanked by two dialogues, in which people try to figure out what is best for the mad poet. In the first of these two dialogues, the Princess seeks Leonore's advice, and gets the dubious one of a temporary parting. In the second dialogue, Antonio seeks Leonore's help in reconciling the poet and gets a not wholehearted assent. These two dialogues of equal length are in turn flanked by two equal length (of the two Leonores'), each of only a few lines, though of very different weight. The last one is of decisive
importance, the only place where Leonore admits something of a double dealing. The first one is mere makeshift, as if Goethe had placed it there merely to balance the later one.

The fourth act is a mere variation of the pattern of the third. Again three monologues (but this time all three by Tasso) divided by two dialogues: first Leonore, then Antonio visiting Tasso. The three monologues are of about even length, and there is hardly any dramatic increment in them, unless we want to establish an increasing stubbornness of Tasso (and there is, to be sure, a remarkable augmentation of his rhetorics). The two dialogues are very nearly the same length and have the same weight. They are equally packed with good advice for Tasso, and they are equally futile. The balance of the act is aesthetically very pleasing, but the very same thing betrays the absence of dramatic momentum. The farther we get into details, the more we are fascinated by the inexhaustible charm of these details. The more we think of the play's effect as a play, the less we find to admire.

The scene structure

When we turn to the next smaller structure, the individual scene, we cannot afford to look at each one. Each one is different, organically grown, so to speak, not really constructed. And thus there would be no end of commentary,
comparison, and perhaps also discovery. Neither is there much need to be comprehensive here, as Goethe’s drama is so well known and has been so thoroughly studied. One scene has been singled out by Staiger for more detailed analysis. We quote the beginning of that analysis as a directive for our own approach.


This is the impression made by most scenes in Tasso a spontaneous development characterized by great richness, great freedom of movement but always mindful of some central pursuit, some leading idea, some vital concern. It is the opposite of a scene arranged for effect.

We should have a look at the most "effectful" scene in the drama, to see what Goethe does with a genuinely dramatic situation, which arranges itself, which has its inherent dynamics and its inherent intent. We speak of the scene of the attempted duel. There could be no greater contrast

Staiger, op. cit., p. 408-409.
than between its over-enthusiastic beginning and its over-
spiteful ending. Tasso's first words to Antonio are,

Sei mir willkommen. . . Schöner ward
Kein Mann mir angekündigt. Sei willkommen! . . .

And his last outburst is,

Zieh oder folge, wenn ich nicht auf ewig,
Wie ich dich hasse, dich verachten soll!

What lies inbetween, what leads from the one extreme to the
other, is so well graduated that the turning point lies
equally distant from either extreme. It is the moment when Tasso offers his friendship once more,
and with almost irresistible appeal:

Tritt nicht zurück . . . gönne mir die Wollust
Vertrauend ohne Rückhalt hinzugeben!

What lies before this last appeal is a series of rebuffs
from Antonio, which are received by Tasso with a generous
conciliatoriness.

Du tadelst, was ich tadle, was ich meide.

And again:

Du bist berechtigt, mir zu raten, mich zu warnen.

And even:

Mit Beifall und Verehrung hör ich dich.

But nothing makes an impression on Antonio. So that in the
next and longest speech of Tasso we are almost amazed how
far he goes in his acknowledging the merits and superiori-
ties of Antonio. We ask ourselves, how can Antonio resist
such heartfelt and at the same time such flattering pleading? It seems the moment when all future tragedy could be averted, if only Antonio listened to this man who wants to be his friend now and from now on. The speech of Tasso is, to be sure, glowing, but not with impetuosity. There is considerable wisdom and maturity in everything he says. A whole peaceful perspective (the alternative to everything that afterwards happens) is sketched in the proposal,

Und weihe mich, den Raschen Unerfahren,
Zum mäßigen Gebrauch des Lebens ein.

What then holds Antonio back? It must be the very justness, rightness, validity of Tasso's arguments. Perhaps Goethe wanted to show that there is something offensive in the very superiority of genius. Even in his best moments he has to be resisted, because resistance is the instinctive weapon of the more sluggish minds against the powerful grasp with which he seizes (mentally) every situation, against the fast flights of his understanding with which he overtakes all their steadier movements. He moves only in his ideal world, and the others, by their very nature, have to refuse to make even part of his insights come true. It is the one moment in the play where Tasso is unconditionally worthy of love. Yet, it is also the one moment where Antonio refuses to take him for what he is worth.

What lies between the central appeal and the final challenge is a series of taunts in which both men give more
and more vent to their malice. In Antonio's "Doch gibt es leichte Kränze . . ." Tasso hears without difficulty the vilifying envy. But in his own retort he goes too far, he is, as usual, too eloquent, so that Antonio has almost the right to say, "Du zeigst mir selbst mein Recht, dich zu verschmähen!" Tasso is now nearly at the boiling point, but also Antonio is not far behind him in excitement; this is manifested in the shape of their speeches: they talk in distichs for a short stretch. Then the poet again gushes forth a heated tirade, interrupted barely by the other's warning, "Du weisst so wenig wer, als wo du bist." After this there is only the boiling over; and this is simply manifested in their exchanging monostichs (a full dozen), the shortest measure of speech occurring in this drama. These crisp monostichs, each one a barbed insult, lead directly into the final, and by now really unavoidable gesture of Tasso drawing his sword.

When we look over this scene, we cannot say that Goethe had no dramatic instinct. In the tradition more of the French than the English drama he held everything within the possibilities of a pure word-drama, without spectacular stage action. But as far as word play can stand for action, contain action, the whole dynamics of this scene is powerful and exciting. Not the less so because both antagonists try to contain themselves. The sense of repressed feelings
is conveyed almost from the beginning of the scene on, and this sense intensifies with every speech, until it leads to the explosions which manifest themselves, on the one hand in the less and less veiled offensiveness of the language, on the other hand in the shorter breath of the speeches (distichs, then monostichs).

However, this scene is unique in Tasso. Goethe apparently found it on his way and used it; he did not look for its like again; he did aim at constructing similar dynamic scenes, although our sense of drama, our expectation of drama, almost demands something similar in the later part of the drama. We must look at one of the more "typical" scenes for this drama, where the quiet ebb and tide of the dialogue is not a brewing storm. We take III, 2, the scene where the Princess and Leonore deliberate Tasso's future. We cannot look at this scene from both ends (as we did with II, 3); there is no curve here from one extreme to the other. It is "Wellenhandlung" with a most natural proclivity and flow. We have to divide it, somewhat artificially, into sections, in order to construct for ourselves a scaffolding, a "Gerüst," which may be more necessary for the purpose of analysis than for the purpose of appreciation or even understanding.

(1) The two ladies do not know for certain what has happened; but they are very good at guessing. Especially
the Princess deduces everything correctly from her knowledge of the two natures, Antonio's and Tasso's. But the most important, and the most extensive element in this first section is her regrets: that she did not foresee everything in the same way in which her hindsight now points it out to her; that she did not forestall everything. This exaggerated scrupulousness is, so far, her strongest side. But it is far from a pun to say that it is also the strongest indication of her weak side.

(2) The Princess' meek nature makes her ask for Leonore's advice. Leonore's more resolute nature is not at a loss; she promptly suggests some change, some absence of Tasso. Leonore does not even hide that she wants not only to be benefactress but also to be benefited by this absence of Tasso.

(3) A most remarkable thing happens here, very perplexing at the first moment. With a swift transition of two distichs, the ladies are suddenly in an exchange of monostichs. Even if they were not exactly twelve again, as in the altercation Tasso-Antonio, we could not refrain from comparing the two occurrences. There it happened after a long and slow rise of tempers and marked the irate climax of the most excited scene. Here it happens rather early in a thoroughly amicable scene and marks only a moment of quick reflection and quiet decision. The two sets
of monostichs are presumably to be spoken quite differently. There they were the quick thrusts which could only have been outdone by the actual thrusts of the two rapiers. Here they are perhaps only isolated sighs, each one half-loud, each one spoken after a silence, each one as much a soliloquy as a repartee. The thoughtfulness and human concern of every line make it advisable not to quote at all for fear of quoting them all.

(4) The Princess cannot agree to the idea, and yet she resigns herself to it. Almost stubbornly she insists on the difference. Her strength (or her weakness) is always in submitting. Immediately the two friends vie with each other how they can best help the poet in the anticipated new circumstances.

(5) We are in the middle of the scene, and we notice the calmness of its center because of an unexpected, an almost undeserved turn of the conversation. Leonore has stooped to the conventionality of wishing her friend to be "glücklich." The Princess rises to the rare occasion and faces the chilly question, "Wer ist denn glücklich?" In the pursuance of this line of thought she arrives at the conclusion, "Was mir bleibt? Geduld!"

(6) From these frighteningly universal considerations the Princess turns to the case in hand. Now she is to give up another balm of her life, Tasso of whom she is fond. She reviews the beginning of their friendship.
(7) She forecasts the emptiness of her life which the parting of the dearest man will leave behind.

(8) Retrospect and forecast and generalization more and more run into each other. We are at a compellingly low-pitched and deep (in every sense) point of the drama. The Princess expresses no longer an individual fate but a large part of humanity, simply: all suffering that is not primarily physical.

When we look back at the eight stages (of nearly equal length) we suddenly realize that what we thought was more or less a meandering from one topic to another is really a very clear structure. They are eight stages of a cascade, eight steps down into an abyss, into a little gentle inferno, if the name were not far too grandiloquent for something so mildly, softly borne, and with so much saintliness. And midway in this descent, really at the place where we tentatively felt was a still center, is the most revealing sentence of the Princess (for this is her scene, though Leonore is such a good match in her every speech).

Muss ich denn wieder diesen Schmerz als gut
Und heilsam preisen?

A "healthier" person might not have been so quick, so ready, so resigned, to call this or any privation "good." But this (over-) readiness for resignation (we noticed it since our section (1) makes the real content of this scene. And its relentless "progress" down all the eight stages of the
scene makes some of the indefinable effect of this scene. It could certainly not be called an anticlimax. Its tremendous effect lies partly in the fact which can be expressed structurally in this way: it is a climax achieved by a descent, an eight-stage climax reaching into lower and lower registers.

With such refinements (which frequently would resolve themselves into very simple structures, if we looked attentively enough) we must reckon in every scene of Goethe, at least in every scene in which both his personal and his artistic emotion were fully engaged. And that seems to have been the case wherever we look in Tasso.

Monologue and dialogue

It cannot escape us how extensive, even extravagant the use of monologue is in Goethe's Tasso. Of 24 scenes eight are monologues. To be sure, some of them are extremely short, each of them is shorter than the neighboring dialogue scenes; still they have an extraordinary weight in the composition. Especially in Acts II and IV it is the monologues which dominate the structure. Of the five scenes in Act III, 1, 3, and 5 are monologues, the first one of the Princess, the other two of Leonore. Of the five scenes of Act IV again 1, 3, and 5 are monologues, in this act all three of Tasso himself. And in the five
scenes of the last act, the central scene is once more a monologue of Tasso.

On the character and significance of these monologues Steinweg has the following remark:

Gegenüber diesem mehr architektonischen Empfinden in der Iphigenie herrscht im Tasso, namentlich was den doch sonst strenger komponierten Monolog angeht, mehr Freiheit, oder besser gesagt mehr musikalisches Gefühl . . . Worin aber Goethe im Aufbau der Gruppe noch über seine Muster (Corneille, Racine) hinausgeht, zeigt sich darin, dass er gerade die Monologe dazu benutzt, um mit ihnen die Aktgruppe herzustellen.5

There is indeed a contrast between the very markedly patterned position of the monologues within the "act-group" and the much less marked pattern, the more "musically free" development within the monologues themselves. The two Tasso monologues IV, 3 and IV, 5, are marked in the text itself into several sections of unequal length. But the sections seem to be separated more by pauses of moody silence than by changes of topic. In IV, 3, sections 1 and 2 are mainly concerned with the Duke; sections 3-5 with Leonore; sections 6-7 with his destination; section 8 with the Princess. In all his wandering thought, one topic was sure to come up, for it is the motif which marks all three monologues of this act. IV, 1 centers on the consolation of his relation to the Princess. IV, 3, ends with the

5 Steinweg, op. cit., p. 201.
suspicion of her indifference. IV, 5, maddeningly harps on the obsession that "auch sie, auch sie" is among his enemies.

