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E. T. A. HOFFMANN: INIMICAL FORCE AND RELATED POWERS

DISSERTATION

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

By

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* * * * * *

The Ohio State University
1967

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CHAPTER I

INTRODUCTION

Biographical Background

Julius Eduard Hitzig and C. F. Kunz, E. T. A. Hoffmann's friends and earliest biographers, both comment upon the fact that Hoffmann believed in the existence of a dark power that affected his life, dashing his hopes and snatching away his dreams before they could become realities. Kunz calls Hoffmann one "who strived toward the highest purposes of intellectual development--and struggled, to a great extent, in vain, for from Hoffmann's birth until his death fate placed a vast stone in his path, as in that of so many other people, which, everywhere hindering his steps, confronted him and let him recognize at every turn his mistaken destiny."\(^1\) Hitzig reminds us that one of Hoffmann's favorite sayings was: "Der Teufel muss auf Alles seinen Schwanz legen."\(^2\)

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\(^1\) Z. Funck (C. F. Kunz), Aus dem Leben zweier Dichter: Ernst Theodor Wilhelm Hoffmann's und Friedrich Gottlob Wetzel's (Leipzig, 1836), p. 131: "... der nach den höchsten Tendenzen intellektueller Entwicklung strebte,--und grossentheils vergebens rang, weil von Hoffmanns Geburt an, bis zu seinem Ende, das Schicksal ihm, wie so vielen Andern, einen gewaltigen Stein in den Weg legte, der ihm, überall seine Schritte hemmend, entgegen trat und ihn seine verfehlte Bestimmung, wo er sich hinwandte, erkennen liess."

\(^2\) Julius Eduard Hitzig, Aus Hoffmann's Leben und Nachlass (Berlin, 1823), II, 311.
Another favorite was: "Mein Reich ist nicht von dieser Welt." Judging from these sayings alone, one is able to imagine a person who has suffered many disappointments and is uncomfortable in his surroundings—a logical candidate for one who would harbor a belief in an inimical force. A brief resume of the most important facts of Hoffmann's biography suffices to make his belief quite understandable.

Ernst Theodor Wilhelm Hoffmann was born on January 24, 1776, in Königsberg. After an unhappy marriage, his parents separated when he was only two years old. His older brother Karl remained with the father, Christoph Ludwig Hoffmann, while young Ernst Theodor went with his mother, Luise Albertine Hoffmann, nee Doerffer, to live with his maternal grandmother, a widow who lived in almost complete seclusion. Hoffmann's mother took little interest in her son, and he was brought up chiefly by her older brother, Otto Wilhelm Doerffer, a pedantic middle-aged bachelor who showed little understanding for the boy, but did instill in him the beginnings of his love for music, which was to be a source of solace and pleasure throughout his life. Hoffmann was of small stature and rather ugly in appearance. Although he showed early talent for music, drawing, and writing, his family insisted that he study law, as was traditional in the Doerffer family, although he had no interest in it.

Hoffmann retained the initials "E. T. W." for use in connection with his legal career. For use regarding his artistic efforts, he preferred "E. T. A.," the "A." standing for "Amadeus" in honor of Mozart, whom he revered especially.
Before he was twenty, Hoffmann fell in love with a young woman who had been a friend of his family for many years—Johanna Dorothea Hatt, nee Schlunck, whom he instructed in music. Although she returned his love, and indeed probably instigated the affair, the difference in their ages (more than nine years) and the fact that she was still married, although unhappily, proved to be too great obstacles. In 1796 he fled to Glogau, where he lived with the family of another uncle, Johann Ludwig Doerffer, who was a lawyer in the service of the Prussian government. When in 1798 the uncle was transferred to Berlin, Hoffmann accompanied the family.

In Berlin Hoffmann passed his final legal examination, the Assessorprüfung, and was appointed to the office of Chancellor in the Supreme Court of Posen in Prussia's newly acquired Polish provinces. Already in Glogau Hoffmann had become engaged to his cousin, Minna Doerffer, but now he extricated himself from what he described as "a relationship . . . which would have made her and me unhappy." His talent at caricature, sarcastically and indiscretely used, caused his disciplinary removal from Posen to Plock, a forsaken Polish town of 3,000 inhabitants. Before his final departure for Plock in 1802, he married a young Polish girl, Maria Tekla Michalina

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5 E. T. A. Hoffmann, Dichtungen und Schriften sowie Briefe und Tagebücher, ed. Walther Harich (Weimar, 1924), XIV, 161: " . . . ein Verhältnis . . ., welches sie und mich unglücklich gemacht haben würde." Citations from Hoffmann in my text refer to this edition, unless otherwise stated.
Rohrer (Mischa), a warm, simple girl without financial means, but of exceptional beauty, who remained his devoted companion until his death.

In 1804 Hoffmann was transferred to Warsaw, where he filled his free hours with composing, painting, writing, and in the company of the new friends he made there. In Warsaw he came into contact with the Romantic Movement of Literature for the first time and felt much drawn to it. When Napoleon's troops took possession of Warsaw and Hoffmann was relieved of his position, as were all his German colleagues, he remained in the city as director of the Warsaw Musical Academy, delighted to be rid of a post that had brought him no satisfaction, and full of hope for a future devoted to music and the other arts. His ever increasing poverty forced him to send his wife, their only child, Cäcilie (born in July, 1805), and Mischa's niece, who had been living with them for some time, to Mischa's family in Posen. After a serious illness, Hoffmann returned to Berlin, completely without funds, where he heard of Cäcilie's death and the grave illness of Mischa. Eventually Hoffmann was offered the position of music director at the theater in Bamberg and moved there with Mischa in 1808.

Hoffmann was poorly received by the Bamberg audience and soon substituted for his original position that of theater composer. He supplemented his small salary by giving music lessons, selling sheet music, painting, constructing scenery for the theater, and writing. Most of his students were without talent, which caused him much annoyance, but in one of them, a gifted young singer named Julia Mark,
he recognized the great love of his life, who dominated his thoughts during the Bamberg years and influenced his literary works more than any other person. Although Julia loved and respected Hoffmann as a teacher and friend, she did not fully realize the depth of his devotion and the great part she played in his life. Again Hoffmann's love was hopeless—he was married and Julia was young enough to be his daughter. A few months after Julia's marriage to a well-to-do young merchant in December of 1812, Hoffmann left Bamberg to accept a position as orchestra leader with a theater that performed for alternating periods in Leipzig and Dresden. Plagued by poverty, ill health, danger from the war which was being fought all around him, unhappiness regarding the loss of Julia, and personality conflicts with his employer, Hoffmann longed more and more to return to the "safe harbor" of civil service, and through the untiring efforts of Theodor von Hippel, his oldest and dearest friend, now in a position of influence in the government, he was reinstated in 1814 in a government post in Berlin, where he lived until his death in 1822. During his last months he was bedfast and lived in fear of being removed from his post in Berlin and sent again to the provinces as a result of disciplinary action, threatened again because of his indiscrete criticism of a government official in one of his works. He died penniless and in debt; his friends provided his tombstone.

Hoffmann was burdened all his life by ill health and lack of funds, forced to work at a profession he disliked, and thwarted in

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6 Ibid., XV, 146: "... sichern Port ..."
winning his great love, even though his marriage apparently was not unhappy, contrary to Klinke's somewhat sardonic comment. His yearning to visit Italy remained unfulfilled. Although he felt his strongest talents to be in the field of music, his compositions are practically forgotten, and even the work which enjoyed considerable success during his lifetime, the opera "Undine," was soon replaced in public favor by Albert Lortzing's work of the same name. Only his literary works, most of them written solely as a quick way to earn money, have kept his name alive. Throughout his adult life, Hoffmann became increasingly dependent upon alcohol, and the spectre of insanity haunted him. Under the circumstances, one does not wonder that Hoffmann believed in an imical force that rules men's lives, and one can only marvel at the fact that Hoffmann was able to produce such a variety of works in music, art, and literature, many of them of a basically humorous nature. Surely one of the chief factors contributing to his productive ability is the fact that Hoffmann did not overlook the possibility of other universal powers which also influence human lives, working at least partially in opposition to the imimical force. In addition, Hoffmann was, in spite of everything, ever in possession of a keen sense of humor, which helped balance, though sometimes in the form of sharp irony, the numerous unfortunate aspects of his life.

Hoffmann mentioned the inimical force as early as December 10, 1803, in a letter from Plock to Hippel:

Du kannst mir jetzt nicht helfen, das ist sehr schlimm—es gehört zu den Streichen des bösen Genius, der mich verfolgt, seit ich aus Berlin bin. ... Wie, wenn ein Genius erschiene und löste die Ketten, welche uns an unser erbärmliches Alltagsleben fesseln (am Ende sind diese Ketten vielleicht nur das Spiel unserer Einbildung?)—was täten wir?

Already here, Hoffmann, living against his will among the joyless surroundings of Plock, felt trapped by negative forces. Although he recognized that the "Genius" might be positive as well, and able to release him from his hated circumstances, still as far as he was concerned, the malicious spirit was actual ("the evil Genius, who persecutes me"), while the positive one existed only as a pleasant daydream ("How would it be if a Genius were to appear... ").

In a letter to Hippel from Warsaw (March 6, 1806), Hoffmann wrote with somewhat optimistic resignation, already indicating the ambivalent nature inherent in his conception of a higher power:

Je älter ich werde, mein Freund, desto bestimmter entwickelt sich mein Selbst dazu, wozu es das höhere Walten, woegen der Mensch vergebens mit seinen kleinlichen Ab- und Einsichten eingreifen wag, bestimmt hatte. ... Du, mein Freund, bist meine einzige Hoffnung, indem ich des festen Glaubens lebe, dass die höhere Macht ... sich des schönsten womit sie den Sterblichen beglückt, nämlich der Freundschaft, als Mittel bedienen wird, mich zu erlösen von dem Übel, das mich mit eisernen schmerzhaften Banden umstrickt und festhält!

It was the long-planned trip with Hippel, which never materialized, that Hoffmann hoped would rescue him, at least temporarily, from the profession he found so distasteful. However, it was Napoleon's capture of Warsaw which accomplished this end, and Hoffmann greeted with relief what his colleagues considered a catastrophe. Despite his
absolute poverty while living in Berlin (1807-1808), he did not lose sight of his fortune in misfortune. Confident that his new life in Bamberg, dedicated to music, would succeed, he wrote Hippel: "Du siehst . . . , dass ich nun mein Schicksal preise, welches mich mit einem Ruck dahin versetzt, wohin mich schon längst meine ganze Neigung trieb." His fate had, to be sure, plunged him into the direst financial and emotional difficulties, but at the same time offered hope of a promising future. His optimism remained firm, even after he failed to satisfy the Bamberg public as orchestra director. In a letter dated December 23, 1808, he reported to Hippel: "Nun fühle ich aber erst recht, wie durchaus nicht für mich die frühere Carriere war, und wie wohl mir das Künstlerleben tut. . . ."

Hoffmann's hopes for a satisfying and successful musical career were soon disappointed, and, added to his continued financial struggles, new worries appeared recorded in his diaries—the fear of insanity and his hopeless love for Julia. The entries for January 9 and February 5, 1812, are completely fatalistic, unmodified by a single ray of optimism: "Das Verderben schwebt über mir und ich kanns nicht vermeiden" and "Betrachtungen über das Selbst—dem der Untergang droht—es ist etwas ungewöhnliches noch nicht erlebtes." Upon learning that Julia would probably marry the young merchant Georg Groepel, Hoffmann sublimated his disappointment in the thought that

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8 Dichtungen, XIV, 321 f.: "—gespannt bis zu Ideen des Wahnsinns die mir oft kommen. Warum denke ich schlafend oder wachend so oft an den Wahnsinn?"
her loss would further his literary career, an idea that he later used over and over: the artist must not seek to win his beloved Ideal physically, for this familiarity renders her unfit to continue to serve as his inspiration; rather he must retain her image untarnished, firmly existing on an elevated plane, thus assuring his eternal possession of her as an intellectual Ideal. Still Hoffmann could not immediately believe completely in the positive aspects of this theme which he had set up and continued to feel Julia's impending loss bitterly. On July 16, 1812, he reported in his diary of a conversation in the Mark household: "... exotisches Gespräch—beinahe zu viel verraten—tolle Streiche die zum Verderben führen das mir denn doch am Ende unvermeidlich droht..." He continued with a wish for death in order to escape from an intolerable situation. Again on July 23 he foresaw in his diary his ruin ("mein Verderben").