E. M. Wilkinson has made a forceful point of the circumstance that Tasso is less poet when he talks to himself than when he talks to others. After pointing out how life-giving, life-creating his speeches frequently become, she continues:

This is not true of Tasso's monologues. . . . In his monologues the images do not derive from that latent poetic store on which he drew for his visions. . . . There is no entering into the life of other things, no doorway out of himself, but a turning inwards, whether in joy or in grief. Above all these monologues depend for their understanding on a full knowledge of Tasso's present situation. . . .

In his monologues . . . he treats of real people . . . and of his personal relation to them. And he assumes that he has the same sovereign control over them as over the creatures of his imagination. . . . He arbitrarily assigns motives to their actions and sees connections between events where none exist. . . .

In the monologues his phantasy runs riot, but is not fashioned.6

This corroborates our earlier impression that Tasso is most wrong when he has nobody to complement or neutralize him. That is why everybody in the play makes more sense than he does. This impression is largely due to the monologues. In every one of them there are traces of his future instability.

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6 Wilkinson, op. cit., 112-14.
On the other hand, the dialogues of Tasso have a quality which we are always tempted to call simply unique, unequalled, unparalleled, without being able to state plainly in what this uniqueness consists. Certainly not in their dramatic quality; some of these dialogue scenes seem extremely lax in dramatic tension. Yet, intensity there is, an intensity of status more than of development. In most scenes there are no urgent problems to solve, or at least the solution of the problems is not noticeably advanced through the dialogue. It is the degree of mutual understanding, of mutual penetration, which gives us this feeling of intensity. When in the very first scene the two Leonores earnestly and probingly discuss the character of Tasso, when in the next scene the Duke joins them and takes the lead in this discussion, turning it more to a criticism of the poet's social or rather anti-social attitude, we are amazed at the absence of slander and malice. We wish we had such friends who in our absence took such an earnest, such a sincere interest in our problems. These characters practice with an astonishing facility the difficult virtue of justice. Perhaps this is what deprives the whole drama of much possible dramatic action. There is no actual fight between good and bad, noble and mean. In the whole drama there is not one actually mean sentiment or sentence. The characters have too much respect, even concern, for one another. They judge each other with an
indulgence and insight which in ordinary life we reserve only for ourselves. The root of this abnormal inter-personal justice is probably in Goethe's identify with each of the characters. E. Staiger has stated this fact very simply:

Ganz unmöglich wäre es, in einem Dialog zu bemerken, auf welcher Seite er selber steht, für wen sein Herz am meistenschlägt. Überall ist er ganz beteiligt, und überall schaut er noch wachsam zu. Die auf die fünf Gestalten verteilten Gradunterschiede und Gegensätze sind solche seiner eigenen Brust.7

Therefore, all the conflicts that may develop are not deadly, destructive conflicts, such as make the dramatic life of other tragedies. All the struggle here is tolerant, sparing, and forebearing. Everybody tries to arrange everything. In this too well developed human element the dramatic element has a hard time developing.

Another aspect of the dialogue situation is the variable animation by means of the number of speakers. There are two in scene 1, three in scene 2, four in scene 3, all five in scene 4. Very methodically Goethe has brought his entire dramatis personae into action. But is the result a proportionate animation? We would hardly say so. With the advent of Tasso (sc. 3) a certain reflux, a series of oscillations and retardations is certainly noticeable. And although the "coronation" is in certain ways a climax well

7Staiger, op. cit., p. 418.
supported by all four participants and possible only through their concourse, it is immediately followed by such misgivings of Tasso, that a shadow falls upon it right away. And the advent of Antonio (scene 4) is no animation at all. He, unknowingly, brings a wrong note into the tenuously established harmony. So, he has to defray the conversation all himself. His conversation brings in a whole new world, it is materially the richest of the play so far, and yet as play, as dialogue, it is a chilly anticlimax. This perfect array of characters at the end of Act I (never again staged in the course of the drama!) is the last attempt of the author to build a climax by way of mass. It remains a climax in respect to mass only, in every other respect it is an anticlimax.

The rest of the drama settles for dialogues between, mostly, two persons. It is strange that no more use is made of what might facetiously be called "trialogues." The most successful of such "trialogues" is of course II, 4, where the Duke tries to arbitrate between Antonio and Tasso, where Antonio has most to contribute in the way of fact, but where Tasso walks away with the scene by way of his exaggerated reaction. This dialogue-by-three is itself a mere anticlimax to the quarrelsome dialogue II, 3, and it is designedly followed up by a further anticlimax in the dialogue by--two II, 5, Alfons-Antonio, where the consequences of the quarrel are, or seem to be, on the best
way of being eliminated. Our poet is a master of avoiding, not only tragedy, but even drama.

Acts III and IV are, as we have seen, entirely built on the alternation of monologues with dialogues-by-two, and the monologues have the advantage by numbers, the dialogues by extent. The last act begins like a continuation of the end of the second—as if III and IV had been a cumbersome interlude. Alfons-Antonio try to do their best in a worsened situation. The Alfons-Tasso dialogue is then the frustrating result, reminding disappointingly of II, 4, also presided by Alfons. (We mean disappointing not, of course, in the aesthetic sense, but in the mood intentionally created in the spectator.) Especially the dialogue Tasso-Princess in V cannot fail to make us look back regretfully to this dialogue in II; it is a futile attempt to salvage some of the hopes engendered there. And the final dialogue of the play is the opposite of a theatrical climax. It underlines the fact that the three other characters have "fled," that Antonio is the only one left to talk to, to cling to. And the "highest" emotion achieved is perhaps a feeling of consolation, an aesthetic consolation for all the human losses just sustained. There is hardly any support needed for the general opinion that, seen as a whole, the whole series of monologues and dialogues, from the middle of the second act, represents one long-drawn oscillating downward curve.
Perhaps this is the time to come back to the question which has bothered us before: Is Tasso as a whole essentially monologue or essentially dialogue? We understand now how the critics have been able to answer so differently. If we look at the perfect justice done to each character, if we see Goethe's solicitude for everybody's views, if we find it impossible to decide "auf welcher Seite er selber steht" (Staiger), we admit the dialogical character. If we fasten our attention to the fact that the one concern of all the characters is Tasso, that everybody is for him, not one is really against him; that they all reason out his problems as if one supremely intelligent person were reasoning out his own; that they all think and speak like the various sides of one super-versatile and slightly schizophrenic person; especially if we think of the remarkable identification of Goethe with each of them, so that Goethe's identity is only established by the cumulation of all the characters: then we are forced to admit the monological character. But the strong presence of both tendencies must prevent us from stating that one of them is all-powerful. They do restrict each other, infringe upon each other, neutralize each other. If we take the play to be a mere monologue, we obviously miss the central meaning.
Parallelism

So far we have searched out more the differences between structural parts than the similarities. But at times we skirted one structural feature which combines difference and similarity in an aesthetically most gratifying way, the feature of parallelism. It is time now to focus on that feature exclusively. A preliminary impression, that Goetheb Tasso is somehow too delicate in construction, too reluctant to heavy organization, to show massive parallelism, will prove quite justified. Rare are such details—and they remain in everybody's mind—as when Tasso's "Erlaubt ist, was gefällt," is paralleled 12 lines later by the Princess' "Erlaubt ist, was sich ziemt." Rare a recall like the one in IV, 4, where Antonio's

Jetzt ists an mir, dass ich dir dringend sage: Tritt nicht zurück.

makes its appeal by the way of Tasso's earlier "Tritt nicht zurück," (II,3). Mostly the parallels are of a subtler kind, so that we may generalize right here and say: Goethe does not like the re-statement, but he does not mind the variation. The variation reminds us without exactly repeating. This feature can easily be seen in the different versions of "coronation" of poets which happens in scenes 1, 3, and 4 of Act I, the first one playful, the second solemn, the third as a "critical review." And the most meaningful variation on this motif is really its inversion
in II, 4, when Tasso takes down his laurel wreath and surrenders it with his sword.

As such variations we feel the different accounts of the past, which resume and complement each other; the poet's past in I, 3 and II, 1; more markedly the Princess' past in I, 1, II, 1, III, 2. Nobody can help checking the different opinions on Tasso's character against each other, as they accumulate in I, 1, I, 2, III, 4, V, 1. It is the same, of course, with the successive portraits we get of Antonio by the others, all well-wishing critics. And all opinions which everybody has uttered about everybody else have their complete set of inversions, deforming variations, distortions in Tasso's monologues of Act IV, and finally in his blackest misconstruing in the last scene of Act V. The theme to which each of the three works its way is Tasso's relation to the Princess. This is the last inquiry of Tasso even in one of the intervening dialogues, IV, 2; so that we are surprised not to find this theme in the one remaining scene of the act, the dialogue with Antonio.

The critics have insisted on a bipartition plus parallelism of the individual acts. Steinweg carries through this "Symmetrie" very systematically:

Bei den einzelnen Akten ist ein Bestreben nach Ausgleich oder Gruppierung zu erkennen: im ersten haben wir zwei bloße Expositionsszenen und zwei weitere mit den erregenden Momenten. Der zweiten
P. Engel, in her graphs and descriptions is much more detailed and finds an axis to every act, around which the movement is grouped with exactly corresponding moments. To a lesser degree these authors also point to the parallelism between Acts III and IV, which the monologue-dialogue arrangement makes patent. However, they strangely fail to make anything of the less external but much more impressive variation treatment which we mentioned when discussing the dialogues. We mean the correspondence between Acts II and V. To be sure, Acts II and IV are constructed more obviously alike; but Acts II and V respond to each other more intimately and essentially. The five scenes of Act II are in Act V taken up again in almost an exactly inverted order. The last scene of II, the deliberation Alfonso-Antonio, is resumed in the first scene of V, and the two men find that they have not exactly been able to save Tasso. The second last scene of II, Tasso before the Duke, is continued in the second scene of V, where the Duke

8 Steinweg, op. cit., p. 123.
9 Engel, op. cit., p. 36.
reluctantly grants leave to Tasso, noticing that the psychological resistance of his protege is much worse than his actual desire to leave. The central scene of II corresponds only to the last scene of V, where Antonio, whom he supposed to be his worst enemy, turns out to be his most reliable friend. The second scene of II and the third of V correspond as monologues, although the high hopes of the first and the self-torturing despondency of the other show an enormous distance. Nobody can help comparing the two most elaborate scenes of the two acts, Tasso's two interviews with the Princess. Although the later scene has a similar, even sharper rise in the emotional curve, on the whole the scene is Tasso's greatest fiasco. It is these two sadly corresponding scenes especially, but it is not they alone, which allow us to say that the whole of Act V is the whole of Act II in reverse, in a much sadder mood, transposed into a minor mode.

The Structure of Pygmalion

The structure as a whole

If in the case of the structure of Tasso hesitation and discrepancy was very possible (as was evident in the opposing views of V. Wiese and Rasch for instance), the structure of Pygmalion, as of most Kaiser plays, hardly leaves any room for doubt. "Er ging bei der Konzeption des Dramas nicht vom Gehalt aus, sondern vom Aufbau. In
knappen Stichworten legt er zuerst das Gerüst der Akte und Szenen fest.10 Nothing is therefore easier to detect than just this "Aufbau" or "Gerüst"; it is perhaps the most striking thing about his dramas, early or late. In the "Greek Dramas" it has probably reached a sort of perfection. The parts are as easy to distinguish from each other as in the case of Tasso they are similar and flowing into each other. No "Wellenhandlung" here; like square blocks the acts stand well separated, well defined.

Act I (Night). Pygmalion dreams of perfect beauty and love. Athene grants his desperate wish. The statue awakens into the living Chaire, and the two dream on together.

Act II (Forenoon). Pig Merchant Konon comes to claim the work for which he paid. When he has enough of talking about himself he asks for the statue, gets evasive answers. When Chaire appears on the upper floor, Konon thinks Pygmalion has squandered his money on a prostitute and leaves, under veiled threats. Pygmalion has a short conversation with Chaire.

Act III (Afternoon). Chaire and Pygmalion enter, speaking of their love. The first half of the act, however, belongs to Alexias of Thebas, whom Pygmalion has alleged to be the uncle and guardian of Chaire. Alexias threatens to cleanse his "honor" before the law court. He negotiates

10Schütz, op. cit., p. 39.
with Konon, whom he has summoned to the studio, and who leaves, crying for justice. Alexias negotiates with Korinna, whom he has summoned, too, and who leaves, crying for justice. Pygmalion tries to flee with Chaire, but they are stopped by the police, whom Alexias has summoned.