Three months after leaving Bamberg, Hoffmann's bitterness was still much in evidence in a letter to a Bamberg friend, Dr. Friedrich Speyer (July 13, 1813): "Erinnern Sie Sich nur lebhaft an mein Leben in Bamberg vom ersten Augenblicke meiner Ankunft, und Sie werden gestehen, dass alles wie eine feindliche dämonische Kraft wirkte, mich von der ... Kunst, der ich nun einmal mein ganzes Dasein ... geweiht habe, gewaltsam wegzureißen."

By the following year, Hoffmann had given up all hope of earning a living through music, writing his friend Hippel, who was

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9 *Dichtungen*, XIV, 349.
trying to find him a suitable post in Berlin, how he had been "vom bösen Schicksal bis jetzt recht herum getrieben" (July 27, 1814), and expressing his thanks in advance to Hippel "wenn Du mich endlich in sichern Port bringst" (August 20, 1814), which point of view regarding his legal career differs considerably from that which he held before his Bamberg years. There is little evidence to support the statement of Richard Benz: "Die Bamberger Zeit ist ohne Zweifel die glücklichste in Hoffmanns Leben. . . ."10 As late as 1820 Hoffmann recalled with distress, in a letter to Speyer dated May 1, his years in Bamberg: "Legte mir aber auch damals das Schicksal solch harte Prüfungen auf, dass ich noch nicht begreife, wie ich sie überstanden . . . so ist doch bald darauf, ich möchte sagen, in dem Augenblick als ich den Fuss in Berlin hineingesetzt, die Versöhnung erfolgt mit all den feindlichen Mächten, die mich zu Tode hetzen wollten!" But despite this conciliatory comment, the inimical force was by no means inactive in Berlin either, to Hoffmann's way of thinking, as we can see from his letter to Hippel dated November 1, 1814, concerning his position, which—despite Hippel's best efforts—did not meet with his entire approval: "Dass Deine Bemühungen keinen glücklichen Erfolg hatten, daran ist die feindliche materia peccans Schuld, die durch mein Leben schleicht, und recht verderblich schon manche frohe Hoffnung weggezehrt hat." His letter to Hippel dated December 15, 1817, shows considerably more resignation to his fate: "Mir geht es so ziemlich, ja sogar behaglich, da ich mich daran

gewöhnt, aus knapp beschränkten Verhältnissen niemals herauszukommen." On January 27, 1819, in a letter to Hippel, he blames "ein böses Verhängnis" for preventing him and Hippel from being able to live in closer propinquity.

The above examples are only a sampling of the references in Hoffmann's letters and diaries to the inimical force, which appears, of course, under such varying names as "der böse Genius," "feindliche dämonische Kraft," "das böse Schicksal," "das dunkle Verhängnis," "ein finstrer Dämon," etc., the same expressions he uses in his literary works as well. Almost all of his works do mention an inimical force in some connection or another, which is certainly a strong indication of the importance this theme had in his thoughts.

There are, of course, other themes to be found recurring in various forms in his literary works, all of them based upon conditions and events in his own life. Some of the most important are the idea of the artist's love (Idealbild), already mentioned in some detail above, the difficulty of integrating the artistic with the practical, the love of and longing for Italy as the home of beauty and art, the problems of insanity, illness, and ugliness of person, and the rejection of rationalism as a philosophy of life. All these ideas are interrelated and overlap to some extent. In keeping with his nature as a musician, Hoffmann did not tire of composing variations on these themes in his literary works, developing them in different ways, but leaving nearly always recognizable the leitmotiv of the inimical force, winding inextricably through the situations his fantasy created.
Philosophical Background for Hoffmann's Theological Thinking

Hoffmann spent his youth amid Protestant surroundings, but was attracted by the pageantry, color, and especially the music of the Catholic Church. Hoffmann's wife was Roman Catholic, and they were married in a Catholic ceremony. Although Hoffmann composed a number of musical works for the Catholic service, helped decorate the Jesuit Church in Glogau, and frequently sang in the choir while he lived in Bamberg, he did not consider a personal conversion, as far as is known. When in his works the organized Church plays a role, it is invariably the Catholic Church which is meant, with its relatively clear-cut opposition of God and Satan.

Where the church plays no specific role, or a subordinate one, the boundaries between good and evil become less clear. Forces which may not ordinarily be considered intrinsically evil assume an inimical character, and those powers which are called upon to combat them take on an aura of goodness, whether or not this characteristic is inherently present, objectively speaking. Thus one type of character or situation may appear to be negative in one work, positive in another, and a mixture in a third. For example, the sensitive artist-hero is almost a saint in "Der Kampf der Sänger," a murderer in "Das Fräulein von Scuderi," and rather an ordinary fellow, with typically human faults and virtues in "Der Artushof." Similarly, the state of marriage may be depicted as being idyllic ("Prinzessin Brambilla," "Klein Zaches"), problematical ("Abenteuer der Silvester-Nacht," "Datura fastuosa," "Das Majorat"), or destructive ("Die Jesuiterkirche in G.," "Spielerglück"). Many other examples could be
mentioned. At times the boundaries between ordinarily positive and negative forces become so confused that we find that a complete reversal seems to have taken place. A monk, whom one generally expects to be virtuous, attempts to gain converts for his order by blackmailing them for sins he has caused them to commit ("Datura fastuosa"); insanity is considered to be a desirable condition, at least in some cases ("Serapion"); a student falls in love with a mechanical doll which he believes to be human but accuses his childhood sweetheart of behaving like an automaton ("Sandmann"); and a mystical union is described between a believer and a snake, a traditional symbol of evil, but which in this work ("Der goldne Topf") appears as a positive character. In this last work, another snake is a personification of evil, and an "evil dragon" as well as a "good dragon" (in the form of the salamander Lindhorst) also appear, a further indication of the overlapping and flowing together of the boundaries, even in the same work.

To complicate further the problem of boundaries almost to the extent of their eradication is the fact that that which is considered to be basically good in any given situation so often contains elements of evil, and vice versa. While the limited concept of a beneficent God and an inimical Devil are plainly the basis of Hoffmann's philosophy of good and evil, they are not enough. For cannot that which is "good" in one observer's eyes be "bad" in another's? Who is to say which observer is right, especially when "good" and "bad" are inclined to be relative and subjective at best. Confronted by this dilemma, Hoffmann, who seemed to be seeking the
comforting stability of a completely impartial power, incorporated into his conception of the eternal force the dynamic "Weltgeist," the encompassing life breath of the universe, activating and interwoven with the beneficent and inimical forces as well as all of nature, including man. This aspect of the eternal force, embracing, as it does, evil as well as good, has been largely neglected by Hoffmann scholars, who emphasize only the positive aspect of the eternal force, equating it with an essentially benevolent, traditional God, with no connection to Hoffmann's inimical force. Indeed, this appears to be the case much of the time. Werner does not distinguish between the two, but links fate with the inimical force,\(^{11}\) while Hewett-Thayer suggests that perhaps Hoffmann avoided using the word "God" because of the "theological accretions" associated with it, but nevertheless is emphatic in his separation of the eternal force from the inimical one: "But despite the intensity with which he portrayed the power of evil, there is no question whatever of his belief in a Divine Power which is superior to evil,"\(^{12}\) a view shared by von Schenck.\(^{13}\)


\(^{12}\) Harvey W. Hewett-Thayer, Hoffmann: Author of the Tales (Princeton, 1948), p. 128.

Yet Hoffmann himself is somewhat less specific concerning these forces. Sometimes fate is kind, sometimes it is cruel, a situation expressed by Hoffmann and already quoted above in letters to Hippel (spring of 1808) and to Speyer (July 13, 1813). The good as well as the evil look to the eternal force, under one or another of its names, for aid, which may or may not be granted, frequently without regard for what is commonly held as virtue or lack of it in the petitioner. Thus Hoffmann's eternal force—Weltgeist frequently bears a strong resemblance to the supreme being described by Jakob Boehme:

For it cannot be said of God that He is this or that, evil or good, or that He has distinctions in Himself. For He is in Himself natureless, passionless, and creatureless. He has no tendency to anything, for there is nothing before Him to which He could tend, neither evil nor good. . . . There is no quality or pain in Him . . . [He] is a single will in which the world and the whole creation lies . . . He is neither light nor darkness, neither love nor wrath, but the Eternal One. 14

Although Hoffmann is not known to have read Boehme, it is certainly possible that he did, 15 particularly since Boehme is mentioned by G. H. von Schubert, 16 whose enormous influence on Hoffmann is generally recognized. Joseph von Schelling's philosophy is also


indebted to a considerable extent to Boehme, and Hoffmann is known to have read some of Schelling's early works as early as 1813, before Hoffmann's major works were written. Mühlher and von Müller believe that Hoffmann may have absorbed Boehmean ideas via Louis Claude de Saint-Martin, whose main works were just appearing in German translation in 1811 and 1812, but again there is no definite proof.

Even if it is assumed that Hoffmann did not have direct contact with the works of Boehme, Schelling's notion of the source of good and evil is so similar to Boehme's, that it is not surprising that Hoffmann's eternal force, even if based solely on Schelling's conception, bears a marked resemblance to Boehme's idea.

According to Schelling, God has in himself the basis of his existence ("Grund"), since there is nothing before or besides God. This "Grund" should not be thought of as preceding God in time or priority. It is inseparable but distinct from God and corresponds

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generally to Boehme's "Ungrund," although Boehme does assume that the "Ungrund" is the original part of God's nature, chronologically speaking. This basis is characterized in both theories by darkness and unconscious craving to become something, and in Boehme's thinking, by the fire of God's wrath, which Boehme equates with the foundation of hell. Although not in itself evil, this basis is the negative aspect of God, who is Himself the source of goodness, truth, light, and love. Schubert's concept of the Divine Being also emphasizes truth, light, and love. Boehme and Schelling regarded evil as being necessary for the recognition and appreciation of good:

The One, as the Yes, is pure power and life, and is the truth of God, or God Himself. He would in Himself be unknowable, and in Him would be no joy of elevation, nor feeling, without the No. The No is the counterstroke of the Yes, or the Truth, in order that the Truth may be manifest and a something... (Boehme, "Von Theosophischen Fragen," iii, 2, quoted in Stoudt, Sunrise, p. 205)

Denn jedes Wesen kann nur in seinem Gegentheil offenbar werden, Liebe nur in Hass, Einheit in Streit. Wäre keine Zerrtrennung der Principien, so könnte die Einheit ihre Allmacht nicht erweisen; wäre nicht Zwietracht, so könnte die Liebe nicht wirklich werden... Es muss daher ein allgemeiner Grund der Sollicitation, der Versuchung zum Bösen seyn, wäre es auch nur, um die beiden Principien in ihm [im Menschen] lebendig, d.h. um ihn ihrer bewusst zu machen. (Schelling, "Menschliche Freiheit," Werke, Hauptband IV, 265 f.)

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21 Boehme, "Theos. Frag.," iii, 6 f. in Stoudt, Sunrise, p. 212.
23 Schubert, Traum, pp. 143, 205, et passim.
24 In the same work Schelling carries this idea further, actually making the "Grund" and its activity responsible for sustaining life: "Die aktivierte Selbsttheit ist nothwendig zur Schärfe
Man, too, has the capacity for good and evil within himself. However, unlike God, who is able to coordinate the two possibilities into a harmonious whole, man is constantly at odds with himself, torn between his good and evil tendencies. According to Schelling, active solicitation of man's negative tendencies is made by "the dark principle of selfishness and willfulness" ("das finstre Prinzip der Selbsttheit und des Eigenwillens," "Menschliche Freiheit," Werke, Hauptband IV, 281) whenever man is acting positively (i.e., being "good") while his better tendencies are solicited by the God of love when he is acting negatively (i.e., being "bad"). Schubert expresses the same idea when he describes man going through life in company with a "good angel" and a "bad angel" who vie for his attention, although according to Schubert and Boehme, that spirit which receives man's attention grows stronger and makes man less likely to be swayed in the opposite direction, which is quite the reverse of Schelling's solicitation theory. (Hoffmann's use of this theme will be taken up in the section dealing with the ambivalent des Lebens; ohne sie wäre völlicher Tod, ein Einschlummern des Guten; denn wo nicht Kampf ist, da ist nicht Leben. Nur die Erweckung des Lebens also ist der Wille des Grundes, nicht das Böse unmittelbar und an sich" (p. 292). Cf. Boehme: "And yet it cannot be said that Yes is separated from the No, and that they are two things. . . . Without these two, which are in perpetual conflict, all things would stand still without movement" ("Theos. Frag." iii, 3-5, quoted in Stoudt, Sunrise, p. 209).


hero.) All three philosophers insist, however, that man is free to act as he sees fit, for good or evil, but all three see as the primary cause for evil in man his self-will, selfishness, and desire to rise above the human lot and share in or even supersede the prerogative of the Divine. Thus Boehme: "[Adam] brought his will and desire from God into selfhood and vanity; and broke himself off from God, from his divine harmony." Compare Schelling: "Die allgemeine Möglichkeit des Bösen besteht . . . darin, dass der Mensch seine Selbstheit, anstatt sie zur Basis, zum Organ zu machen, vielmehr zum Herrschenden und zum Allwillen zu erheben, dagegen das Geistige in sich zum Mittel zu machen streben kann" ("Menschliche Freiheit," Warke, Hauptband IV, 281). Schubert calls pride and selfishness "jene Wurzel alles Übels," (Traum, p. 216) and warns, as does Boehme, that these are destructive passions, for they cause man to attempt to elevate himself without regard to others or to natural laws and lead to further estrangement from God, particularly if one attempts to attain personal elevation with the help of the dark principle.

This course of action is, however, dangerous and ultimately futile, for the dark principle is a "reverse God" ("der umgekehrte Gott!" "Menschliche Freiheit," p. 282) and is not an outgoing,

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28 Boehme, "Erklärung über das Erste Buch Mosis" xix, 3, quoted in Stoudt, p. 266.

creative force as is the God of love, but is limited to introspection (Boehme, "Theos. Frag." iii, 10, 11, quoted in Stoudt, p. 210), and a vain desire to change from a potential into a being (Schelling, "Menschliche Freiheit," p. 282).

So ist denn der Anfang der Sünde, dass der Mensch aus dem eigentlichen Seyn in das Nichtseyn, aus der Wahrheit in die Lüge, aus dem Licht in die Finsterniss übertritt, um selbst schaffender Grund zu werden, und mit der Macht des Centri, das er in sich hat, über alle Dinge zu herrschen. Denn es bleibt auch dem aus dem Centro gewichenen immer noch das Gefühl, dass er alle Dinge gewesen ist, nämlich in und mit Gott; darum strebt er wieder dahin, aber für sich, nicht wo er es seyn könnte, nämlich in Gott. (Schelling, "Menschliche Freiheit," p. 282)

Boehme and Schubert also stressed the falseness of this dark "reverse God" or "Prince of the world of fantasy." These elements of desire for unnatural elevation, the confusion between truth and falseness, as well as the substitution of profane for godly love (another favorite subject also of Boehme and Schubert) and the resulting catastrophe, are combined in a concentrated form by Hoffmann in the work "Die Jesuiterkirche in G." The entire essence of the tragedy is expressed by the artist-hero Berthold:


31 Boehme, "Von der Geburt und Bezeichnung aller Wesen" xvi, 15, quoted in Stoudt, 246; Schubert, Traum, pp. 172 f.
These points will be discussed in greater detail in the sections dealing with the role of error and personal elevation.

The idea of the over-developed self-will is an important aspect in Hoffmann's works, where it is frequently defined as a desire to determine the destiny of others as well, to usurp the role of the Divine and assume a godlike character. This desire is particularly dangerous, for it may easily become a double transgression—a violation of the intention of the Divine as well as the will of the victim, who is thereby deprived of his own freedom.

Nature holds a special place of importance for Boehme, Schelling, and Schubert, all of whom consider it an important physical manifestation of the Divine, operating under inviolable, impartial laws, and animated by a divine world soul (Weltseele), which serves as a bond between all living things and God.

Although Schubert

32 Stoudt, p. 84. Regarding Boehme: "Nature was for him God's body; He was the all in All; reading nature's mystery gave knowledge of God."


Schubert, Traum, 230 f. Schubert calls nature "eine Sprache, ein Akt der Liebe des Göttlichen zu dem Menschen. . . ."

warns against mistaking nature for God (Traum, p. 111), Hoffmann frequently does equate the Boehme-Schelling-Schubert concept of divinely inspired Nature with an aspect of the eternal force in the form of a mysterious goddess, both cruel and kind, who guards her secrets jealously and punishes the curious humans who attempt to spy on her. Plainly this punishment by Nature of these spies is a variation of the three philosophers' concept of what Schelling calls "Übermut" on the part of man—the attempt of man to equate himself, by his self-will, with the Divine, and the resulting punishment, following the pattern of Lucifer, Prometheus, and Adam.

Defining the Inimical Force

Reality as an Inimical Force

The difficulty of defining Hoffmann's inimical force is reflected in the diversity of suggestions made by Hoffmann scholars, when, indeed, any attempt at definition is made at all. Perhaps the most widely recognized manifestation of the inimical force is reality.

Similar to Dahmen, Werner recognizes Hoffmann's dependence upon Schubert for his basic notions of good and evil, but also Hoffmann's fear of harmful supernatural spirits (Werner, p. 119). Werner considers, however, reality the incomparably more important

34 Hans Dahmen, "E. Th. A. Hoffmann und G. H. Schubert," Literaturwissenschaftliches Jahrbuch der Görresgesellschaft (Freiburg/Br., 1926), I, 76. Dahmen believes that Hoffmann and Schubert agree exactly in their interest in the abnormal, morbid, and dark, but that both award "stets dem Gesunden, Hellen und Kräftigen den eigentlichen Wert..."

35 Werner, pp. 136 f.
inimical force in Hoffmann's life and thinking, particularly the reality of the ordinary world of philistines, unartistic and unsympathetic to the artist and his work, as it was experienced by Hoffmann himself. Indeed, it offers a double threat to the artist, outwardly by discouraging him from successfully pursuing his career and inwardly by causing him to long for happiness in the ordinary world, which threatens to absorb him and dry up his talent by forcing him to conform (Werner, pp. 138, 140). Werner extends this inimical reality to include a supposed fear of the city on Hoffmann's part (Werner, pp. 119 f.), "above all the progressive mechanization of life and related degradation of man into an automaton."  

While the latter observation may be true, for Hoffmann's fascinated horror of automatons is well known, his fondness for the life of the city is equally well known, so that Werner's reasoning and evidence in that regard seem rather obscure. He does, however, emphasize the fact that Hoffmann considers "the seed and cause of all evil in man's desire ... to form his own destiny and determine its course," a basic idea of Schelling and Boehme, as well as of Schubert, as has been shown above. According to Werner, "The victory of the good principle over the bad had for the poet the same meaning as deliverance of the

36 Werner, p. 120: "Er fürchtete vor allem die fortschreitende Mechanisierung des Lebens und die damit verbundene Degradierung des Menschen zu einem Automaten."

37 Werner, p. 78: "[Es] wird deutlich, dass der Dichter den Keim und die Ursache alles Bösen im Willen des Menschen sieht, das Schicksal selbst zu gestalten und in seinem Ablauf zu bestimmen."
human being from reality." This deliverance, he adds, may take the form of escape into the supersensual world of poesy, as in the Märchen, or into the world of insanity, as in the "Kreisleriana" (Werner, p. 155).

Mayer is in substantial agreement with Werner when he states: "German reality [which he also calls 'the world of German misery'] ("die Welt deutscher Misère'")) appears in Hoffmann's description as deeply inimical to the intellect and art." He emphasizes also the impossibility of the artist's finding love in the real world (the idea of the artist's love), and adds suicide, monastery, and hermitage to the list of possibilities presented by Hoffmann as escapes from reality.

Harich also mentions the everyday world as being one facade of the inimical force (Dichtungen, I, 96). Similarly Ermatinger points to "the pressure of an inimical and ugly reality," but sees in it at the same time the source of Hoffmann's fantasy life, which came into being as an escape from painful reality.

38 Werner, pp. 136 f.: "Der Sieg des guten Prinzips über das böse war für den Dichter gleichbedeutend mit Erlösung des Menschen aus der Wirklichkeit."


40 Emil Ermatinger, Deutsche Dichter 1750-1900 (Frankfurt am Main, 1961), p. 515: "... der Druck einer feindlichen und hässlichen Wirklichkeit... ."
Man as a Helpless Puppet of Higher Forces

Richard von Schaukal also mentions reality as the fate Hoffmann's heroes attempted to escape, with the help of their supernatural mentors. He warns, however, of assuming that the inimical force is a devil or the beneficent force a spirit of light as such. The dualism involved in the world of people is simply the opposition of higher powers, acting in their own interests and countering each other, using humans as pawns or tools, frequently with utter disregard for their feelings.  

Similarly, Ricarda Huch, influenced by Hitzig's comments, stresses Hoffmann's pessimism in creating characters whose passivity tempted the 'slinking Devil,' which is fate, to manipulate them as he chose.

Tymms suggests that Hoffmann's horrified fascination of automatons is reflected in the human characters he created:

Hoffmann's interest in automatons is not a mere chance either, for the mechanical figure is nearer to his characters than to real mankind; if the automaton is a man-made doll with certain human characteristics, the Hoffmann personage is an ostensibly human character with strong doll-like peculiarities— for one thing, he, or she, is frequently a will-less victim to fate, the toy of dark forces outside himself.

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41 Richard von Schaukal, E. T. A. Hoffmann, Sein Werk aus seinem Leben (Zürich, 1923), pp. 159-161.
Tymms believes that Hoffmann based "his genuine belief in the existence of dark cosmic forces to which man may become subjected" upon the evidence obtained from mesmeric experiments (Tymms, p. 276). If one human can work psychically upon another, why could not cosmic forces be even more effective proponents of this "pathological puppetry" (Tymms, p. 74)?

The Inimical Force as a Therapeutic and Inspirational Agent

Schmerbach emphasizes quite rightly the capacity of Hoffmann's works as a therapeutic outlet for his fears of a threatening fate: "Er erlöst sich von den ihn bedrängenden unbegreiflichen Mächten, indem er sich mit ihnen in der Dichtung auseinandersetzte und sich so zum Herrn über sie machte." That the sublimation into his works of these fears as well as numerous other problems was conscious is best proven by Hoffmann's own comment in his diary: "Ich meine, geistige Ausleerungen könnten wie ein Aderlass wirken" (January 6, 1811).

A subtly different stress is placed upon a similar point of view by Margis. He expresses surprise at Hoffmann's "belief in an inimical force, which appears strange considering Hoffmann's high degree of intelligence," which belief he considers based upon

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Hoffmann's chronic fear of the possibility of becoming insane.

According to Margis, Hoffmann was quite aware that the inimical force existed only in the imagination of those whose mental or moral abnormality encouraged them to believe in it, and he intimates that Hoffmann consciously used his fear to enhance his literary efforts:

"...Müssen wir nun auch annehmen, dass Hoffmann sich von diesen Befürchtungen, die einer leichten Paranoia gleichen, nicht losmachen konnte oder wollte, weil sie sich vorzüglich als dichterische Stimulantien verwenden liessen, so haben wir doch keine Berechtigung, diesen Erscheinungen eine wesentliche Wirkung auf die Gestaltung seines Lebens zuzuschreiben. (Margis, pp. 61 f.)"