Act IV, "Der Gerichtsmarkt." Pygmalion apostrophizes the mute Chaire. Konon pleads his cause. Korinna pleads her cause. Alexias pleads his cause. Two craftsmen testify to the buying and the working of the marble block. Then Pygmalion tells the whole story. The whole "Markt" laughs. Chaire is led away while the town's procuresses quarrel who will own her.

Act V (Night). Pygmalion repeats his suicide attempt (of Act I). Athene repeats her rescue act. Chaire is restored but gradually changed into stone again. While Pygmalion lies at the foot of the statue, all the characters of Act IV rush by him, in procession, to the upper floor, in search of the fugitive prisoner. Alexias and the procuresses are still continuing the search while the craftsmen have already identified her with the statue. Konon declares himself satisfied. Pygmalion follows Korinna.

Kaiser takes us in the course of the drama from a position of deepest despair, to the point of most sublime bliss--one could almost call this the picture of paradise on earth--and back again to a most prosaic picture of earth.
It is almost the reverse course of his earlier drama "Hölle Weg Erde," in which he has Erde take the place of heaven on earth through a transformation of humanity. In Pygmalion we end with a flat acceptance of the world which is a monument to the gulf that exists between the artist and the world. The effect by which Kaiser achieves this negation of the world in which the artist can grow and live on his own terms is created not only by the accumulation of small effects but also by the broad and panoramic effects of the individual acts. Each act conveys one central idea which is brought out with impressive intensity in word and deed and thought.

What we find in these five acts is a very conscious and deliberate structure. Each one has a definite and precisely conceived function which it is designed to accomplish. The first act sets the stage. It is a broad and free expanse of thought and imagination. Here everything can be accomplished and everything is accomplished. It is an ideal and an idealized picture of the world. In the next two acts this ideal picture is hemmed in, compressed by forces which are alien and hostile to this ideal world. Pygmalion is beset by forces he cannot cope with and cannot escape from. In these two acts the danger and pressure are clearly evident, but as yet they are suspended. The clash has not yet taken place. The fourth act represents the climactic confrontation of the two worlds in an open arena.
and before assembled humanity. The long extended but slender build-up explodes into a veritable riot of activity and agitation. Everything we see is in its most naked and intense form. Its effect depends upon a reversal of expected form. For in private we might expect these outbursts of raw emotion but we did not find them in the preceding acts. Here in the public court, where one would expect form and appearance to be at their most pronounced, we find the opposite, a mob scene and public exhibition of private degeneration of no small degree. We have here the culmination of a journey which extends from the private and inner life of the artist to his private life and now to his public image and position.

The fifth act shows how this conflict is resolved. Pygmalion comes to terms with his life, and the outside world discovers that all its cherished prejudices and preconceptions are still valid. They find the world as they have conceived it in their blindness and it is thus as they have always thought it to be. Only Pygmalion and his now mute Chaire know better. They are silenced and discredited, but their nobility and superiority is established and assured. The play has again come full circle. We are where we were at the beginning but we participated in a journey of discovery every level of which was calculated with masterful conception and executed with supreme skill. While mere structure is not sufficient to make a good play, it is an
important aspect. We find confirmed what A. Schütz claims for most of Kaiser's dramas and especially for the later ones: "Gleich bleibt sich bei Kaiser der durchwegs meisterhaftc Aufbau seiner Stücke, die auch bei seichtem, unbefriedigendem Gehalt technisch vorbildlich, ja vollendet sind."11 We shall see even more of this mastery when we examine the smaller structural units, the acts themselves, their scenes, and other structural aspects.

The act structure

The first act leads us from an atmosphere of despair at the beginning of the act to a point of sublime bliss, which in its suggestiveness has an almost seductive appeal. Kaiser shows us here the picture of paradise, complete with a perfect Eve, a creative Adam, and a benign deity. We are almost loath to have this act come to an end. It could be the last act of a phantasy, so desirable is the image Kaiser creates for us here. He has conjured up a wish image which makes identification with Pygmalion and with Chaire child's play. It could in fact be likened to a fairy tale made to order for adults. The effect of this first act is a constant one, like a painted but realistic backdrop of heaven in a play about the underworld.

The second act might be called the introduction of the world as it is. The common variety of the human species

11 Schütz, op. cit., p. 10.
appears. The appearance of these people brings a poisonous atmosphere into the play. "So waren's Schlangen--die nach dir sich blähten?" (V, 129). Their concepts do not go beyond the material in life, and the vulgarity of their minds is brought out and proven in stark relief by the occasional poetic utterances of Pygmalion and the innocent appearances of Chaire. In this act only two new characters are introduced in the play: the fig merchant Konon and the widow Korinna. They are not very appealing, to be sure, as human beings, but they also are not (as the noble Alexias later) representatives of the highest strata of society. The introduction of Konon and Korinna serves to give notice that the idyllic state of existence is coming to an end. True, after the visit of the merchant, Pygmalion himself is still unconcerned, even though the clouds are obviously gathering over his head, but after the visit of the widow, his former patron-mistress, even Pygmalion sees the coming storm (as Pygmalion aptly puts it at the beginning of the third act, "Verlass dich auf mein Wort--es kommt ein Wetter." III, 64).

What we find in the second act is a decided change of atmosphere. The effect changes the tone of the play from the lofty and idealized picture of the first act to the pedestrian tragic comedy of the rest. Pygmalion has become compromised as a man. The first contact with the world after his flight into the ideal world leaves him only too
heavily indebted to the lower level. He has to resort to subterfuge and evasions. He has to endure threats and insults and insinuations. Against this onslaught he has proven to be rather hopelessly inept. His own defence has been most ineffective. His pure and noble paradise has become a place where Konon already smells decay, and disaster is obviously in the making.

The third act is an outgrowth and extension of the second act, and at the same time it parallels and balances it. It adds a new dimension to the disenchantment of Pygmalion. In this act Pygmalion is asked for his pound of flesh for a transgression which he committed largely in his imagination. Here it is not material concern that leads him closer to his fall but rather the attempt to extend his artistic imagination into the world of plebeian mentality. In order to protect Chaire from the threat of Konon he has invented a noble uncle for her in Thebes. This fragment of his imagination turns up in the form of the nobleman from Thebes. The vulgar but realistic claims of Konon and Korinna are balanced by the outwardly honorable and noble claims of Alexias, the nobleman from Thebes. But Kaiser leaves no doubt as to the true nature of Alexias' claim to honor. This attempt to uphold honor, tradition, appearance, all trappings of polite society is nothing but the empty, meaningless reaction of a sterile mind devoid of any force of life.
Indeed, from this noble and high minded man (or so he sounds) we might expect to find the understanding and sympathy that Pygmalion could not hope to find in Konon and Korinna. Instead, it is the noble Alexias who prepares to tighten the rope around Pygmalion's neck and to drag him to court in the public market. Alexias represents the echo of Pygmalion's imagination resounding from the base world. In this one respect the third act is a corollary to the first act. For in the first act the imagination of the artist was directed to the realm of the artistic and sublime. The result was a state of beauty and of creativity which was bewitching. The third act gives us the result of the use of this imagination in the realm of everyday living. Here artistic and worldly imagination meet on their own terms. The result is, of course, a discouraging one, even a tragic one for the artist.

The fourth act is a spectacle whose effect has been carefully prepared for in the preceding acts. No avenue of action is left open to Pygmalion. Even the possibility of flight has been excluded by his arrest at the end of Act III. The question now becomes what will justice decree when all the facts are known, when every one has had his say, when public sentiment and official justice have both made their decision. It is an act with mass effect and mass approach. It deals with public concern, and the public is
in full evidence. It deals with justice, and the judges are in evidence. It deals with right and wrong, and accuser and accused are in evidence. It is a balanced and overwhelming array of characters and issues. But inherent in the whole act remains the core of the whole drama, for the act also deals with the right of the artist to live in the world of his own making, the world of his imagination—his right to his own paradise on earth, here and now. For this attempt only coarse laughter and wild derision from the court and the public is the answer. The most tender undercurrents are ruthlessly overwhelmed by vulgar howling.

What we see here on a large scale is what we have seen happen to Pygmalion on a small scale ever since the first knock on his door signaled the invasion of his paradise.

In his long final speech in this act Pygmalion reveals all that he knows; his account of what has happened coincides completely with what we have seen on the stage. We are here compelled to identify totally with Pygmalion, for his account is true to the last detail. The effect on the judges and the crowd in the marketplace, however, is a quite different one. They take his story to be a huge and vastly amusing joke which reverberates through the square in continuous waves of laughter.

The last act concludes the cycle. We are back in Pygmalion's studio, and as in the first act he is about to end his life in despair and disappointment. All hope has
vanished; his beloved Chaire is held as a common harlot, and the judge will sentence her in the morning. He has been paroled into the care of the widow. He lifts the chisel again to end his life, and as before Athene appears and persuades Pygmalion to go on with life.

Athene commits Pygmalion this time to an earthly life of suffering in which his suffering becomes his burden and his treasure. Chaire, after a last farewell to Pygmalion, returns to the form of the statue. The recognition that his work cannot be both, life and art, and that life and dream cannot be combined into a unity has now become clear to him.

The artist has made his decision. His real life will be his inner life made up of his art and his relationship to the divine but the world around him will be unaware of his mission. His will be a lonely but supreme sacrifice. The figure of suffering is clearly evident in his last long monologue in this act.

What follows after this is like the final flourish of a macabre opera. The whole ensemble dashes back and forth across the stage in a final frenzy of activity. They are bewitched and thereby condemned by Athene to hyperactivity.
Only Pygmalion and Chaire are the calm and unaffected centers. Chaire, who has returned to her form as a statue, and Pygmalion are now outside of what is happening. When in the final instant of the play he follows the widow back to Corinth, it is the complete divorce of his artistic inner life from the here and now. It is, therefore, inconsequential for him what he does as a person. Of all the remaining major characters of the play, the widow is after all the most sympathetic towards him.

As its last and final symbol, we see Chaire radiating in the moonlight. Art will triumph in the end. When all else has left the stage, art will remain in solitary splendor.

The scene structure

In Kaiser's Pygmalion we do not find any numbered "scenes" within the acts. We are, therefore, pressed to give a brief justification for what we consider "scenes."

Wolfgang Kayser has given some general orientation on the concept of "scene":

Nach der herrschenden Gewohnheit werden Anfang und Ende einer Szene durch den Zugang bzw. Abgang von Personen bestimmt. ... Wie man sieht, ist die so verwendete Szene rein äußerlich bestimmt; es kann sehr wohl sein, dass erst zwei oder mehr Szenen eine wirkliche Einheit innerhalb der dramatischen Handlung bilden. Tatsächlich gibt es Dramatiker, die den Begriff der Szene innerlicher fassen, das...
Heisst als Teil der dramatischen Handlung, so dass Zugänge und Abgänge innerhalb einer Szene erfolgen können.  

It so happens that Goethe, although he certainly is above a "Ausserliche" conception of the scene, gets much out of the unity of one conversation, because he attaches a sense of importance to the vis-a-vis of certain conversation partners; they nearly always "exhaust" in one conversation all the aspects of a situation which are accessible to them. And it so happens that G. Kaiser, who is not necessarily more "innerlich" for neglecting to indicate a scene subdivision accommodates us with dramatic units which owe most to the constellation of certain persons on the stage. He is unquestionably much more conscious of "Ausserlichkeiten" and much more adept of getting decisive effects out of them than Goethe. It will be easy to see that Kaiser builds very noticeable dramatic subdivisions—within the acts—and that these subdivisions largely coincide with the presence of the same number of persons, that is with "scenes" in the conventional sense.

Although the scene structure of Pygmalion is much less known than that of Tasso and might therefore warrant a complete investigation, we can only treat this question in proportion to the other aspects and must, therefore, limit the analysis to a few sample scenes. Perhaps the Konon scene of

the second act is a good example of Kaiser's "average" scene, in that it is neither one of the high points nor one of the turning points of the drama. But like all the others it is well made and deliberately constructed.