Thus Margis considers the catharsis of fear into literary expression as basically a conscious, calculated procedure, while Schmerbach considers it the impelling necessity of personal desperation in which the literary product is secondary to the psychological unburdening process which has gone into its creation. In direct opposition to Hoffmann's inimical force, Margis places art—"eine hohe geheimnisvolle Macht"—which results in a rather lop-sided version, leaning strongly toward the positive, of Schelling's solicitation theory—in Margis' eyes the negative (the inimical force) exists primarily as a stimulus for the positive (art), and has been maneuvered into a position of relative harmlessness, remote from the problems of life and the soul.

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46 Margis, pp. 59 f.: "So kommt es, dass ihm zur Schätzung seiner Kunst das Höchste nicht hoch genug ist. Sie ist ihm eine hohe geheimnisvolle Macht, die den Menschen besser und frömmier gestaltet, sie ist ihm das Land der Sehnsucht, wo das Wunderbare und Liebevolle zu Hause ist, sie ist ihm als Sphärenmusik ein Naturprinzip, vor allem aber ist sie ihm heilig und unantastbar..."
Harich expresses even more strongly than Schmerbach the driven aspect of Hoffmann's productivity, calling him "the artist pursued by demons" ("den von Dämonen gejagten Künstler," Dichtungen, VI, xiii), "one hounded to death by his demon and by fate" ("einen von seinem Dämon und vom Schicksal zu Tode Gehetzten," Dichtungen, III, xxxv), "the transcendentual musician, torn apart by inner demonic possession" ("den von inneren Dämonien zerrissenen transzendentalen Musiker," Dichtungen, XII, ix), etc. He singles out a list of tales ("Die Abenteuer der Silvesternacht," "Der Sandmann," "Der unheimliche Gast," "Der schwebende Teller," "Hyänen," "Nachricht aus dem Leben eines bekannten Mannes" [sometimes called "Der Teufel in Berlin"], "Der Elementargeist") as works "which came into being under the pressure of demonic possession, which are necessary" ("die unter dem Zwang dämonischer Besessenheit entstanden, die notwendig sind," Dichtungen, VI, i.). Harich likewise refers to Hoffmann's friend, Ludwig Devrient, the celebrated Berlin actor, as one possessed by Demons (Dichtungen, VII, vi), plainly marking his use of the term "Demon" as a spirit not entirely negative, but rather as the inner need of the artist to create, representing simultaneously his torment and his inspiration.

Hans von Müller's views combine those of Harich and those of Huch when he paraphrases Paul Sucher and Max Pirker's ideas,

dass Hoffmann occulte feindliche Mächte postuliert, die plötzlich auftauchen, um den Menschen hinterlistig und tückisch auf Schritt und Tritt zu belauern. Diese "dunkle Macht" heftet sich an irgendein unbedeutendes Ereignis und lähm't von da an jeden Willensentschluss des Helden. (Das künstlerische Schaffen, p. 27)
Von Müller stresses, however, that this statement holds true "in voller Stärke" only for what he terms the demonic tales (primarily "Die Abenteuer der Silvester-Nacht," "Der Sandmann," "Rat Krespel," "Das Majorat," "Don Juan," "Der Magnetiseur"), written between 1812 and 1817, terming the key-note of all these tales a "paralyzing feeling of fear" and concluding: "Schon 1818 sah Hoffmann selbst auf diese Zeit wie auf etwas Überwundenes zurück." 47

The Role of the Unconscious

Benz interprets the eternal battle of Hoffmann's characters between evil-darkness and good-light as taking place not on a moral plane (Compare Sucher's statement that Hoffmann is entirely lacking in the "Realisierung der moralischen Konzeption des Göttlichen." 48), but "in an intellectual-symbolic-romantic sense" ("in einem geist-symbolisch-romantischen Sinne"49) between the realm of poesy and the everyday philistine world, 50 but says also that this realm of poesy really exists only within the artist himself and consists of his ability to see and feel the marvelous within and beyond the real world. 51

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47 von Müller, Das künstlerische Schaffen, pp. 26-29.


49 Benz, Die deutsche Romantik, p. 348.


51 Ibid., p. 143.
Benz interpretation is, of course, similar to Novalis' notion of seeking the universe within man himself and even of the Fichtean Ego creating its own external world, good and evil. Hoffmann's admiration for Novalis is known, and Hewett-Thayer suggests that Hoffmann might readily have been acquainted with Fichte's thinking, perhaps through the works of Jean Paul.52

In her detailed work dealing mainly with "Der goldne Topf," Jaffe presents the unconscious as hoffmann's wonderful land of dreams and fantasy,53 the paradisiacal "Urwelt" which plays a prominent role in Boehme's, Schelling's, Schubert's, Saint-Martin's and Hoffmann's thinking. It is the world which man left when he sought wisdom apart from God or Nature, and to which he strives to return. She intimates that Anselmus' escape into Atlantis, i.e. his absorption by the unconscious, really symbolizes his death (Jaffe, p. 420). Jaffe designates Nature as negative and inimical, as far as Hoffmann is concerned, and she associates with Nature the dark, chthonian figures of the black dragon and Liese and sees in the latter Hoffmann's mysterious nature goddess, which assumption is rather difficult to accept if one keeps in mind the vastly different descriptions Hoffmann has prepared for Liese and the goddess, where she appears in other works, and in "Topf." Yet, Jaffe continues, Nature has a double face--exterior reality and the inner realm ("das Reich der

52 Hewett-Thayer, p. 115.

inneren Bilder," p. 272), which would seem to be related to the unconscious. Thus Jaffe's conception of Nature appears to bear a marked resemblance to Hoffmann's eternal force, by virtue of its encompassing that which is accepted as good (the inner realm) and as evil (nature of real world), although Jaffe does not come to this conclusion. Later she does, however, call attention to Boehme's acceptance of a God whom he postulated as being highly dualistic (Jaffe, p. 326). Jaffe equates the soul, as source of the mystics' conception of God, with the unconscious. She states that Hoffmann, unlike Boehme, was unable to accept the vastly differing figures that arose from his unconscious as being part of a whole, but rejected some of them as "evil" while accepting others as "good" (p. 326). As has been shown above, such a neat division of good and evil seldom occurs in Hoffmann's works. In her conception of Nature, Jaffe has accurately described Hoffmann's eternal force—Weltgeist, but she does not recognize this relationship.

In treating the same work ("Topf"), Ochsner stresses the negative aspect of the unconscious. In his opinion, Anselmus is a typical schizophrenic, and his escape into the unconscious indicates not his death or the re-entry into the idyllic original world of harmony as Jaffe believes, but his entry into the world of insanity. For Ochsner, the unconscious in Hoffmann's works is not only the area where transcendental revelations may be manifested (which agrees with

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Jaffe's equating the soul of the mystics with the unconscious), but also the stage on which the various aspects of the personality, particularly the worse ones, may appear to the subject as separate individuals, urging him on an unconscious level to do evil on a conscious one (Ochsner, p. 112). (This reminds one of a statement of Schubert: "Ich erschrecke, wenn ich diese Schattenseite meines Selbst einmal im Traume in ihrer eigentlichen Gestalt erblicke!" [Traum, p. 157] and Freud's theory of the ruthless "self" of the unconscious, the Id.) To illustrate these evil "selves" Ochsner uses the figures of Viktorin, the old painter, and a devil with whom Medardus identifies himself (Elixiere des Teufels), all of whom he considers as splinters of Medardus' personality. Their purpose, however, is to lead Medardus from unconscious innocence to evil on the conscious level, where he may consciously repent and turn toward the good—a process which again reflects the solicitation theory of Schelling, whom Ochsner quotes and interprets at considerable length (Ochsner, pp. 117 ff.). Thus Ochsner concludes: "... das Unbewusste steht also mit dem Bewusstsein des Helden im Kampfe, es treibt ihn vorwärts, es bildet den zum bewussten Ich gegensätzlichen Pol seiner Entwicklung, es hat somit teleologische Bedeutung" (p. 112). Evil is necessary for the recognition and advancement of good, which latter is actively possible in man only on the conscious level. Here Ochsner touches upon an important part of Schubert's theory, that of the opposition in man of the ganglien system and the cerebral system. The ganglien system (the unconscious or "Nachtseite"), which Schubert sees as the source of evil, animal instinct, and
sensuality in man, is constantly striving to get the upper hand over the cerebral system (the conscious), the source of man's nobler impulses. For Schubert the ganglien system has an ambivalent quality, as has Ochsner's unconscious, as it is most closely related to nature and God, it having been man's original primitive thinking mechanism while he was still existing in the harmonious primordial world (Traum, pp. 122 ff.). In Schelling's nomenclature, that part of man which is tied most firmly to nature is called "Schwere" and that which is spiritual is called "Lichtwesen" ("Weltseele," Werke, Hauptband I, 437).

Good and Evil as Traditional Elements

Egli tends to minimize the influence of Schelling on Hoffmann and emphasize the traditional Jewish/Christian elements in Hoffmann's theological philosophy. Egli equates the beneficent force with artistic ability and Heaven, and the inimical force with sensuality and Hell:

Für Hoffmann aber haben künstlerisches Schaffen und Entschaffung von jeher ein und dasselbe bedeutet, weil ihn das Begehren der Sinne immer wieder von der geistigen Schöpfung abziehen schien; nach Massgabe seines neuen Glaubens [after the loss of Julia] an die göttliche Bestimmung, die ihn mit der Sendung eines Künstlers be- traut, muss daher die Leidenschaft und also auch die Sinnenwelt, aus der sie stammt und von der sie genährt wird, den Charakter des Gottfremden, Gottfeindlichen, Bösen an sich tragen, weil sie göttlichem Gebot und ewiger Absicht zuwider läuft.

There is no doubt that Egli's statement has considerable merit in the case of some of Hoffmann's works, particularly those dealing with the artist's love (Idealbild), where the artist is tempted to neglect his artistic career for the sake of an ordinary love affair, as in "Die Jesuiterkirche in G." and "Die Brautwahl," but overlooks the cases where the artist succeeds in integrating the artistic and sensual aspects of his life successfully, even though with some difficulty, as in "Signor Formica," "Meister Martin der Kufner und seine Gesellen," and "Prinzessin Brambilla." In the last case, both lovers are engaged in an artistic career. One should perhaps also mention the cases in the Märchen where sensual love is somewhat refined by being elevated into a more poetic sphere, but is nonetheless presumably not denied the artist ("Der goldne Topf" and "Klein Zaches"). Egli maintains also that Hoffmann himself was torn between love for art and sensual love, and in fact was almost prepared to sacrifice his artistic career for the sake of Dora Hatt, then Minna, and finally gave up the opportunity for a better position with the theater in Würzburg rather than part from Julia and the "Esperancen" regarding her, which are mentioned in his diary during the period from March 21 through August 29, 1812, and which Egli believes to be Hoffmann's tenacious optimism regarding the possibility of an actual love affair with Julia. Nowhere in the diaries is there any really concrete evidence to support this possibility. Rather, one is more inclined to feel that Hoffmann, who was well aware of his lack of attractiveness, hoped that Julia would decide to continue pursuing her art rather than expecting to find happiness with Groepel, thereby
at least staying in Hoffmann's vicinity. As for the situations with Cora and Minna, Hoffmann at that time was not professionally engaged in artistic pursuits, so could scarcely consider sacrificing them.

When Egli places the blame for Hoffmann's failure to make a success of his exclusively artistic life on Hoffmann's allegedly strongly developed sensuality, he overlooks the fact that Hoffmann was forced to undertake nonartistic endeavors primarily for financial reasons.

Von Schaukal also stresses sensuality as the weapon used by the inimical force to lure the unwary hero into damnation or the banal, while Sucher maintains that Hoffmann "postulated occult, inimical forces which appeared suddenly, that the individual existence for Hoffmann is not a simple reflection of the universe" because he found the Schubert-Schelling idea of the Weltseele "too vague."