The deliberate construction can easily be seen from the fact that, although there was hardly more material here than can be stated in one sentence (Pygmalion owes Konon the statue, because it was prepaid), the author elaborates this trifle into fully half an act. How does he do it? First of all, he pays much attention to the stage itself, so that much "naturalistic" detail, from the stage direction to Konon's exit, keeps diverting, delighting, or at times annoying us. Secondly, Konon does not only bring with him an aura of a special class and profession, he spreads this aura before us in graphic detail, by means of loquacious speeches which only give us background without advancing the action one bit. Fully half of this scene passes before Konon comes to the point, that is asks for the statue.

How is that first half passed? Konon and Pygmalion frequently talk "past each other." We are far here from the concentrated attention which Goethe's characters give to each other, with which they intensely understand, or just as intensely misunderstand each other. Here the interlocutors have that disdainful lack of interest in each other

which we know from real life. While they talk, each remains interested almost exclusively in himself, and, therefore, reveals himself far better than if he were less egocentric. Thus we learn a lot, within a few pages, about Konon's past, his physical, his moral, his business existence. The latter especially is treated massively, indeed we are treated to his entire atrocious business ethics. Without noticing the transition we are at the topic of fresh figs—after all, he is a fig merchant—and Konon is practically slobbering with the praise of their body, flavor, and lusciousness. And then we are at the intriguing topic of "Sycophants," of which we get a more sensational glimpse than we ever had from a Greek history book. We have passed over Pygmalion's rather poetic cross-remarks. But what Konon told us has been vastly entertaining. And he has not said a word that rightfully belonged in our drama.

This is how Kaiser fills his "Gerüst," which had its pre-ordained dimensions (it would seem the author had decided that Konon would occupy half the act, whether there was material enough or not). He invents, as he goes along, entertaining detail which is organically connected with the character, even if not with the drama. And Kaiser has the unfailing sense of the dramatist to save the more relevant material, always, as climactic material. Thus when someone might begin to be impatient at too much of an episode on sycophancy, the question—however neatly prepared—comes
like a bombshell: "Wo ist sie?" For a whole page Pygmalion can pretend not to understand the questions for which we have been waiting for ten pages! Another page is gained by Konon's assuming that the statue, has perhaps been delivered to his house already; a couple of pages by Pygmalion's lies that he was not able to work. Then comes the masterful incident.

Upstairs Chaire appears, not heeding those downstairs, occupied with closing the clasp of her tunic (exactly "in Haltung der Steingestalt")—and Konon and Pygmalion, although they both have noticed her, continue talking to each other, without mentioning her. Wonderful theatre! Only a page later Konon refers to her, more and more abusively, because he suspects that that's where his money went. After a last lie of Pygmalion, who here invents Alexias, Konon leaves after he has said twice, in variation and with duplicity of meaning—"Ich mache mich bezahlt. Sei ohne Sorge!"

One thing is obvious, no anticlimax here. Comfortable stage action, from the beginning, is combined with an uncomfortable waiting for the dramatic action to evolve. And we are not disappointed. From the exact middle of the scene the dramatic action overtakes the stage action. And the real climax is reached when the latter (through the silent appearance of Chaire) insinuates itself into the former. There is no scene in Tasso which is equally poor in
worthwhile, satisfying content. But we are also sure that there is no scene in Tasso which has made so much (in theatre entertainment) of so little (in substance).

We should be more brief about the second half of the act, the Korinna scene; but we should not fail to look at it, in order to see what Kaiser can do with a parallel case, after he has seemingly over-exploited the first case. Part of the solution is that Kaiser accelerates the parallel, it does not take eighteen pages, as in the first case, but only twelve. Somehow we get Korinna much more "full blast" that we did Konon. Although she is apparently used to being considered beautiful, she indulges in mentioning physically offensive details, about herself, about her dead husband, about her maid, about the grapes she has brought along. Although Pygmalion acts embarrassed and estranged, it takes only four pages until she insists on their former relation, and on its continuation. And when she is on the point of sounding ardent--her manner changes ("Verändert sachlich): Hast du sie abgeliefert?" There we have the fatal question, in less than half the time Konon took. About an equal time (four pages) is passed with the lying subterfuges of Pygmalion (to which she responds much more intuitively than Konon did). And at the impasse, exactly as far from the end as in the scene with Konon (four pages), the appearance of Chaire. This time the hot-tempered
viewer talks of the appearance at once. And her reactions are infinitely more palatable than those of Konon:

... und netz mit Tränen deiner Briefe Schrift, die mich belügen—lügen—lügen! (p. 59)

... Vom Hut bis zu den Schuhen bist du mein Geschöpf . . .

... Ich habe ein Recht auf dich . . . (p. 60)

And the scene ends with her giving her maid the slap she can't give Chaire.

In brief, in the Konon scene we have a 4/4 measure: four pages from the entry to the figs, four pages from the figs to the sycophants, four pages from the question to Chaire, four pages from Chaire to the exit. In the Korinna scene we have a 3/4 measure: four pages from the entry to the question, four pages from the question to Chaire, four pages from Chaire to the exit. There are sallies and atti-
cisms enough scattered over the intervals, but we are here concerned only with the structures, and the structures are of a superior make-up.

We have done enough for the "ordinary" scenes. But the first and last act are constituted by the extraordinary; we must have a sample, too, of those scenes. Let us take the Athene scene of the last act. It is, of course, framed in sound and light, from "Brausen, in goldener Wolke Athene" to "In der erbrausenden Wolke verschwindet Athene." It is also framed between the suicide attempt of Pygmalion and the loss of the living Chaire. The scene is short (five
pages) and not obviously structured. First Athene pleads that he save himself and trust her. Then she elicits the relating of what happened since the first act. He reasons it all out—much more quickly and intelligently with her than he had done in his intercourse with mortals. In the middle of the scene he begins to lose her, she is "way ahead of him." She has already hinted "Sie (Chaire) kann nicht beide sein," when he still demands his own death. Slowly he notices that he cannot die; too much vitality comes to him from the goddess. Again he is beautifully overtaken by divinity:

P: Verheisst du ihre Wiederkehr?
A: Verheissen ist die Befreiung.

Cryptically she promises him "Leid" and "Lust." She has vanished before he has quite understood, but not before she has a chance of foretelling us, the audience, everything that will happen in the uproarious remainder of the act.

What must we make of this scene? It is a sample of how swift Kaiser's structural strokes can fall when he wants to show superior beings in action. As vulgarly broad as e.g. his Konon scenes are, as rapid can he be in the Athene scenes: flashes of new motifs on every page. There we are puzzled why nothing happens, here we have a hard time following the quick sweep of thought. This adds another characteristic to his range of scenes; they are of much greater
diversity (in sound, color, tempo, effect) than those of Goethe. Unity and harmony there, variegation, even disparity here.

**Monologue and dialogue**

Kaiser's *Pygmalion* begins with a long monologue. But it is a monologue in the plural: "Hier rasten wir . . ." He dreams he is in the most intimate companionship: "Entschleire dich . . ." And thus, for pages, the insistent "we" and the insistent "thou" bring home to us what the real personal identity is that we find in this drama. It is a creative "I" which contains, brings forth its "Thou," carries it along, absorbs it and produces it in turn. Whether we call it Narcissism or call it simply Art, it is a complexity of personality which is so self-contained that it becomes very exclusive.

Undübertroffnes Bild der eignen Sucht, die sich in solches Übermass verleibt des Widerspiels. Ich bleibe leer zurück . . . selbststüchtig und selbstlos. (p. 12)

The full implications of this initial over-charge with self and selflessness are not made explicit immediately, they become more and more obvious in the course of the action; they become entirely clear perhaps only in the last act. The first monologue is eventually addressed to his stone statue (whom he and we have by now recognized to be identified with his dream companion) at whose feet he is about to kill himself—when Athene appears, and the dialogue begins.
This dialogue is of a peculiar kind. It is more like a soul talking with its guardian angel. The goddess says only what the artist, in his heart of hearts, wants to hear. The dialogue is monopolized (as it never was in Tasso) for an outright uninterrupted (p. 16-18) speech, a proclamation, a reading of the gospel of art (it is called "die gute Botschaft," p. 16), still more a poem on the mythology of art. But when the dialogue proper is resumed, it resumes its identity with Pygmalion's "other voice." Even when the goddess reproves him, she does it approvingly: "Du bist vermessen--und du bist gerecht." (p. 19). The outcome of the dialogue is of course the fulfilling of his most overwhelming wish: that the statue lives.

The incarnation is accompanied by a monologue in which the "du" predominates more and more, rises like a melody to the final question: "Mit welchem Frühgesang stimmst du dich an?" which is answered twofold: by a sight of the statue, by an ecstatic shout of Pygmalion: "Chaire!" This is the secret of the dialogues of the first act: the artist answers himself! The very name of "Chaire" is the symbol of this; she is his greeting, the echo of his greeting, the incarnation of this echo.

Nothing can be more sensitive than the pseudo-dialogue which follows. "Die noch Namenlose" asks "Wer ruft?" and the name-giver answers, "Der wieder ruft. Chaire!" And then they recapitulate his initial dream together. It is
as easy as beatitude, because they know each other perfectly. At the smallest difficulty of their progress in intimacy they can laughingly reassure each other with the delightful confusion of perfect identification: "Niemals ist eins vom andern hier zu trennen!"

We have to come to the dialogues of the Acts II-III in order to fully realize, how special, of what a different category, those of the first act were. Now we realize that only those in the middle acts are normal dialogues, those in the first act were only a dramatically varied species of monologues. There the artist was really conversing only with his genius (Athene) and his work (Chaire): hence, the wonderful reciprocity in those conversations. Here the artist is eventually engaged with beings properly outside himself; hence, the frequent misunderstandings, which now make up almost the main body of the conversations. And not only misunderstandings, actual misleadings, veritable lies take up more and more space. We are shocked enough to think back quickly to Tasso. There were traces of a slight dissembling there, there was not one actual lie possible between the people there, no matter how much one (or more than one of them) was an artist.

Die Lüge . . . Vielleicht ist sie in jedes Künstlers Brust verwurzelt (p. 58) is Pygmalion's facile psychology. It is certainly not the same when Tasso progressively deceives himself; he does not
deceive others. The whole question of misunderstanding and misleading makes us pause. We have just called the dialogues of *Pygmalion* II and III "normal." It seemed a simple way to distinguish them from the "pseudo-dialogues" of the artist with his other selves in *Pygmalion* I. But as soon as we think back of *Tasso* we hasten to re-formulate. Only there were true conversations, genuine dialogues, an honest intercourse from person to person. In Kaiser's drama we find two peculiar species of dialogue, the one beyond the ideally human level (of *Tasso*), the other below. The supra-normal dialogues (of Act I) are those which really need no communication, because they are dialogues with self. The infra-normal dialogues (of Acts II-III), are those which cannot achieve any communication, because they are colloquies with the irrevocably alien.

The second category is not as farfetched as may seem at a first glance. Kaiser has a propensity for letting people talk in order not to understand each other. Thus in Act III we find an exaggerated alienation between Alexias and the other "clients" of Pygmalion, although this would not be necessary. Kaiser delights in creating in Alexias who feels insulted if he is supposed to listen to anybody else, and almost offended if anybody presumes to understand him. But to differentiate this (incidental) alienation from the essential alienation of the artist, Kaiser frames
the third act in two dialogues Chaire-Pygmalion, where we hear again nothing but the harmony of two assorted instruments. Thus, the third act is the richest in different types of dialogue: the paradisal type Pygmalion-Chaire; the mutually disdainful type Alexias-Pygmalion; the very one-sided type Konon or Korinna with the almost silent Alexias; and finally a specimen of group dialogue, when the police arrive.

This leads to the fourth act, a mass scene of powerful dimensions. Although Kaiser has introduced more and more actors so far, he never has it come to as much as a "trialogue" before the end of Act III. The mass meeting of Act IV has all the effects of contrast. As it behooves a court of law, real dialogue is comparatively rare. The various orderly reports by accused and accusers are mostly kept from becoming speeches by well-spaced interruptions from the judges. The whole thing is impressively organized. The last three items or sections will suffice to illustrate this. Pygmalion, acquitted already, feels finally compelled to tell the whole truth, in a halting and yet highpowered speech. The "Lachsturm" of the response is given word by the Marktrichter, who was the central figure and speaker all the time. And finally, as the real orchestral climax, there explodes the one mass dialogue, of the eight procurresses, who speak eight blank verses, but--and this is
worthy of a prize—in fragments of at most a hemistich for each, a half line. And this interchange is accelerated until the last line is so fragmented that it requires five different speakers!

**Parallelism**

Although Act V of *Pygmalion* uses all types of dialogue practiced in the previous acts and uses them in quicker succession, it is not this that makes the act most interesting. Not the repetition of forms only, but the repetition of almost the same contents in the same form makes that fifth act a bold experiment of the writer and a rare experience of the reader. In order to describe something of its impact, however, we must return to the first act and see how we have been prepared for the experience.

Since it is difficult to make an abstraction of what is essentially a polyphonic experience, it might be practical to keep to just one motif, which may stand for many. Toward the end of the first curve described by Pygmalion's dream monologue, he is attacked by

*Ein Ungetüm ... schwappt sich aus seiner schlamm'-gen Höhle,*  
die es bei den verdammten Strudeln hat.  (p. 9)

In the second curve, where he (no longer sleepwalking) tries to make sense of his dream vision, the above detail does not recur; but in the third one it is at least alluded to:

*... Da ist die Flut am Ende*  
seligen Gleitens. *Das Entsetzen glotzt.*  (p. 12)
And at the fourth retracing of the curve, when he traces it for the ear of the sympathetic goddess, the motif is almost literally restated:

... dann der Graus
des Ungetüms, das sich aus schlamm'ger Höhle,
die es bei den verdammten Strudeln hat,
hochschwappt--rotmäulig schnappt ... (p. 19)

And this must be important, for soon it is connected with the question, "Was droht mir denn, wenn ich sie lebend fordre?"

Das Ungetüm in seiner schlamm'gen Höhle,
die es bei den verdammten Strudeln hat. (p. 20)

And still it is not the time to decipher this motif, which in its audible ugliness sticks out from the extremely melodic other segments of the curve. Still puzzled, we follow the full curve a last time, and this time it is far from being a simple da capo. It has changed from the solo (of Pygmalion), which it has so far remained in all its repeats, to the delightfully sensuous duet Chaire-Pygmalion, which is one of the poetic feats of the entire drama. But even in this most rapturous stretch of the opera (we must almost call it here), even here the two, before the consummation of their bliss, must pass this motif:

C: Dann fuhr das Ungetüm aus seiner Höhle . . .

C: Für immer schwand das Ungetüm?
P: Im Schlamm.--Was sorgst du dich?
C: Es dünkte mich
unüberwindlich wie es fettig schwappfte
auf reiner Flut und die Gewässer trübte. (p. 29)

We may, though we don't have to, see tokens of this
monster in the fat of Konon, in the sweating of Korinna, in
the almost physically repellent speech which they pursue.
But we lose sight of it in the different sort of repeats
and parallelisms in which Acts II and III abound (some of
which have been suggested in our retelling of the structure
of the whole drama). Even the fourth act does not bring
more than faint echoes of the motif of the loathful monster,
though we do hear them in "das doppelt dunkle Bild des
widerlichsten Grauns" (p. 94), for the Marktgericht as a
whole and even in the shifted picture of the

Die Herde ist der Elefanten, die
mit klumpgen Füssen auch dich niedertram peln. (p. 102)

That is Pygmalion's portraiture of the artless mob. But
most nearly we hear the echo, not in a speech, but in the
stage direction which describes the beastly laughter after
Pygmalion's true confession: "Über den Markt pflanzt es
sich fort und gischtet mit immer neuen Wogen heran. Die
Schlünde wiehern—bellen—kreischen." (p. 117). And once
more the motif sounds briefly in the stage direction de-
scribing the procuresses: "Geifernd und zischend schmatzt
ihr Geschwätz." (p. 118).
The author has just barely withheld the complete recall, which would have meant complete deciphering, because he wanted to reserve it to the last act. As soon as this act has begun, and Pygmalion writhes in excruciation over what has happened to him and Chaire, he makes the eloquent identification; and it is under the key word "Überfall der Menschenmeute." (p. 122).

Es braust noch tosend Branden mir im Ohr
des gischtenden Gelächters von dem Meermarkt
(das sich aus runden Raubfischmäulern ( !) brüllte.
... Es taucht die Plätze
in weite Wasserlachen—und es lachen
die Wasserpflüten wie sie schlammring schwappen.
... Aus Mündern—Schlundern—blutig roten Rachen.
In nächster Höhle ... (p. 122)

Here we have all the original elements explained by restatement and overstatement. The congruity between the monstrous laughter of Act IV and the sea monsters of Act I is established with great verbal power by a cumulation and confusion of, we beg to say, amphibious images, of which one ("Wasserlachen") is a real feat, because "Lache" itself is ambiguous in its senses of "laughter" and "puddle."

Now we know clearly what was the most horrible part of the artist's initial vision and its most insistently repeated part: the irreconcilable beastliness of—the public. This is what he feared most; this is the object of his most repugnant vocabulary; this was the nightmare ingredient in all his dreams. But although the identification has been complete, Kaiser, the formal master, thinks he owes us a
classic recapitulation, a literal restatement. Thus we hear
the passage once more in the original form, which it had on
page 9. It is almost the last thing which the nearly petri-
fied Chaire—only her head is still alive—must debate. It
is played out for a whole page. Her last words, half warn-
ing, half consolation are: "Du wirst vom Ungethm verfolgt,
solang ich weile." (p. 132). That means that the monster
is implacable only as long as the artist insists on the
perfect life of his work.

Perhaps we have dwelt too extensively on this detail;
but it shows best how much intellectual suspense, how much
dramatic meaningfulness, Kaiser is able to impart to a mere
technical device. It is not possible to give an adequate
description of the richness and fullness in which these
devices are present, the different types of parallelism.
The remarkable thing is that Kaiser takes the trouble to ed-
ucate, to elevate his spectator to the enjoyment of these
aesthetic devices, so that one becomes more and more atten-
tive in the course of the drama. From time to time, there
are little exclamation points sticking out of the context,
warning us: mark and enjoy this.

The simplest parallel structure is that of Act II, it
seems. The first half, the intrusion of the claimant
Konon. The second half, the intrusion of the claimant
Korinna. Here the exclamation points are in the form of
two umbrellas. Konon appears "mit aufgespanntem
Sonnen-schirm"; Korinna appears "mit einem Sonnenschirmchen."
But there are exclamation points for the ear too. Konon's first line is

Erwartet?—Unerwartet?—Nein?—Ja?—Nun--

Korinna's first line echoes

Willkommen?—Unwillkommen?—Stört Korinna?

These are only playful trifles compared to the life-size exclamation points represented by the mute appearances of Chaire in the middle of each of the two interviews. And each of the two painful interviews is concluded and contrasted by a little joyful dialogue with Chaire.

The third act is constructed on similar lines, although the accelerated (scenic) pace is marked by the presence of more persons; besides Pygmalion, first Alexias, then Alexias plus Konon, then Alexias plus Korinna, then Alexias plus a group of police. Thus from Act II to Act IV we have the impression of a constant and deliberate swelling of theatrical effects, or—one can hardly resist the comparison—of a constant increase in the orchestration. The themes are taken up by more instruments, the soloists are succeeded by ensembles.

Still, this orchestral progression from Act II to IV seems comparatively elementary when compared to the procedures in Act I and V. The first act—with its initial solo performance of all the themes in a subconscious, sleep-walking state, these themes then being brought more and
more to light, first in a now fully conscious monologue, then in the dialogue with Athene, finally in the duet with Chaire--this chain of restatements, expansions and variations can be compared with nothing but a rondo (on a grander scale). In a rondo the sequence of variations is punctuated by the exact recapitulations of the original theme. The very same effect is achieved here by the literal restatements which are interspersed with the vaguer variations. And the grandiose structure, so obvious to the ear, retains much of its mystery for the mind, which grasps only tentatively the implication that the very content of Acts II to IV was half a dozen times pre-stated in the descriptions of the amphibious monster.

Act V parallels so many features of Act I (it is another rondo) that we must hasten to add it is far from a replica. If it required some latitude of interpretation to see in Tasso V a transposition into the minor mode of Tasso II, there is no latitude required here. Pygmalion V is obviously and intentionally Pygmalion I in a minor key. The act has barely two new elements. The first is a quicker pace, as it behooves a reworking of already presented material. The other is a finale quite different from anything in the first act. The material of this finale is simply a concentration of the material of the fourth act. And this concentrated bacchanal with the personnel of the fourth act is accompanied by the last strains left of the material
of the first act (the mute presences of Chaire and Pygma-
lion). When we contemplate how the materials of Acts I and
IV are interlinked and interwoven here, we cannot free our-
selves from the suspicion that the author deliberately ri-
valed a musical Fugue.

Not only the mass orchestration of Act IV, but also the
intricate structures of Acts I and V are far beyond any-
thing Goethe would ever have thought of in his Tasso. We
are tempted to say that they are not only different, they
are superior. As far as structure is concerned (and prob-
ably in nothing else) Kaiser's drama is the work of a more
deliberate, more daring, more masterful, more modern, more
comprehensive, and much more deliberate art.

Comparison of Structural Features

In attempting a comparison of the structural charac-
teristics, of which we have analyzed the principal ones in-
dividually, we must not forget that it cannot be our task
to decipher anything new about Goethe's play, about which
so many excellent things have been said by so many critics;
the comparison must be undertaken in the hope of gaining
some insight into the comparatively unknown "classical"
dramas of Kaiser, which are open to any reasonable approach
of analysis, and which have enjoyed a rather undisturbed
obscurity in the fifteen years since their publication.
Between Goethe's artist drama and Kaiser's artist drama the similarities are preponderantly thematic, whereas the dissimilarities will be found mainly in the structural field. Structure can be either organic or organizational; either left to the "inner" laws of development inherent in a theme, or sought in a formal system which imposes itself on any theme, which shapes, moulds, stamps any subject according to the possibilities of a genre to reach its utmost in effect. There can be no question to which sides the two dramas tend. Goethe's is more of an organism; Kaiser's excels by superior organization. In many respects the one's virtues are the other play's vices, and what is weakness in one is the forte of the other.

Structure, "Gerüst," as it has been called in the case of Kaiser (Schütz), "Aufbau," are not much more than metaphors taken from realms not primarily literary; they are taken from the realm of architecture. There is no question that the affinity with architecture is less pronounced in Goethe's work, very pronounced in Kaiser's. The demand for an architectural structure has not been without limitation and contradiction in the general field of drama; some critics have conceded it to only a part, a type of drama:

Der klassische Typ wird gewöhnlich von tektonischem Aufbau sein, während der dritte Typ sich sehr oft der Wellentechnik bedienen wird: der Aufbau richtet sich nach der Stimmungsbewegung, nach der inneren
Erlebniskurve. Tatsächlich findet man Beispiele für solche Wellentechnik besonders im romantischen und symbolistischen Drama.\(^{14}\)

Wolfgang Kayser's short characterization ("Stimmungsbewegung, Erlebniskurve") might be derived from Tasso; his pointing to Romantic and Symbolist representatives shows how little help we can expect from the classification according to poetic schools. In our case it is the ultra-modern play which shows the tectonic structure; the "classic" play is characterized by an oscillating structure.

The best symbols of the two tendencies are in the scenery itself. With the exception of Tasso's room, which significantly figures only as his "prison," the entire action of Tasso passes in an open "space," an undifferentiated stage like that of the classical French theatre. This is not entirely correct, however; only the first and the last acts are expressly marked as "Garden"; Act II is marked "Saal," no doubt to correspond to Tasso's "Zimmer" in Act IV; Act III is left to our imagination; it must be a very "open" place, since the Princess, Leonore, Antonio meet there and leave each other quite unceremoniously. When Goethe remembered his Tasso, he connected it with his fond memories of Italian gardens. In our imagination it all plays in a most "open" landscape. Not so the Kaiser play Pygmalion's studio, "Werkstatt," is his castle; the outside

\(^{14}\) Kayser, op. cit., p. 174.
world penetrates it as if by assault. Any entrance from outside is like a threat, an intrusion. In the first act, Pygmalion and Chaire are safe in his retreat. In the second act, the enemies penetrate (Konon after "anhaltendes ... verstärktes Klopfen," Korinna after "sanftes (but repeated) Pochen."). In the third act Pygmalion and Chaire try to flee from their too often invaded refuge. Only in the fourth act they are exhibited in public—at the nadir of their disgrace. In the fifth act the "public" floods the artist's cave, drives him out of it, washes him away, we might say in his language of sea monsters and flood dangers.