Finally, Heilborn and Dahmen equate Hoffmann's conceptions of goodness and beauty. Heilborn includes in the beautiful that which is appropriate, an important observation, and indeed calls Hoffmann "the completely unethical person" ("den durchaus unethischen Menschen," p. 94), who followed his own ideas of what behavior was

56 von Schaukal, p. 267.

57 Pirker, "Rezension," p. 264: "Ungemein fruchtbar ist nun die . . . Beobachtung, dass Hoffmann die Konzeption einer derartigen Weltseele zu vag fand, dass er plötzlich auftauchenden, okkulten, feindlichen Mächte postuliert, dass die individuelle Existenz für Hoffmann nicht ein einfacher Reflex des Alls ist."

appropriate for himself, only paying lip service, if he thought it would help sell his works, to "the opposition of Heaven and Hell," but "for him personally there was, basically considered, no good and evil."\textsuperscript{59} Since Heilborn criticises as a moral fault in Hoffmann his evident lack of a clear-cut division between good and evil, it is apparent that there is no room in Heilborn's thinking for a force encompassing both. He does, however, find earthly nature and the cosmos as opposing forces, using "Der Kampf der Sänger" as evidence, although he concedes that this idea is not very clearly expressed by Hoffmann himself.\textsuperscript{60}

The preceding examples show, if nothing else, the difficulty of assigning definite roles to the inimical force and its related phenomena, as they are conceived by Hoffmann. While all the opinions expressed have merit, they are, and are intended to be, only partial answers, as they were in most cases written only as small, and in some cases incidental, parts of studies devoted to other matters. Mention should also be made of the fact that the term "inimical force" is sometimes applied by Hoffmann's characters to powers or persons inimical to them personally, regardless of whether these powers or

\textsuperscript{59} Heilborn, p. 94: "Er spielte mit Satanismen, betonte den Gegensatz von Himmel und Hölle—: für ihn persönlich gab es im Grunde kein Gut und Böse."

\textsuperscript{60} Heilborn, p. 121: "Aus irgendwelchen instinktiven Regungen heraus, die mit der wohl überkommenen, aber doch auch zu Eigenbesitz gewordenen Anschauung in Widerspruch stehen, wirkt das Kosmische auf ihn als ein der irdischen Natur widerstrebendes, beinahe feindliches Prinzip. Das tritt nicht ganz klar hervor, lässt sich aber, wie es gefühlsmässig besteht, gefühlsmässig in dem 'Kampf der Sänger' nacherleben."
persons have a positive or negative basic character, when viewed from an objective point of view. Such instances occur in Elixiere, "Don Juan," "Magnetiseur," "Der unheimliche Gast," and other works, and they will be pointed out when these works are discussed in detail below. It is the purpose of this study to attempt a schematic tracing of the inimical force and, unavoidably, the beneficent and eternal forces in Hoffmann's works, their sources and characteristics arranged so far as this is possible, in the patterns in which they occur. Naturally, a perfect arrangement is not possible because here, as throughout all areas of Hoffmann's work, while he drew heavily on the ideas of others for background, characters, and plot, he did not follow his sources slavishly, but varied and altered them as he saw fit. At the same time, his richest and most varied source was his own vivid fantasy. He felt no compulsion or need to curtail his imagination nor to devise or adhere to any particular philosophy or set of rules, and if he did succeed in formulating a "new mythology" in accordance with Friedrich Schlegel's proposals, as Negus suggests, it was surely unintentional. Hoffmann felt free to present various and sometimes opposite points of view as basic tenets of his various works, depending upon his circumstances, his mood, or his whim, which is not surprising, since he was, after all, not a philosopher, but a poet.

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CHAPTER II

ERROR: THE ENVIRONMENT OF THE INIMICAL FORCE

If any one thing may be considered a basic requisite for the presence of the inimical force, it is the state of error on the part of the victim, deliberately or accidently brought about by him or some other person or thing. The scope of possibility for error is extremely great, ranging from an instance of poor judgment and misunderstanding at one end of the scale, to the ultimate degree of error—insanity, a little of which is involved in all error—on the other. Thus Kreisler calls the world "an eternal puzzling misunderstanding" (Kater Murr, Dichtungen V, 355), and Viktorine ("Zusammenhang der Dinge") stresses the foolish errors committed repeatedly by human beings:

Den wahren Zusammenhang unsers ganzen Seins bilden, denk' ich, die Torheiten, die wir begehen, bereuen und wieder begehen, so dass unser Leben ein toller Spuk scheint, der uns, unser eigenes Ich rastlos verfolgt, bis er uns den Tode neckt und hetzt!" (Dichtungen XI, 167)

The role of the appropriate, as opposed to the erroneous, as already mentioned in the previous chapter in connection with Ochsner's

1 Cf. letter to Speyer, May 1, 1820, regarding Julia's "missverstandenes Leben" as Groepel's wife.
views, should not be underestimated, for Hoffmann's sense of the appropriate, if not always orthodox,² was nevertheless unquestionably strong,³ and anyone guilty of erring against Hoffmann's conception of what was suitable behavior risked a dose of Hoffmann's sarcasm. Even so great a proponent of personal individuality as Hoffmann's alter ego Johannes Kreisler admits "Der gute Ton besteht aber, sowwie der gute Geschmack, in der Unterlassung alles Ungehörigen" (Kater Murr, Dichtungen V, 494). Schelling stresses the importance of "Sittlichkeit," i.e. ethical and appropriate action, in "Philosophie der Kunst" (Werke, Hauptband III, 403) and "Philosophie und Religion" (Werke, Hauptband IV, 33), where he equates it with "Güte," an idea sent to man from the Divine (along with the ideas of beauty/art and truth/science, the three factors dealt with by philosophy, according to Schelling).

The following examples will illustrate a few of the possibilities for error, which lead to involvement with the inimical force.

Poor judgment on the part of the elderly Widow Helms in insisting that her foster son Eugenius marry her, and Eugenius' poor sense of the appropriate in conceding to her wishes ("Datura fastuosa") delivered Eugenius into the hands of the inimical force in the persons

² Meister Abraham, for example, prefers "die natürliche Artigkeit" to "der konventionellen," which is so often artificial (Kater Murr, Dichtungen V, 35).

of Fermino Valies and Gabriela. The wise young law student, Sever (in whom we recognize a youthful portrait of Hoffmann himself), recognized the error of the situation at once:

"Armer Freund," sprach Sever ..., "... in welches dichte Netz von Missverständnissen hast du dich versponnen! ... Glaube ja nicht, dass ich gegen die gute harmlose Absicht der Professorin den mindesten Zweifel hege, ... aber sie selbst, guter Eugenius, sie selbst ist in grossem Irrtum befangen." (Dichtungen, IX, 239)

After the marriage, Sever also recognized the true character of Gabriela and Fermino, while Eugenius misjudged them completely.

Misjudging the character of another, usually inimically inclined, person, is in itself the error which frequently forms the first step on the road to disaster. In the related stories "Der Magnetiseur" and "Der unheimliche Gast," it was the good opinions held by Ottmar and the Colonel respectively of the mesmerists which first gained their entries into the homes of their victims, despite the opposition of other more sensitive members of the households. Thus Ottmar defended Alban against the suspicions of his father:

Mein guter Vater soll sich aber Überzeugen, wie unrecht er meinem guten Alban und der Kunst tut, welche auszuüben ihm Gott die Macht verliehen. ("Magnetiseur," Dichtungen, IX, 22)

Under Ottmar's influence, Marie fought her own doubts and yielded her mind to the domination of Alban, who eventually destroyed her.

Similarly, the Colonel ("Gast") was convinced of the sterling character of his old friend S--i, scoffing at the fears of his wife and the other members of his household, which proved, however, to be well founded. In "Berganza," Cäcilia's mother attempted to introduce Monsieur George to her circle in the most favorable light possible
("Madame hatte seine Ankunft mit viel Pomp verkündigt...!")

Dichtungen, XIII, 64), but managed to fool only Cäcilia, which, of course, was her primary aim. The three of Hoffmann's self-portraits who appear in the Cäcilia segment of the story (Berganza, the poet, and the musician) recognized the danger, but were helpless to prevent the tragic consequences.

Berganza. O mein Freund, den künstlichen Schlingen des Teufels, der jede Gelegenheit benutzt, seinen Hohn gegen die Menschen in gewaltigen Kontrasten recht auszulassen—denen ist es sehr schwer zu entgehen. (Dichtungen, XIII, 65)

The basic error of this inappropriate match between the pure, child-like Cäcilia and her depraved fiancé, whose true character the girl did not recognize until it was too late, gave the inimical force the opportunity to destroy the girl, not only as a person, but, to Hoffmann just as important, as an artist:

Madames zerrüttete Vermögensumstände machten die Verbindung mit dem reichen Hause wünschenswert, und all' die hohen Kunstaussichten und Ansichten, von denen man in so vielen wohlgestellten Floskeln und Phrasen gesprochen, gingen darüber zum Teufel! (Dichtungen, XIII, 65)

In a similar but less tragic vein which borders on the humorous, partly because the victim is unaware of the real nature of his predicament, and wishes to remain unaware of it, is the story of the professor of aesthetics and his beautiful but unfaithful wife, woven into Kater Murr. Thus the professor, convinced of his wife's excellence, greeted her with "divine, sublime, heavenly woman" (Dichtungen, V, 447) just before the poodle brought him the glove left behind by her lover.
The error of prejudice is the main theme in "Meister Martin der Küfner und seine Gesellen" and in "Meister Johannes Wacht." Both men risked catastrophe by interfering in the lives of their daughters and their suitors: Meister Martin by demanding that his Rosa marry a cooper, and Meister Wacht by refusing to allow his daughter Nanni to marry his young ward, Jonathan Engelbrecht, because Jonathan was a lawyer. Meister Martin was reproached for his stubbornness by his old friend Spangenberg, who feared that the eternal force would punish such a display of arrogance and willfulness:

Dem Himmel, sprach Ihr, soll Eurer Tochter Schicksal anheimgestellt sein, und doch greift Ihr mit irdischer Blödsinnigkeit dem Ratschluss der ewigen Macht vor, indem Ihr eigensinnig vorher festsetzt, aus welchem kleinen Kreise Ihr den Eidam nehmen wollt. Das kann Euch und Eure Rosa ins Verderben stürzen. Lasst ab, Meister Martin... von solcher unchristlicher kindischer Torheit, lasst die ewige Macht gebieten, die in Eurer Tochter frommes Herz schon den richtigen Ausspruch legen wird. (Dichtungen, X, 206)

It happened that Meister Martin's prejudice was based upon yet another error—his faulty interpretation of his mother's deathbed prophecy, and once this was made plain to him, his prejudice vanished.

The prejudice of Meister Wacht is explained as the one foolish flaw in an otherwise admirable character:

Nur der widerwärtige Missklang in Wachts Seele erzeugte den Gedanken, dass die Liebe der armen Nanni zu dem unschuldigen Jonathan ein sein ganzes Leben verstörendes Unglück sei. Eben darin aber, dass dieser Missklang überhaupt in dem harmonischen Wesen des sonst durchaus grossartigen Alten forttonen konnte lag auch die Unmöglichkeit, ihn zu dämpfen oder ganz zum Schweigen zu bringen. (Dichtungen, X, 302)

In this character fault, Meister Wacht is related to the Hoffmann heroes with fatal flaws, through which the inimical force works on
them and draws them to destruction. It is Jonathan, the victim of Meister Wacht's prejudice, who recognized the error of the old man's thinking most clearly:

Nein, Ihr seid nicht mehr mein Vater, Ihr seid ein Wahnsinniger, der einem lächerlichen Vorurteil ohne Bedenken Ruh' und Glück der liebsten Kinder opfert... (Dichtungen, X, 331)

The fact that it is Jonathan who equated Wacht's state of error with that of insanity makes the statement especially significant since Hoffmann has obviously portrayed himself in the young jurist and poet, who is described as being diminutive and in delicate health, but intelligent, hard working, and sensible. Wacht's recognition of Jonathan's fine qualities finally succeeded in ridding him of his prejudice and the threat of catastrophe.