Kaiser makes the most of the closed space of this house. One has spoken of "open" and "closed" form; it would hardly be a pun to apply the "open" form to Tasso, the "closed" form to Pygmalion. And it would be no sacrilege to add that the "closed" form is more form than the "open."

The whole of Tasso grows with a sort of unforced, spontaneous development. It is all development, extension of innate possibilities, continuation of inherent tendencies. Pygmalion is full of prepared surprises. Effects and shocks have been waiting for us, to make their telling entry at the calculated moment. The effect-less action of Tasso is due to its beautiful, peaceful, almost plant-like development (with a minimum of intrigue, hostility, clash). The craftily organized action of Pygmalion is based on the
manipulation of contrasts (instead of development); contrasts which are so willful and well intended that we become entirely conscious of them only towards the end of the drama, but we become uneasily semi-conscious of them from the very first pages. And in spite of their ever-presence, these contrasts are sprung at us, by way of their unforeseen manifestations with every new wave of assault by the "outer" world, notably at the beginnings of Acts II, III, IV. There is something irreconcilable in these contrasts—quite different from Tasso where everything tends toward conciliations, and where many conciliations keep being achieved to the very end. The Kaiser world thrives on contrasts; the haters of the artist do not, for that matter, love each other; they hate each other with almost the same gusto. Hate and spite are here an even greater inspiration to vigorous, colorful language than (on the side of the artist) idea, vision and sensousness are. But not only in the language in the very scenes the contrasts are much more marked in this drama. The "other" world is mostly made to look decidedly ugly, if not by physical features at least by behavior. And the "Greek" background could not have been used for more abusive purposes in a farce. With a few details, but massively employed, Kaiser makes the whole human atmosphere all-too-Greek in the sense of all-too-human. In Tasso, there is no outspoken ugliness.
Here ugliness of all sorts is used to give high relief to the ideal world of the artist. This is only one instance of the massive use of contrast, as against the gradual workings of development in the other drama.

In *Tasso* one thing grows out of the other, lines of demarcation often remain undecided. Here everything is set against the other things in blocks of sharp contours. At first sight, one might be inclined to see in the five main persons of this play the five persons of *Tasso* all over again. The similarity between Tasso and Pygmalion is, indeed, great enough (as we hope to have shown in the section on Thematics). Athene and Chaire combined would have to play the counterpart of the Princess and would not suffer too much in the comparison. But what an unbridgeable distance already between Leonore Savitale and Korinna of Corinth! Only some functions unite them; in character and aspiration they are diametrically opposed. And for the genuinely noble Duke we get the vacuous nobility of Alexias, for the refined patron of artists the most implacable enemy—without cause, out of sheer emptiness. And for the gentleman-businessman Antonio we get the vulgar merchant Konon, for the man who is able to form a foil to Tasso, the boor who comes in contact with the artist only by mistake. The five persons seem to be neatly duplicated. But what a family resemblance between the five humanists, the five "edle Seelen" (in various degree) the five pairs (in
many ways) of Goethe's drama! What abysses between the beings of an ideal world (Athene and Chaire), and the citizen of the art world (Pygmalion) and the creature of flesh who communicates with the artist at most via his primitive instincts (Korinna) and the unspeakable wretches who communicate with nothing (Konon and Alexias). Tasso is a tragedy within a society, a "Gemeinschaft" in the highest sense of the word. Pygmalion is a tragic farce moving in circles so diverse that they can communicate almost as little as inhabitants of different circles of Dante's Hell. The members of the Ferrara circle of noble souls each talk to each, in turns, about the same concerns. One should try to imagine Konon or Korinna talking to Athene! The rabble in the marketplace not only, but even the Judge cannot get a word out of Chaire. The Chaires talk only to the artists, and the artists speak only with God.

Instead of saying that Tasso is constructed in oscillating lines and Pygmalion in hard blocks, rigidly set against each other, we might generalize further and say: Tasso is linear, and Pygmalion is plastic. It must be understood, however, that we are still speaking of structures only, not for instance of the characters as such. There is more depth, roundness, experience to Goethe's characters than to those of Kaiser who have something flat and one-sided, a surface view only; they are more like paintings
than like three-dimensional beings. Nevertheless, as far as the structure of the individual scene, of the individual act, and of the whole drama is concerned, there are much more plastic units here than in the other drama. Who can, unless he has the book in hand remember to which act this or that favorite scene which sticks in his memory, belongs in the arrangement of Tasso? There are fine reasons, mostly of balance and correspondence, which shift a scene rather into the beginning of the fourth act than into the end of the third and so forth. In Pygmalion, each act is an apparatus of its own. They simply belong to different people. Konon owns three half acts, Korinna three half acts, Alexias three half acts, Chaire, two half acts; Athene monopolizes two unexchangeable scenes. And each of these parts sound different from the others. In Tasso all these good people talk alike, one more beautifully than the other. Leonore says things so fine that one simply begrudges them and wonders why the Princess doesn't say them. On the other side, our assorted Greeks talk as differently as if they were from different corners of mankind. Everything is separate, apart, disjunct in this drama. Every scene not only sounds different, it looks unmistakably different, and if we may say so, it sometimes even smells different. We are scarcely exaggerating, for the smell of roses is all over the Chaire scenes, and the smell of human perspiration is over the rest. It is all a part of this basic contrast between this
play and its counterpart: Goethe's is all in flowing form; Kaiser's is in hard forms.

In the investigation of the structural parts we have more than once come to face the preference for the anti-climactic in Tasso. It seems as though it must have been almost an obsession of Goethe during the writing of this play to avoid all loud effects. There are dramatic moments; but he always muffled their effect by the immediately succeeding scene. The "coronation" is two-thirds along the first act, and the next scene is its anti-climax. The "duel" is three-fourths along the second act, and the next two scenes are its very sobering anti-climax. If the third act has any climax, it is perhaps at its beginning, certainly not at its end. The fourth act is the only one where one might feel a climax at the end of the act (and it is a climax of error: "Auch sie, auch sie!"). The fifth act, like all the others, ends in elegy rather than in drama. There is only an occasional Presto in the entire play; but with an exceedingly quiet taste Goethe has put an extensive Moderato at the end of each act. Not so the "Aktschlüsse" in Pygmalion. With a regularity which is kept from being mechanical only by the ingeniousness of the dramatist, each act ends with a climax. The first act ends in a consummation, the second in a similar bliss, reinforced by the contrast to the unpleasant preceding scenes. The third act ends with the thunderclap (This image has been
well-prepared) of the imprisonment; the fourth and the fifth, with the riot of the procuresses (yet there ends the similarity between the two scenes). There can be no question that Kaiser works for the opposite principle from Goethe and that he believes altogether in climactic arrangements.

Tasso is exclusively conversation drama; action in the physical sense is almost taboo. "Die seelische Transparenz jeder Szene, ja jedes Wortes ist so stark, dass alles, was das Theater über die menschlichen Träger der Gegensätze hinaus an Sichtbarem einsetzen muss, schon fast als Störung empfunden wird," says Staiger.\(^{15}\) This is one of the most remarkable corollaries of its being anti-climactic: it is undramatic at least in the sense that it is untheatrical, almost anti-theatrical. There is one "coronation," one hint at a duel, one kiss, that is all the spectacle. What a machinery of visible objects, appearances, presences, movements in the other drama! And not only the mass of these things distinguishes them, they have an undeniable intensity. The physical things have more physical presence than in Goethe's play. How incisively, and with what repeated insistence does Pygmalion's chisel clatter against the marble floor! What a set of variations of gestures does the author extract from Chaire's closing the clasp on her

\(^{15}\)Staiger, \textit{op. cit.}, p. 418.
shoulder! And similar things throughout the whole drama!
The most remarkable aspect of this heightened degree of corporeal­
ity is, perhaps, the following. As Goethe's play
takes place in a space lacking in differentiation, it lacks
one certain dimension— that of high and low, the vertical.
*Pygmalion* has deliberately built in the vertical. The first
thing we see of Pygmalion's studio is that it has an up­
stairs; he comes from upstairs, starts the action upstairs,
in both the first and the second act. And we are never to
forget later that upstairs is up, that there is the dwelling
of Chaire (as long as she is live). There she keeps appear­
ing in the second act, even in the third; there the mob in­
stinctively looks for her (when she has already returned to
eternal rest on her pedestal). Up there, in the natural
place for Chaire's appearances, is also the place for
Athene's supernatural appearance ("erscheint oben vorm
Vorhang Athene," p. 13). Up there our three embodiments of
the higher being are at home. And in contrast to this
their lowered presence at the Gerichtsmarkt, where the
others sit or speak on platforms, above them: "an niedrige
Pfosten gekettet Pygmalion und Chaire" (p. 93). The play
of low and high is trenchantly burlesqued in the riotous
finale of the last act, when hordes of representatives of
the rabble finally storm the heights of Chaire's bedroom
"up there,"--when she is no longer there. Like the mount­
ing and descending scales of a final cadenza the posses of
potential Chaire captors roll up and down the broad central stairs in that last scene, annulling the significance of low and high. The scene is a triumph of the spacial sense of Kaiser, who cultivates it just as Goethe cultivated the linear sense (his favorite art was, after all, drawing).

The spacial sense is just one aspect of the eminent theatre sense of Kaiser. "He keeps always before him the dramatic purpose toward which he is working, and to which everything in the play must contribute, exploiting to the full not only every dramatic device, but also every technical device of the theatre." 16

Goethe was well capable of exploiting the theatre as his earlier Götz and his later Faust II testify. But in Tasso he chose to have a minimum of it. Tasso may be a masterwork of psychology, but Pygmalion is a masterwork of theatre. Even more unquestionably we have the contrast of a speech and spectacle. Not that the speech and style of Pygmalion would be without its peculiar excellencies; but the drama certainly excels in spectacle, an endeavor in which the other drama makes no attempt at rivalling it. The opposition of speech and spectacle is, obviously, also an admission. Even the most excited admirer of Kaiser's last plays cannot fail to realize that the sum-total of

16 Kenworthy, op. cit., p. 193.
Tasso's excellences is of the qualitative kind, whereas the general denominator of all the things in which Pygmalion excels may be the quantitative.
CHAPTER III

ELEMENTS OF LITERARY TRADITION

Kaiser attempted to burst upon the literary scene as a full fledged and finished writer. He consciously avoided and concealed the evidence of his development not only from those immediately surrounding him but also from posterity. Even the problem of the sequence of his works is only now becoming clearer but will probably remain always problematical due to the lack of conclusive documentation. As Fritze points out, even Kaiser's own house was devoid of books. The obvious and undeniable evidence of a literary past--of a heritage of the written word--was missing in his house. Kaiser did not have or seek to establish his own literary circle. One might almost say that the whole paraphernalia of being a writer was missing in Kaiser's case. This, coupled with his prodigious output, even gave rise to the speculation which doubted his identity and attributed his works to a collective endeavor, a kind of writers' workshop. The lack of a trial period, of a developmental stage in which there is a time of grasping and of growth, a period in which mistakes are made and lessons are learned, is missing. One is reminded here of the titles of two versions of
one of Goethe's works. They are **Wilhelm Meisters Theatralische Sendung** and **Wilhelm Meisters Lehrjahre**. One is tempted to say that Kaiser was trying to prove, perhaps as much to himself as to the rest of the world, that his development as a writer, his "Theatralische Sendung" was fully developed from the outset. He did not have any need for "Lehrjahre." His "Sendung" was a **fait accompli** which did not require the germinating and developing process of an apprenticeship. This point of view, this approach to life and to literature which negates the need for development, might be called un-Goethean. We are reminded here of similar negative attitudes to Goethe by writers such as the young Thomas Mann. At the same time we are aware of the ever increasing magnetic effect that Goethe asserted upon Thomas Mann in later life—an effect which Goethe asserted increasingly also in the case of Gerhart Hauptmann, Hofmannsthal and others. It may be of interest to remember here the little known fact that Kaiser maintained a second home in Weimar throughout most of his life.