As long as the state of error can be terminated or reversed, there is hope for salvation from the inimical force, which is frequently mentioned by Hoffmann as the source of error; but error, left unchecked, leads its victim to catastrophe. The termination or reversal of error demands first of all that it be recognized, by no means an easy task. Schelling, Schubert, and the mystics stress the difficulty of distinguishing between the true and the false when

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4 Thus Leonardus to Medardus: "... ich könntedich daher nach der Klosterzucht hart strafen, doch will ich dies nicht tun, da vielleicht irgendeine böse Macht--der Widersacher selbst... an deiner Verirrung schuld ist..." (Elixiere, PW II, 54)

5 Evelyn Underhill, Mysticism (Cleveland, 1955), pp. 280, 361, et passim.
the poles involved are the epitomes of good and evil; how much more puzzling is the task when the choices involved are not so diametrically opposed. Thus Medardus could say only after a lifetime crowded with trial and error, and repentance:

Erst jetzt war mein Geist fähig, das Wahre von dem Falschen zu unterscheiden, und bei diesem klaren Bewusstsein musste jede neue Prüfung des Feindes wirkungslos bleiben. (Elixiere, PW II, 361)

The Theme of the Mirror

To illustrate the difficulty involved in simply recognizing the difference between good and evil, true and false, Hoffmann sometimes uses the theme of the mirror to suggest the confusing relationship between the observer outside the mirror and the image reflected by it. The plainest instance of this theme occurs in a postscript to "Die Abenteuer der Silvester-Nacht," where the traveling Enthusiast emphasizes the ease with which evil may be mistaken for good, the two seeming to be as identical as the figures in and outside a mirror. But of course the image in the mirror is just the opposite of the one in reality (as in Schelling's "reverse principle"), and thus quite different. Only the most careful observer, however, can see this vital difference at a glance:

Was schaut denn dort aus jenem Spiegel heraus?—Bin ich es auch wirklich?—0 Julie—Giulietta—Himmelsbild—Höllengeist—Entzücken und Qual—Sehnsucht und Verzweiflung.—Du siehst, mein lieber Theodor Amadäus Hoffmann! dass nur zu oft eine fremde dunkle Macht sichtbarlich in mein Leben tritt. . . . (Dichtungen, VI, 48)

While this mirror situation took place only in the traveling Enthusiast's mind, actual mirrors and reflective surfaces abound in Hoffmann's works, although as Mühler points out, these mirrors only seldom reflect the image of the person looking into them, but rather show him the images which occupy his thoughts. This is most plainly shown in "Klein Zaches," where Prosper Alpanus instructs Balthasar:

"Treten Sie," sprach er dumpf und feierlich, "treten Sie vor diesen Spiegel, Balthasar, richten Sie Ihre festen Gedanken auf Candida—wo Ihnen Sie mit ganzer Seele, dass sie sich Ihnen zeige in dem Moment, der jetzt existiert in Raum und Zeit." (Dichtungen, III, 194)

The image prophetically showed Klein Zaches toppling from his place of favor beside Candida, which he had won by his ability to mislead others in judging his character and talents.

Only when the observer's attention is centered upon himself does he see and recognize himself in a mirror. Thus Meister Abraham, just before he became involved in his life with Chiara, saw only himself in her mirror (Kater Murr, Dichtungen, V, 209), while Chiara herself was accustomed to seeing prophetically things unrelated to herself when seated before the same mirror (p. 212). In the last chapter of "Topf," Hoffmann depicts himself much concerned about his own unsuccessful efforts at attempting to write the end of the story, and in his imagination peering into a metal mirror which seems to be a duplicate of the magic mirror of Veronika. He hopes for

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inspiration, but he sees only himself, pale and melancholy, for he imagines the mirror to be held up by inimical spirits: "... recht tückische Geister (es mochten wohl Verwandte—vielleicht Cousins germains der getöteten Hexe sein)..."

("Topf," Dichtungen, III, 111), who offer him a false prophecy of failure. Kater Murr is too conceited and self-centered ever to see anything but himself in a mirror:

... ein Blick in den Spiegel überzeugte mich, dass der bloße ernste Wille, nach höherer Kultur zu streben, schon vorteilhaft auf meine äussere Haltung gewirkt.--Ich betrachtete mich mit dem innigsten Wohlgefallen.--Gibt es einen behaglichereen Zustand, als wenn man mit sich selbst ganzzufrieden ist?--Ich spann! (Murr, Dichtungen, V, 496)

Similarly Giglio Fava was in the habit of practicing theatrical gestures before the mirror:

Nachdem Giglio genugsam die schönsten anmutigsten Gesten vor dem Spiegel probiert, nachdem er sich auf die fantastischen Redensarten liebekranker Helden besonnen und die volle Überzeugung gewonnen, dass er total un- widerstehlich sei, begab er sich, als schon die Abend- dämmerung einzubrechen begann, getrost nach dem Palast Pistoja. ("Brambilla," Dichtungen, III, 367)

The spooky atmosphere of the Palast Pistoja, however, diminished his self-confidence and reminded him of the frightening and puzzling

"... ich nahm merklich zu, wo nicht in Wissenschaften, so doch in der Stärke meines Leibes, und bemerke, wenn ich mich im Spiegel anschaute, mit Vergnügen, dass mein rundbackiges Antlitz nächst der jugendlichen Frische etwas Ehrfurchtgebietendes zu erhalten begann." (Murr, Dichtungen, V, 270)

experiences he had recently undergone. At this point he mistook an unexpected glimpse of himself in a mirror for his mysterious double, who had lately caused him so much difficulty. Tusman was forced by Leonhard ("Brautwahl") to look into a mirror at a time when Tusmann was so much concerned with his own appearance that he was contemplating suicide. To his relief, Tusmann saw his own face, no longer covered with indelible green paint, but looking better than ever (Dichtungen, VII, 217).

Johannes Kreisler contemplated his own image without at least some measure of agitation or confusion only once, while he was living at the monastery, enveloped in the work he loved and separated from the disquieting elements that plagued him in the outside world, seriously and calmly considering himself as a candidate for the monastery (Murr, Dichtungen, V, 319). When Kreisler saw his reflection in the water of the lake at Sieghartshof, he spoke to it as if it were the insane Ettlinger, even though he was quite aware that his macabre double was not physically present. But the spectre of insanity was ever present in Kreisler's thoughts, and for him Ettlinger personified madness. A few moments later, outside Meister Abraham's door, however, Kreisler was completely fooled by his own image in the mirror and believed that Ettlinger had really followed him. Kreisler's ability to distinguish between good and evil when he met them in reality was ever keen (one may remember that he recognized evil in Prince Hektor and the monk Cyprian while others were still being fooled), and he was quite willing to divorce himself even from something so personal as his own image, if that
image was for him symbolic of an inimical force—here insanity. The error in Kreisler's thinking here is that of confusing an interior and an exterior force, i.e. whether the danger exists in his own mind or in the person of Ettlinger. In this respect Kreisler forms a kind of opposite number to Spikher ("Abenteuer der Silvester-Nacht"), who attempted to regain his lost image at all costs, even though he realized that its return meant even deeper involvement with evil in the persons of Giulietta and Dapertutto. Spikher's inability to see his mirror image, the blank space in the mirror, foretell the loss of his soul if he bows to Dapertutto's demands, a reminder so painful that he insists all mirrors be shrouded, even when he is among people who already know his secret.

When Hoffmann's characters do see something besides their own reflections in the mirror, it is usually a vision of a prophetic nature, as has already been mentioned in the cases of Balthasar ("Klein Zaches") and Chiara (Kater Murr). Whether this prophecy comes true, depends upon whether they are involved with a good or evil force or are embarked upon what Hoffmann considers to be a positive or negative undertaking. Anselmus saw Serpentina in Lindhorst's ring, the three beautiful snakes in the water of the Elbe, and, later, an idyllic scene of future happiness for himself and Serpentina reflected in the shiny side of the golden pot, for he was striving to leave the mundane world for the world of poesy—an aim he did finally achieve and of which Hoffmann heartily approved. Veronika's magic mirror was able to lead him momentarily astray only after he had come to the erroneous conclusion that it was she whom he
really loved. Although Veronika could see Anselmus plainly in the bottom of Liese's kettle and in the magic mirror, her dreams of turning him into a Hofrat and her husband were doomed to failure.9

In "Elementargeist," the simple and pious servant, Paul Talkebarth, was able to see the truth, i.e. the picture of the devilish O'Malley, who would cause Viktor so much trouble, "mirrored" in the coffee grounds of the fortuneteller Liese (Dichtungen, VI, 251). The fact that Paul would rescue his master from O'Malley and Aurora was foreseen when he succeeded in interrupting the procedure in the Major's cabinet by substituting his own image in the mirror in which Viktor had hoped to catch a glimpse of Aurora (VI, 241).

In the work "Das öde Haus," both Theodor and Dr. K. could see Edwine's image in Theodor's pocket mirror by means of psychic rapport with the Countess Angelika (Dichtungen, IX, 159). Theodor's infatuation for the young girl in the mirror was a false forerunner of any future happiness with the girl, for the insane Angelika hoped only to arouse love and curiosity in Theodor, whom presumably she confused with her dead lover Count S., to lure him into her house.

When King Ophioch and Queen Liris ("Brambilla") recognized themselves reflected upside-down in the newly repurified Urdarsee, they were compelled to laugh at the topsy-turvy picture they saw, while at the same time recognizing and understanding themselves and

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9 Cf. "Geheimnisse," Dichtungen, XI, 279. This same situation is repeated: Theodor could see the Greek princess in Schnüspelpold's magic mirror, but Schnüspelpold, like Liese, is related to the inimical force, and the princess, like Anselmus, was destined for greater things than marriage to a prosaic person.
each other in the light of their newly discovered sense of humor.

Their action is prophetic for what is to come in the main story, for the Urdarsee symbolizes, as Hoffmann plainly explains ("Brambilla," Dichtungen, III, 333), simple and natural humor, which the Prince Bastianello di Pistoja, alias Celionati, finally succeeded in returning to the Roman stage. He hoped that it, in turn, would have as beneficial and rewarding an effect on the Roman theatergoers' natures as the Urdarsee had upon its royal audience.

Ännchen von Zabelthau's mirror showed her that she was beginning to look like a carrot ("Königsbraut," Dichtungen, VII, 300), a development she had not counted on when she promised to marry Daucus Carota, but one that would apparently be necessary if she were to fit into his vegetable kingdom. With the unwitting help of her former fiancé, Amandus von Nebelstern, Ännchen was snatched back from the course of action she now knew to be false— that of marrying the evil vegetable king—and soon regained her former appearance and fiancé. The restoration of the appropriate negated the prophecy of the mirror.

As a final example of Hoffmann's use of the mirror as a form of prophecy, in a work where the final results were never written, one may consider the scene in Kater Murr where Kreisler attempted to divert and comfort the enigmatic Princess Hedwiga:

Kreisler wollte weiter reden; als er aber in dem kleinen Spiegel, der zur Seite des Fensters angebracht, der Prinzessin todbleiches, seltsam verstörtes Antlitz erblickte, verstummte er vor dem Schauer, der sein Inneres durchleiste. (Dichtungen, V, 188)
Kreisler's reaction seems much too strong to be simply the result of observing Hedwiga's reflection as such. Rather, Kreisler's icy shudder intimates his awareness that Hedwiga's sorrowful image portends a tragic fate for her.

The Doppelgänger

Da steht auch ein Mensch und starrt in die Höhe,
Und ringt die Hände vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe—
Der Mond zeigt mir meine eigene Gestalt.
(H. Heine, Die Heinkehr, Poem 20)

The theme of the double is closely related to that of the mirror, as Maucher points out, and likewise illustrates the astonishing similarity between good and evil, the appropriate and the inappropriate. The mirror image of Erasmus Spikher ("Abenteuer der Silvester-Nacht"), which was no longer bound to follow Spikher's gestures, and thus ceased to be a true reflection, and Johannes Kreisler's odd separation of himself into two—himself and his mirror image—acting simultaneously as master and apprentice ("Johannes Kreisler's Lehrbrief"), might be considered as transitional figures between the mirror image and the double, although it is only in the former example that evil dominates one of the two figures, that of the mirror image. The importance of the Doppelgänger in Hoffmann's life and works and in the works of the Romanticists in general has been frequently

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In Hoffmann's case, it is particularly striking with reference to his self-division into artist and burger, designated by the initials E. T. A. and E. T. W., an observation made by Werner, Egli, Bergengruen, Erné, and others.

Jaffe (p. 299) and Werner (pp. 82 f.) point out the usually negative aspect of the Doppelgänger, although Jaffe believes that the double or "shadow" figure is sometimes positive, giving Anselmus and Theodor von Hippel as figures into whom Hoffmann projected the positive characteristics he felt lacking in himself: youth, adaptability, and the ability to escape the humdrum life in the case of Anselmus (Jaffe, pp. 298-300), success, extroversion, and harmony with reality in the case of Hippel (p. 253). Werner believes the battle between Medardus and his double Viktorin symbolizes the battle of the individual against a higher power (p. 82), while Jaffe indicates that Viktorin actually represents a negative "shadow" figure, quoting Schubert to support her views. Werner calls attention to the passages in Hoffmann's diary for January 6, 1804, and November 6, 1809:

Ungeheure Gespanntheit des Abends—Allé Nerven excitért von dem gewürzten Wein--Anwandlung von Todes-Ahndungen-- Doppelt-Gänger— (January 6, 1804)

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11 Jaffe, p. 244: "Fast alle romantischen Dichter haben in ihrem Werk den Doppelgänger ein oder mehrmals dargestellt, und diese Gestalt erscheint als ein Zeichen für die Spaltung ihres Wesens." See also Pirker, "Rezension," p. 272; and Tymms, German Romantic Literature, p. 354.

12 Jaffe, p. 299.
Montag: Enorme Lüderlichkeit!—Sonderbarer Einfall auf dem Ball vom 6—Ich denke mir mein Ich durch ein Verviel-
fältigungs-Glas--alle Gestalten die sich um mich herum bewegen sind Ichs und ich ärgere mich über ihr tun und lassen ppp (November 6, 1809)

When Werner says: "Die immer wiederkehrende Verwendung des Doppel-
gängermotivs bei E. T. A. Hoffmann war Ausdruck der Lebensangst, der Furcht vor unbekannten und nicht zu meisternden Gewalten," one is tempted to add "within himself," for the latter entry from the diary obviously expresses the fear of loss of control of the self by the self, i.e. insanity. Werner continues: "Die Wirklichkeit des eigenen Ichs entschwindet, da der Mensch sein Schicksal nicht selbst gestalten zu können glaubt und sich einer fremden Macht unterworfen fühlt, die sein Handeln, Denken und Empfinden bestimmt" (Both quotes p. 83). This situation arises in the case of hypnotism, which will be dealt with in the section on personal elevation, but it is also especially true when the individual is insane.

Werner does not make this connection, however. For Hoffmann, the chief role of the double is to represent a creature which seems to be oneself, but over whom one has no control—a frightening portrayal of the state of insanity. The two most important negative Doppelgänger created by Hoffmann are Viktorin (Elixiere) and Ettlinger (Kater Murr). Both were insane.

Doubles representing evil forces appear in "Kampf der Sänger" (Heinrich von Ofterdingen and Nasias, who appears in the guise of Heinrich), in "Ignaz Denner" (Satan appears as Andres' double), in

the myth portion of "Brambilla" (Hermod and Typhon), in "Gelübde" (Stanislaus and Xaver), in "Abenteuern der Silvester-Nacht" (Julia and Giuiletta), in "Magnetiseur" (the Danish Major, who himself has a double, and Alban), in "Sandmann" (Coppelius and Coppola), and in "Elementargeist" (O'Malley's double). In all but three of these works ("Brambilla," "Magnetiseur," and "Denner"), insanity also plays a prominent part, if one considers, as Hoffmann apparently did, insane infatuation as a form of insanity. Even in "Brambilla," King Ophioch suffers from depression and Queen Liris laughs incessantly.

The main character in "Sandmann" suffers repeated attacks of insanity, so that the reader is not certain whether Coppelius and Coppola are really the same person, sinister doubles, or persons unrelated except in Nathanael's heated fantasy. In "Gelübde" the mental condition of Hermenegilda is sufficiently precarious to make understandable her confusion of her lover Stanislaus and his cousin Xaver as well as her later willingness to give up her personality entirely, changing gradually from a spirited young noblewoman into a recluse, assuming a fanatical penance and hiding behind a mask, a veil, and an assumed name. In a sense, she became her own double, for she was believed by the outside world to be in Italy with her aunt, and both manifestations of her self—Hermenegilda and Cölestina, but especially the former—showed unmistakable signs of insanity, which were apparent to nearly everyone. For Xaver, she changed from her original state, where she is typically described by Hoffmann as being "like an angel sent from Heaven as a holy consecration" (Dichtungen, II, 29) with "heavenly eyes" (II, 36) and an "angelic
face" (II, 54) into a "spectre of Hell" (II, 27) with the "Flame of Hell" (II, 52) in her eyes, the latter one of Hoffmann's favorite characteristics to designate those possessed by evil, here insanity. Xaver is portrayed generally as a basically positive, though impulsive youth, led astray by insane infatuation for his cousin's eccentric fiancee and the "sure, innate instinct for evil" (II, 38) which Hoffmann seems to intimate exists in everyone. However, Hermenegilda's aunt considers his actions akin to those of "the most malicious spirit of Hell" (II, 53). Instances of love/insanity will be dealt with in the next section, devoted to the various types of love.

From the above examples, it is apparent that the theme of the sinister double is closely connected for Hoffmann with insanity and fear of losing control over the self. Thus the double appears as the frightening "insane half" of the prospective victim who is desperately attempting to hold onto his sanity (Murr, Elixiere), or the double plays the role of harasser ("Gelübde," "Brambilla") of his look-alike victim.

Additional examples of doubles who play the role of harassers, but in a humorous vein, appear in "Brautwahl" and "Geheimnisse." In "Brautwahl" the mysterious goldsmith Leonhard conjures up a scene parallel to that in Hoffmann's diary to harass the pedantic, middle-aged Tusmann, who is determined to enter into an inappropriate marriage with his friend's daughter, pretty young Albertine, who does not love him:

Und wie von unwiderstehlicher Gewalt gehetzt, walze ich die Spandauer Strasse auf und ab und halte in meinen Armen
statt der Dame einen garstigen Besenstiel, der mir das Gesicht zerkratzt, während unsichtbare Hände mir den Rücken zerbläuen, und um mich her wimmelt es von Geheimen Kanzlei-Sekretären Tusmanns, die mit Besenstieilen walzen. (Dichtungen, VII, 186)

In "Geheimnisse," Hoffmann himself appears and meets his own double—the eccentric little magician Schnüspelpold has taken on Hoffmann's form in revenge for Hoffmann's exposure of him and in the hope of frightening Hoffmann sufficiently to discourage him from continuing the exposure (Dichtungen, XI, 246 ff.). Both these stories are late works, and since it is characteristic for Hoffmann eventually to take more lightly subjects originally treated earnestly, it is not surprising that the theme of the double undergoes a similar process.

When both Doppelgänger are evil, they mean double trouble for their victims, as in "Magnétiseur," "Elementargeist," and "Sandmann." If one discounts Giglio's double ("Brambilla"), who was only a reveler dressed like Giglio, but was not a double in any other sense, and the pseudo-doubles Giacinta/Brambilla and Giglio/Cornelio in the same work, only four non-sinister sets of doubles appear in Hoffmann's works—Felizitas and Dorina ("Artushof"); the two Rosas ("Meister Martin"), Deodatus Schwendy and George Haberland ("Die Doppeltgänger"); and Hofrat Reutlinger-Julie and Max-Julie the younger ("Das steinerne Herz"). Even here insanity and loss of controlling one's own self play important roles. Felizitas' father was an insane artist, and she herself the ideal of the artist's love who had always lived in Traugott's heart ("Da rief Traugott, wie von wahnsinniger Lust ergriffen: 'Ach sie ist es ja, die Geliebte meiner Seele...'." [Dichtungen, VIII, 6]), but whose physical possession would have
been disastrous. Dorina, on the other hand, was as like in appearance to Felizitas as the same subject painted by Rubens instead of Raphael (VIII, 32). Yet this subtle difference made her a possibility for a physical love object. Such a relationship with Felizitas would have destroyed Traugott's inspiration, just as a similar one destroyed that of Berthold in "Jesuiterkirche." Nearly the same situation exists in "Meister Martin." Rosa's artist-admirer Reinhard realized in time that he had to give up Rosa, his artistic ideal, for the sake of his art, but it was a second admirer, the nobleman Konrad, who eventually married a young noblewoman who looked exactly like Rosa and whose name was even Rosa ("Als Martin nun mit den neuen Gästen eintrat in das Zimmer, wo die Brautleute mit den übrigen versammelt waren, geriet alles in ein frohes Erstaunen über die schöne Dame, die der holden Braut so auf ein Haar glich, als sei es ihre Zwillingschwester." [Dichtungen, X, 266]). In this case, through no fault of her own, Rosa Martin might be considered as the negative one of the doubles in regard to her relationship with Konrad, for whom a noblewoman instead of an ordinary girl made a more appropriate match, and with Reinhard, whose art she would have destroyed, had she married him. Although Rosa Martin was in no way threatened by her noble counterpart, she was never really in control of her own self, for her father insisted, with what amounted to a fixed idea bordering on an unbalanced state of mind, that she fulfill the destiny prophesied for her by her grandmother.

Just as unrelated to each other as the two Rosas and just as like in appearance and even in voice as the two girls were Deodatus
Schwendy (alias the prince) and the artist George Haberland
(alias the young Graf Törny):

Er eilte zurück zum Wagen, aber erstarrt vor Entsetzen, blieb er eingewurzelt stehen, als er eine männliche Figur erblickte, die mit seiner Stimme sprach. . . . ("Doppeltgänger," VIII, 178)

Ihm trat rasch der Jüngling, der mit dem Grafen von Törny gekommen, entgegen, und beide, sich nicht nur gleichend, kein, einer des andern Doppeltgänger in Antlitz, Wuchs, Gebärde u.s.w. blieben, vor Entsetzen wie erstarrt, in den Boden festgewurzelt stehen! (VIII, 224)

Here again there was no animosity between the doubles--until they discovered that they both loved Natalie, whose image had lived in both their hearts since childhood. Still, even before this discovery, horror at confronting the self in another, the fear of loss of identity and control of the self to the double were strong in both youths:


"Und wie," sprach er [Deodatus Schwendy] zu sich selbst, "wenn jene Natalie, jener schöne Liebestraum, der in süßen Ahnungen durch mein Leben ging, nur ihm angehörte, meinem unbekannten Doppeltgänger, meinem zweiten ich, wenn er sie mir geraubt, wenn all mein Sehnen, all mein Hoffen ewig unerfüllt bliebe?" (VIII, 196)

After their dramatic confrontation, this instinctive fear was enhanced drastically:

"Ha!" rief nun wild der junge Törny [Haberland], "ha! Fürst bist du, du der Höle entstiegene Doppeltgänger, der mir mein Ich gestohlen, der mir Natalien zu rauben, der mir das Leben aus der zerfleischten Brust zu reissen trachtet?—Eitler, wahnssinniger Gedanke! Sie ist mein, mein!"