The attempt of Kaiser to obscure his development, to appear the full-fledged writer, might and has been taken as an attempt to appear as another ready made genius, such as the young Hofmannsthal or Rimbaud. But this puts the whole problem into the realm of personal vanity and stamps Kaiser as a petty imitator, which he most decidedly was not.
While Kaiser certainly exhibited tremendous vanity in regard to his mission as a writer, we are not justified in burdening him with mere personal vanity without considering some of the other aspects of the problem. Are we not in fact forced to consider the possibility that Kaiser attempted to obscure his sources, his development, his method of working precisely because he was aware of the powerful and compelling influence of tradition. It was in order to eliminate or at least to select the influences of the past that he limited and obscured the evidence of the traditional, since the whole direction of his writing, particularly in his early years, was to counter the influence of the past and to create a new reality. We must remember that Kaiser was not a writer in the conventional sense of the word. He was not interested in "belles lettres," or in merely creating an artistic image through words. He was a man driven by a demon of creativity and possessed by an over-powering idea, whose Messianic complex is only too evident in many of his works. If he were to bring about the "new man" or at least to make him convincing, he would have to divorce him from a past which had proven singularly unable to give reality to this vision of the birth of the son of the gods, the "Götterson" who is "weiter nichts als Mensch."¹

¹Kaiser, op. cit., p. 260.
break with the past was necessary to give rise to a new
dawn.

Tradition implies continuity, a gradual and orderly
procession of event and time. But it is exactly this being
tied to an inflexible reality which is imposed by chance
and by accident against which Kaiser has rebelled since his
very early writing. As Diebold points out already in
_Grossbürger Möller_, we find Kaiser saying that:

das der Zweck die Mittel heilige und dass die
Vortäuschung eines klugen Betrügers mehr
Wirklichkeit in der Welt erzeugen könne als
die "reelle" Realität.

What this means is not only a picaresque approach to reality
in the manner of a Felix Krull, or the suspension of reality
in relation to time and events, but it is the recreation of
reality in the crucible of creative genius. How aware Kai­
ser was of the necessity of recreating reality in order to
make it meaningful can be seen in his essay, _Historientreue_.
He sees events as negative forces which are and must be made
intelligible and purposeful not merely by interpreting them
but if necessary by re-arranging them. Diebold sees this
disregard of reality as just another indication of Kaiser's
lack of tradition. But may it not also be taken, and per­
haps with more justification, as an intensification of one
approach to the problem of creativity— an approach which
was designed to break through the barriers of convention and
custom and to break with tradition insofar as it had proven, at least in Kaiser's eyes, a barrier to a better and more noble existence for man?

If we, therefore, still attempt to discover the traditional elements which are inherent in a work such as *Pygmalion*, we will not find them spelled out for us in any theoretical writing, but we will have to discover them in the work itself. Of course, certain elements of tradition and of western heritage are easily spotted in the works of Kaiser. The Christian and religious elements such as the Last Supper, or even the Bodily Ascension, are obviously and broadly depicted in *Die Bürger von Calais*, as is the image of the Crucifixion in *Von Morgen bis Mitternacht*. These are, however, elements which coincide with Kaiser's intention. One almost has the feeling that he is merely using these symbols because they fit into his scheme of things rather than because he is particularly interested in the Christian tradition as such. Much less obvious are the purely literary devices and traditions which he uses in *Pygmalion*.

Before we approach this problem, however, we should perhaps attempt to grapple with one other problem which has been the unanswered question underlying much of what has been written thus far. The question which arises is this: What evidence do we have that justifies the comparison of
Tasso and Pygmalion other than the fact that both exhibit striking and irrefutable similarities, particularly as to theme and characters?

In his introduction to Die Bürger von Calais, Walter Urbanek says "Pygmalion ist sein Tasso" without, however, further elaboration on this observation. The fact which we must first keep in mind is that Tasso and Pygmalion are the middle plays in trilogies of plays written in blank verse and which treat to a greater or lesser degree classical themes. The fact that both plays are the plays which stand in the middle of both of these trilogies is not without significance, for, in some measure, they are central to the meaning of each of the three plays, that is, they allow us from their pivotal position to evaluate the plays to either side of them and also to isolate the central problem inherent in all three.

While there is no reason to doubt that Kaiser's three plays fall into the category of a trilogy, the thesis that Goethe's three blank verse plays can also be considered a trilogy has been convincingly demonstrated by Sigurd Burckhardt in his dissertation dealing with blank verse plays of Goethe. He justifiably disallows the question of intent on the part of Goethe and finds the basis for his thesis in

the language and its function of the word within the plays themselves. The examination of the sequence of thought only reinforces and corroborates this approach. When we thus look at Tasso and Pygmalion in their pivotal positions, we must also take at least a glance at the plays to either side of them.

We have in our discussion of Pygmalion already pointed out that the problem in Tasso lies in Tasso's inability to make his words coincide with his actions and to make his actions comprehensible in terms of his statements. An example of this dichotomy between word and action is the occasion in which Tasso delivers his book to the Duke, his patron. He hands the book to him but his words are words designed to persuade Alphonso that he, Tasso, should really be allowed to retain his work. In a reverse situation, Tasso loudly voices his desire to leave Farrara, but his actions are of such a nature that they are pointed in the direction of keeping him in the Farrara circle forever. When Tasso is finally compelled to leave this circle, his departure is the result of his attempt to attach himself to the world of Farrara in the most direct fashion possible, by embracing the Princess.

The word and action interplay neutralize each other and give the play its disturbingly vacillating character. The ending is so inconclusive that one can only agree with Burckhardt:

Es dürfte nicht leicht sein, ein zweites so schwach endendes Drama in der Literatur zu finden.\(^4\)

To turn our attention now from Tasso and Pygmalion to the remaining plays of these two trilogies, we shall first examine the plays of Goethe. We will be limited here to those observations which characterize the direction that these two plays take and that most clearly define the relationship between action and the given word. It must suffice here to point out a few facts that are particularly revealing in Iphigenie and the last play in Goethe's trilogy, Die Natürliche Tochter. What is involved in these two plays is not only the abstract problem of language as a medium of communication but also in a very specific sense the concept of language in the form of the given word, in the form of concrete promises. In Iphigenie, the Oracle is an implied promise of that which is to come; the word of Thoas to release Iphigenie is a promise. In Iphigenie these promises are fulfilled not only in the letter but also in the spirit, a spirit which often proves truer and more noble than those who are involved suspect. Inherent

\(^4\)Ibid., p. 118.
in the evidencing of these hidden truths is the promise of a truer, more truly human relationship between people. This relationship holds the promise of the abolition of old hates and curses—it will make friends of strangers; it will make possible the civilizing of near barbaric attitudes such as those of Thoas; and finally almost as the supreme accomplishment, it will transform the nearly divine status of Iphigenie herself into a truly human figure, thus fusing the element of humanity and divinity into one figure. This is an approach to the problem of the relationship between the human and the divine which we will see duplicated to a surprising measure when we turn our attention to the last play in Kaiser's trilogy, Bellerophon.

If we now look at Die Natürliche Tochter, the last play in Goethe's trilogy, we again find that language in the form of the given word, the promise, is in a central position. What has changed, however, is that the world in which these promises are made is a world entirely different from the world of Iphigenie. No vestige of the divine is left. No real nobility of soul is exhibited. The tragic curse which we find in Iphigenie has become nothing but a shady illegitimacy. The attempt to escape fate has turned into the attempt to enter the circle of a corrupt court. Promises are broken. The given word has turned from a measure of an unsuspected absolute into a form of open deception. Truth, which was so natural to Iphigenie that she
blurted it out even in the face of the possible disaster resulting from it for those whom she loved most, has become non-existent in _Die Natürliche Tochter_. Being natural has become equivalent to illegitimate in this artificial world of intrigue. The given word has become devaluated to the extent that in the end the promised word and the action based upon it have to flee to the most private and circumscribed, limited sanctuary of the marriage vow to find fulfillment.

The initial action in the first play in Kaiser's trilogy, *Amphitryon*, begins with a situation somewhat similar to the one with which _Die Natürliche Tochter_ ends; a marriage has been performed but not yet consummated. One of gifts to the bridegroom is a set of shiny new armor which so engages his ego and his vanity that he forgets all about his bride, dons his armor and proceeds to collect his men so that the morning finds him in the field with his army. What in _Die Natürliche Tochter_ had been a turning from the world of the court and of politics into the realm of the private is now reversed. From the personal and intimate the focus is turned to the problem of war and of politics. What remains the same, however, is the depicting of the fate of the individual against the background of political events. What also remains is the interplay of the given word and the promise contained in it. *Amphitryon* breaks
his word to his betrothed, to his men, and to his superiors because his lust for fame and glory is so strong that he will stop at nothing to gain his ends. A promise given is no more restraint on him than the wind which fans his battle-heated face. As in Die Natürliche Tochter, the interplay of word and of action leaves all the predominance on the side of action. Action has here a dynamics of its own which relegates the word into a position of expediency and of impotence insofar as its power to influence action is concerned. The introduction of the figure of Zeus into the action is not so much a divine intercession as it is an example of the fact that the appearance of reason in the affairs of man is an attribute which is divine in nature and one towards which man must strive if he is to determine his destiny. In her comparison of the Amphitryon of Kleist and Kaiser's Zweimal Amphitryon, M. R. Jetter points out that inherent in Kleist's work is the "question as to whether reason or emotion governs man's action and the problem of man's tendency to believe only that which he can see and hear." Kaiser's Zeus by contrast clearly seems a return to the Euripedian idea that the gods can and will interfere in the events of man, but that man, nevertheless, maintains the power to make choices and to determine his fate.

The right and proper action which man takes is one which is in conformity with the wishes of the gods, as we have already found in Pygmalion where the execution of a perfect work of art has the same function of pleasing the gods. The divine spirit which Kaiser shows us in Zeus is not the spirit of an arbitrary god but the spirit of a god whose actions are in conformity with the highest ideals of humanity.

In his desire to gain glory Amphitryon disregards his victory over the city of Pharsala; disguising himself as a goat herder he goes out to scout new territories to conquer. In the meantime Zeus assumes the guise of Amphitryon and visits Alkmene, the bride of Amphitryon in Thebes. Zeus, in the disguise of Amphitryon, relates the story of the fall of Pharsala at a banquet which he gives for the elders of the city of Thebes. He tells the story in such a way that it appears that Amphitryon desired to return to Thebes after the battle but was prevented from doing so by his captains, who were bent on further conquest. Actually the reverse was true. Amphitryon had insisted on further conquest but his captains wanted to return to Thebes. The elders of the city upon hearing Zeus' story, send a delegation to the army in the field in order to bring the captains to their senses and to order the army back to Thebes. Upon arriving in camp, the delegation of elders calls the captains to account for their action of disobeying their commander.
Amphitryon's lieutenants are shocked at the duplicity of their commander and the wise men are indignant at such fabrication by Amphitryon. All of them believe that Amphitryon, instead of going off on a scouting expedition, had gone back to Thebes to spread this monstrous lie. As Amphitryon returns from his scouting expedition he finds himself confronted in his camp by his lieutenants and his superiors, the city elders. The story he hears about himself is even more incredible to him than it was to those who heard it first. His only recourse to prove his innocence is Alkmene who, he is sure, can attest to the fact that he has not been with her since the wedding. She, however, has to admit that she is with child by Amphitryon and that he did visit her. At this point, Zeus enters the scene and makes his identity known. He says that mankind was about to be wiped out when he heard the voice of Alkmene who longed for the absent Amphitryon even if he should be but a shepherd. He decided to test her. Her pure humanity has not only saved Thebes from destruction by the gods, angry over the action of Amphitryon, but she will give birth to the son of Zeus and deceit and evil will be eliminated from the world; peaceful competition will take the place of mortal combat.

Er wird den Unrat von der Erde walzen
der sich gehäuft. Untiere, die in Sumpf
und Höhle hausen, würgt er. In der Wiege
die giftige Schlange vor dem Biss. Er bleibt
verschont von Bosheit.
Danach ruft er zum Kampf—ruft nach Olympia
Es soll die Lust am Kräftespiel nicht weichen.
Der unversehrte Leib sei das Gebot,
dem sich die neuen Kämpfer willig fügen.
Denn Kraft soll wachsen und nicht untergehn.
So sind die Spiele von Olympia
des Weges neues Ziel!—

The possibility of a new relationship between men, a theme
which is a central one in Kaiser's writing, appears again.
But this time it is not the decision of an individual that
the new man be born, but it is the decision of the gods.
It is, therefore, not only the desire or the hope of mere
mortals that this shall be so, but it is the desire of a
divine spirit that this comes about. This injection of di-
vinity into the development of man is an admission of defeat
on the one hand, for it denies the possibility that the
spiritual regeneration of man will come about by his own
endeavor and from his own initiative. On the other hand,
it makes the likelihood of the new man a near certainty.

Let us now consider the kind of divinity that Kaiser
gives us here. Fritze, writing Über das Problem der
Zivilisation im Schaffen Georg Kaisers, sees these last
plays quite rightly as a continuation of Kaiser's pre-1933
work, which means Kaiser continues his struggle with and
for the creation of the new man.

We must differ, however, with him in placing these plays exclusively into the realm of the transcendental and thereby denying them any validity for the here and now. Even more so when he continues this further with:

Hier am Ende der dritten und letzten Periode seines Wirkens und zugleich am Ende seines Lebens, findet sich erneut eine optimistische und positive Behandlung seines Mensch-Themas und aus dem socialen Milieu ist nunmehr alles ins Mythische transponiert worden, durch das es sich einer Betrachtung im Rahmen der gestellten Frage entzieht. 6

As we have seen in the comparison between the Princess Leonore of Tasso and Kaiser's Athene, they are both expressions of the unobtainable for man and at the same time the object of his most fervent desire, if not to possess it, then to hold sway over it instead. What Kaiser has done in the case of Amphitryon is to parallel man's fate with the desires of the gods. Thus, rather than putting man on a transcendental plane, these plays leave man quite bound to the here and now. What does occur is that the gods are not only in agreement with mankind, but to some extent dependent upon the noble actions of mankind. In the tradition of Greek plays the

actions of man and god are interwoven. The fate of man and
the spirit of the gods are closely related. Fate in the
form of the support of the gods is on the side of man and
his victory is thus all but assured.

In Amphitryon, the chaos is such within man that Zeus
has to deceive Alkmene to save mankind. She, who has been
deceived by both Zeus and by Amphitryon, will bring forth
the new man. As yet, he is but a promise, a promise whose
existence is occasioned by deceit and by loyalty in equal
parts. The play is all action. For the part that the
given word plays, the promise that is kept, is all on the
part of Alkmene, and the fulfillment of all other promises
remains in the future. Goodness is as yet a passive action
and, therefore, remains but a promise.

The play, Bellerophon, has as its initial action an at-
tempted seduction which is reminiscent of the one which we
find in Thomas Mann's Joseph in Ägypten where Mut-em-enets
tries to seduce Osarsiph-Joseph. Here Anteia, the wife of
King Proitos, attempts to seduce the innocent Bellerophon.
He flees from her presence but not without Proitos having
witnessed the whole scene. In anger over her failure to
seduce Bellerophon, Anteia persuades Proitos to send
Bellerophon to his death by sending him with a message to
one of his governors stating that the bearer be put to
death promptly. The governor does not read the message and
instead Bellerophon and the governor's daughter fall in
love. Only when Proitos and Anteia come to the wedding does the governor find out about his error of not having killed Bellerophon. At this time a dragon has been making the neighborhood unsafe. The Oracle says that only a guiltless youth can slay him, and the governor sees this as his chance to get rid of Bellerophon, since in view of the orders to kill him he assumes him to be guilty of some horrid misdeed. Instead, the pure and faultless Bellerophon returns from his ordeal having killed the dragon, only to find that the wicked Anteia, out of rage and jealousy, has kidnapped his beloved bride and intends to harm her. All the horses to be used for pursuit are gone from the stables; however, through the descent of a white winged horse, he is enabled to rescue his beloved, while at the same time Proitos and Anteia crash to their death. A pure and innocent Bellerophon defeats the forces of evil and of treachery by his very purity and innocence. He does not convert anyone as Iphigenie converts Thaos, but he does win his beloved and continues life on a higher plane. This higher plane of existence is characterized by the ascension of Bellerophon and of Myrtis, his beloved, into the heavens to shine forth as new stars on the firmament. This ascension is symbolical of the new and heavenly level of existence which is in store for mankind. It is misleading to see in this ending of the play a merely transcendental solution to the problem
of good and evil. It is rather a symbolic presentation of the level of man's existence once the solution has been accomplished by the innate goodness of man and the help of the gods. It would be as erroneous to consider this play transcendental simply because of its ending as it would be to characterize Die Bürger von Calais as orthodox Christian, simply because we have the picture of a bodily ascension in the very last scene. Instead, it is the continuation of the Messianic drive to represent the new man except that in place of religious symbols, Kaiser now uses traditional classical ones. This use of symbols bears out the contention that Kaiser uses conventional symbols for his own specific purposes because they fit his pre-conceived notions and not because he attaches some special inherent value to them. In Bellerophon we find a character who is so good, so unspoiled that he manages to overcome evil by his very goodness. Virtue in itself is his strongest shield. Nowhere is this made clearer than in his battle with the dragon. Bellerophon overcomes the dragon simply because of his goodness not because of any physical prowess in battle. The sounds of Bellerophon's willow flute so torment the dragon that he, incapable of attacking the pure Bellerophon, empaless himself and expires at the end of the ten day period which the Oracle had set. Here, as in Iphigenie, the purity of the characters transcends their conscious actions.
Iphigenie is unaware of the full consequence of her actions—consequences which become clear to her only later on. In the same token Bellerophon is unaware that he is being used by Anteia, the queen, Proitos, the king, and Jobates, the governor, one after the other. He triumphs over them all not because he is aware of what is going on, but because he is true to his word and to his ideals. In the end a deeper reality reveals itself which surpasses all plotting and planning and which raises Bellerophon to the stars.

Iphigenie offers us the picture of a new relationship between men in which the natural nobility of character prevails over ancient curses. The picture at the end of Die Natürliche Tochter is one of individual futility in the face of collective intrigue. In Goethe, the cycle had gone full circle from noble hope to utter despair, from individual greatness to general depravity. The location of Tasso in the center of this is almost designed to prove the inevitability of this downward trend because in spite of good intentions on all sides, the development is toward chaos and despair.

Kaiser, on the other hand, gives us an almost contrary development. Starting with a play in which Amphitryon displays base and primitive ambitions that incur the anger and the censure of the gods, we go to a play in which the nobility of Bellerophon is so basic so as to defy all intrigues of the forces of evil. Pygmalion, in the center
of this sequence, represents the picture of the man whose mission will prevail in spite of his own delusions and in spite of the animosity of the crowd. He is not yet the figure of triumph, but he is the spirit of artistic and creative independence that is above the petty concerns of lesser men and even of his own private concerns.

It is, perhaps, idle to speculate to what extent Kaiser was aware of the inverted parallelism of his three classical blank verse plays to those of Goethe's. What is of importance here is the fact that it is feasible and profitable to compare these plays at all. Kaiser, the writer who was once considered the most traditionless writer of all, finds himself here in closest comparison with Goethe who represents German literary tradition at its highest. And, furthermore, Kaiser's trend in these plays is one which is increasingly classical, increasingly more traditional.

One traditional element which we have already come across is the motive of the recurring theme. The repeated clatter of the chisel resounding through the whole play, or the symbolic opening and closing of the clasp on the dress of Chaire may well be taken as outstanding examples of topoi. As we have seen, this use of the Leitmotiv is limited in Tasso but pronounced in Pygmalion. What Wolfgang Kayser says about Goethe's "Wahlverwandtschaften" could equally well be said of Pygmalion.
Außerkunstvollste hat Goethe seinen Roman 
Die Wahlverwandtschaften mit solchen Wiederholungen 
ausgestattet. Man erkennt hier deutlich ihre 
verbindende Funktion, es sind technische Mittel 
des Aufbaus. Es sei etwa auf das Trinkglass mit 
den Initialen E und O gewiesen.7

One may take exception here, perhaps, to the term "Auf 
kunstvollste" in relation to Kaiser. His use of the re- 
curring theme is so obvious and insistent that it is diffi- 
cult to characterize it as highly artistic. It might better 
be taken as programmatic, almost as if to draw our atten- 
tion to the intentional nature of the use of this literary 
device.

Less obvious, but equally important, is Kaiser's use 
of classical restraint. Pygmalion remains a restrained 
character in spite of the most extensive provocation. The 
noble Alexias assaults him verbally; the crowd jeers and 
mocks him and frustrates his honest confession; the mob 
invades his studio, but in no instance does Pygmalion make 
the slightest move towards using violence. It is only 
toward himself that he raises his hand, in which, like an 
injunction against violence itself, the goddess stays his 
hand and bids him to continue his life. In Tasso, we 
have the attempt at sword play, the throwing down of a 
challenge which in some measure parallels that of the at- 
tempted suicide of Pygmalion. There is, however, an 

7Kayser, op. cit., p. 71.
important difference between the two incidents. Tasso pulls his sword because he is impetuous and his ego is wounded. He is unable to restrain his anger. He wants to impose his will on those around him. Pygmalion is thwarted from achieving an ideal which lies beyond the attainable and is, therefore, willing to pay the penalty of death in order to escape eternal frustration. His death, therefore, would be a form of self-restraint even if suicide would have succeeded. Here again, Pygmalion proves to be more classical, more restrained than Tasso. In spite of the mob scenes and the howling crowd at the market square in Kaiser's play, his hero is undoubtedly classical in his restraint. How increasingly strong this trend is can be seen by a quick glance at all three of the plays in this trilogy. In Zweimal Amphitryon there is little restraint in Amphitryon. Here, the role of restraint is portrayed by Alkmene. In Pygmalion, the violence is limited to the crowd, and in Pygmalion's case directed only to himself. In Bellerophon, there is no violence, no overt hostile action on the part of Bellerophon. Perfect goodness needs no violence to triumph over evil. Coupled with this trend is also the decreasing use of crowds in the three plays. In Zweimal Amphitryon we have an army, in Pygmalion, a crowd, and in Bellerophon, only the individuals themselves. We then see that the three plays, in this dimension, also become increasingly restrained.
There is one other outstanding example of classical and traditional influence in *Pygmalion* which lets us recognize the essentially classical heritage of this play. For this we have to take another look at the monologue at the beginning of the play. It is a dream which we have already described, but it is more than that. This dream foretells exactly what is to happen. It is a preview of the coming calamity of the disastrous inter-play of forces which will in the end leave Pygmalion shorn of his dreams but undaunted in his convictions to serve art. Pygmalion knows in his own mind what will happen, but this knowledge is as yet only subconscious—not yet reality. We, the spectators, know and are aware of what will happen. We can measure the progress of the play against the prophecy of the dream. Aware that success for Pygmalion, the gift of the living Chaire, is but a prelude to a doomed finale, he approaches the edge of solid ground in the same terms as he approaches the limit of the humanly permissible. The monologue takes the function of the classical chorus.

Seh ich dich anders, steinerne Gestalt?
Am Rand des Treibens bist du aufgerichtet,
das mir befiehlt vom Schlaf aufzustehen
und hoffnungsroll wie in betaute Frühe
des morgendlichen Tags den Schritt zu wagen.—
Ein Wagnis, das mit Schaudern sich beschliesst.

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Wer das Ergebnis kennt, verhüllt sich tiefer
in Nacht und rafft noch Dukel über Dunkel
um seines schlafens Ohnmacht um nie mehr
zu wachen—weiß Erwachen schlimmer als
der dauernde Verlust von holdem Licht ist. (p. 12-13)
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AUTOBIOGRAPHY

I, Hans Joachim Fabian, was born in Elbing, Germany, August 1, 1926. I attended primary and secondary school in Germany until 1941 when with my parents and sister I came to the United States. Here I completed my public school education with graduation from high school in 1944 in Syracuse, New York. From 1944 to 1946 I was in the United States Army, during which time I spent fourteen months in Europe with the major portion of my service in the Military Government in Germany. I became a citizen of the United States in 1944. From Syracuse University in 1950, I received the Bachelor of Arts degree. After a year spent traveling and working in Europe and the United States, I returned to Syracuse University from which I received the Master of Arts degree in German in 1952 and the Master of Science in Library Science degree in 1954. From 1954 to 1961 I was Director of the Library and Assistant Professor of Modern Languages at Wilmington College, Wilmington, Ohio. During a year's leave of absence from that college in 1958-1959, I received a graduate teaching assistantship in the Department of German at The Ohio State University. I held this appointment for a second year in 1961-1962 while continuing with the requirements for the Doctor of Philosophy degree. I was appointed an Instructor
in the Department of Modern Languages at Ohio University for the year, 1962-1963. I have accepted a position as Librarian, Modern Languages Graduate Library and Assistant Professor of Library Administration at The Ohio State University.

In 1951 I married the former Myra Lou Williamson and have two children, Christine Elizabeth, six, and Erik William, five months of age.