Darauf der junge Fürst: "Was drängst du dich in mein Ich?—Was habe ich mit dir zu schaffen, dass du mich äffst mit meinem Antlitz, mit meiner Gestalt!—Fort! hinweg—mein ist Natalie!" ("Doppeltgänger," Dichtungen, VIII, 233)

The role of insanity is softened here to that of extreme eccentricity, found in both parents of the young prince and, to a lesser extent, in the mother of Haberland.

In the case of Hofrat Reutlinger ("Herz"), he mistook the actual appearance of his nephew Max and young Julie Foerd in the garden temple as a prophetic vision of himself and Julie's mother, whom he had loved and lost in his youth. For the Hofrat Reutlinger, this supposed vision symbolized not only his misspent youth, but also his approaching death—two areas, the past and the future, in which he had at present no control over his person ("Herz," Dichtungen, X, 46). In this work, again the eccentricity displayed by Reutlinger's behavior is extremely abnormal, if not quite insane.

15 This is an idea also suggested by Schubert, Traum, p. 88: "Mit diesen Fällen [the seeing of spirits to warn people of danger] verwandt sind auch jene, des sogenanntem sich selber Sehens. Sie ereigneten sich öfters kurz vor dem Tode, oder bei vorhandnen moralischen Gefahren..."
The theme of the double occurs also, but with a comic twist, in "Signor Formica," also a late work (1819). Here the foolish old Capuzzi twice confronted his double on the stage in the person of a disguised Salvator Rosa. In the first case, Salvator depicted an idealized Capuzzi, which succeeded only in infuriating the old man. But the second case, where Rosa staged a kind of morality play, was successful in that Capuzzi realized his errors and reformed ("Formica," Dichtungen, VIII, 325-329, 339 ff.).

To sum up the examples above, one may say that the theme of the double in Hoffmann's works indicates the ease with which error may come about, the difficulty of distinguishing between the good or appropriate and the bad or inappropriate. It also symbolizes for Hoffmann the fear of loss of identity, especially in the form of insanity. Other types of loss of identity will be taken up in the chapter on personal elevation and the section on insanity.

Love: Pure, Demonic, and Proper

For Hoffmann there were three taboos for the prospective lover, traps, which if he fell into them, represented situations of the grossest error which could lead only to catastrophe. He must not seek to win: (1) his Idealbild, if he was an artist, for this would destroy his inspiration; (2) a woman under the influence of the inimical force, for her motives would of necessity be ulterior and she would rob him of his joy on earth only to desert him in the end and even endanger his chance for happiness in the world beyond; and (3) an inappropriate person, whose unsuitability might consist of
any one of a myriad of forms—the sweetheart of another, one bound to the church, a person of a different social niveau, one too old or too young, or a creature not human, although the fact that an individual might have been an animal or a flower in a previous incarnation does not, as a rule, render him or her undesirable in his present incarnation, even if occasional relapses occur, as in the case of Serpentina ("Topf") or the lovers Dörte Elverdink and Georg Pepusch ("Meister Floh").

As was mentioned in the introductory biography, Hoffmann's experience with Julia was the basis for his theory of the Idealbild, a renunciation painfully accepted and beautifully expressed many times, often with only slight variations. 16 His most beautiful

16 Cf. "Ombra adorata," Dichtungen, I, 195: "Jetzt ist eine nie gefühlte Ruhe und Heiterkeit in meine Seele gekommen. ... Habe ich sie denn verloren? ist sie nicht im innern glühenden Leben ewig mein?"

"Kater Murr," Dichtungen, V, 194: "Es begibt sich wohl, dass besagten Musikanten unsichtbare Hände urplötzlich den Flor wegziehen, der ihre Augen verhüllte, und sie erschauen, auf Erden wandelnd, das Engelsbild, das, ein süsses unerforschtes Geheimnis, schweigend ruhte in ihrer Brust. Und nun lodert auf in reinem Himmelsfeuer, das nur leuchtet und wärmt, ohne mit verderblichen Flammen zu vernichten, alles Entzücken, alle namentlose Wonne des höheren, aus dem Innersten emporkeimenden Lebens, und tausend Fühlhörner streckt der Geist aus in brünstigem Verlangen und umnetzt die, die er geschaut, und hat sie, und hat sie nie, da die Sehnsucht ewig dürstend fortlebt!—Und sie, sie selbst ist es, die Herrliche, die, zum Leben gestaltete Ahnung, aus der Seele des Künstlers hervorleuchtet, als Gesang—Bild—Gedicht!"

"Der Artushof," Dichtungen, VIII, 38: "Das Geschick erfasste mich sichtbarlich, aber mein getrübter Blick erkannte nicht das höhere Wesen, und vermessen wählte ich, das, was vom alten Meister geschaffen, wunderbar zum Leben erwacht auf mich zutrat, sei meinesgleichen, und ich könne es herabziehen in die klägliche Existenz des irdischen Augenblicks. Nein, nein, Felizitas, nie habe ich dich
tribute to the love of the artist, however, is perhaps the frequently quoted part of a letter to Speyer:

Finden Sie es geraten und tunlichst meinen Namen in der Familie M zu nennen oder überhaupt von mir zu reden, so sagen Sie in einem Augenblick des heitern Sonnen Scheins Julien, dass ihr Andenken in mir lebt--darf man das nämlich nur Andenken nennen, wovon das Innere erfüllt ist, was im geheimnisvollen Regen des höheren Geistes uns die schönen Träume bringt von dem Entzücken, dem Glück, das keine Arme von Fleisch und Bein zu erfassen, festzuhalten vermögen-- (May 1, 1820)

Jaffe interprets Hoffmann's love for Julia as his conscious recognition of a relatedness of souls:

Jaffe interprets Hoffmann's love for Julia as his conscious recognition of a relatedness of souls:

... etwa ein Jahr später [after writing "Ritter Gluck"] erwähnte Hoffmann in seinem Tagebuch zum ersten Male Julia Marc. Hinter die zweite Eintragung setzte er die unbefangene Zeichnung eines kleinen Schmetterlings. Anscheinend hatte er in diesem Augenblick seine Seele gefunden; er begegnete ihr aber in einer Projektion. (p. 257)

Similarly Schubert considers the relationship of the lover to his love as a reflection phenomenon:

Zugleich ist jene höchste Liebe ein Spiegel, worinnen die Seele sich täglich selber betrachtet, und erkennen lernt, was sie ohne ihre Liebe war und ist. (Traum, p. 206)

"Die Doppeltgänger," Dichtungen, VIII, 236: "Und die, die du liebst?—Sie ist kein irdisches Wesen, sie lebt nicht auf der Erde, aber in dir selbst als hohes reines Ideal deiner Kunst, das dich entzündet, das aus deinen Werken die Liebe aushaucht, die über den Sternen thront."

"Ha Bruder Berthold," rief George, indem seine Augen aufstrahlten in himmlischem Feuer, "ha Bruder Berthold, du hast recht, sie—sie selbst ist die Kunst, in der mein ganzes Wesen atmet.—Nichts habe ich verloren..."
This idea is expressed by Nathanael ("Sandmann"), regarding, however, an unsuitable love object: "... nur in Olimpia's Liebe finde ich mein selbst wieder" (Dichtungen, VI, 88 f.).

The adjectives used by Hoffmann to describe this love on an aesthetic plane are taken from the realm of light and fire, reflecting the elements of purity, brightness, and warmth, a heavenly radiance which is far removed from the destructive, uncontrolled fire of passion flashing from the eyes and igniting the emotions of those engaged in the profane or demonic love involving only the senses and connected with the elements of insanity and hell-fire. Thus Hoffmann, like Boehme, makes use of the elements of fire to describe the most sublime as well as the most destructive of states. Schubert, too, points to the relationship between the love that comes from above and the substitute which emanates from below and stresses the difficulty but absolute necessity of distinguishing between them:

Der Geist des natürlichen und leiblichen Menschen befindet sich, seit jenem Augenblicke, wo er der Stimme der Creator, die von unten her war, mehr gehorchte als der Stimme Gottes, seitdem er dieser sein Ohr verschloss und nur jener es öffnete, in einem Wahnzustande, worin er nur für das, was von unten her, was leiblich und sinnlich ist, geöffnete, verstehende Sinnen hat, von dem aber, was ursprünglich des Geistes war und ist, nichts vernimmt. (Traum, p. 141)

Auf das leibliche Sehnen der ersten Liebe trägt der Geist den Schein und die Farbe einer ewigen Liebe hinüber, ja er überkleidet selbst die Trunkenheit des Leibes mit einem Schein und Farbenschimmer einer ewigen und himmlischen Begeisterung, lässt den von süßem Weine Trunkenen den Schein des Geistes-Trunkenen annehmen und heuchelt auf diese Weise das Niedrigste zum Engel des Lichts. (Traum, p. 155)

Boehme, quoted in Stoudt, pp. 212, 224, 225.
Schubert's designation of physical love as a "Wahnzustand" and the expression "Engel des Lichts" show especially plainly the close relationship in his and Hoffmann's thinking, even though Schubert did not concern himself with art, but only with traditional morality, while in Hoffmann's case almost the reverse was true. Although mistaking physical love for divine love is the commoner error, the reverse is also possible, as Schubert points out (Traum, pp. 102 f.), and as is illustrated in the Aurelie-Medardus relationship:

... dem listigen Feind gelang es, die tiefe Bedeutung unserer Liebe uns zu verhüllen, ja uns auf entsetzliche Weise zu verlocken, dass wir das Himmlische nur deuten konnten auf irdische Weise. . . . (Elixiere, PW II, 356 f.)

For Schubert, even more than for Hoffmann, the connection of physical love with evil and aesthetic love with the Divine is very important. Schubert concerns himself very little with the possibility of a happy, normal relationship between ordinary lovers, but stresses steadily the great desirability of elevating such a relationship to the sublime, even at the cost of losing the object of one's love to death. Indeed, Schubert considers such a loss as an opportunity to escape from the slavery imposed upon the spirit by physical love and


Regarding similarities in Schubert's and Hoffmann's thinking: "Hoffmann geht, wie immer . . . bei der geringsten Andeutung religiöser oder ethischer Wertungen nicht mit. . . ."

19 Schubert, Traum, p. 188: "Ja, die in uns wohnende, jetzt nur auf den gesammten Kreis des Sinnlichen gerichtete Liebe, ist zwar im jetzigen Zustande unseres Daseins der am tiefsten gesunkene und entartete, aber nicht der unwichtigste Theil unseres Wesens."
to fill the self instead with heavenly love. For Hoffmann, the substitution of aesthetic for physical love was important primarily in the case of the artist and his inspiration, for the attempt of a mortal to attain physical union with the source of his inspiration, whom Hoffmann considered a manifestation of the Divine, was, in Hoffmann's eyes, sacrilege and could result only in dragging the Divine down to the sensual level rather than elevating the mortal to the Heavenly:

Es ist aber des Erbteils von uns Schwachen, dass wir an der Erdscholle klebend so gern das Überirdische hinabziehen wollen in die irdische ärmliche Beengtheit. So wird die Sängerin unsere Geliebte—wohl gar unsere Frau! Der Zauber ist vernichtet, und die innere Melodie, sonst herrliches verkündend, wird zur Klage über eine zerbrochene Suppenschüssel oder einen Tintenfleck in neuer Wäsche. ("Die Fermate," Dichtungen, I, 223)

In Hoffmann's eyes, the mortal who dared attempt to rise to the level of the Divine was already guilty of a grave fault, and if he succeeded only in sullying and destroying the object of his love and perhaps himself, this was only fair punishment.

In most cases, as the examples in footnote 16 above show, Hoffmann permitted his artist-heroes to recognize the fallacy in their attempts at winning their ideals as sweethearts. The outstanding example where this was not the case is "Die Jesuiterkirche in G.," where the artist Berthold married Angiola, his ideal. The gradual decline of Berthold's image of Angiola from ideal, to human,

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to demonic is carefully detailed by Hoffmann in phrases that echo Schubert.21 The fact that the love between Berthold and Angiola was inappropriate is apparent from the start. Angiola's socially elevated position as a princess who stooped to marry a commoner, and thus denounced her royalty, is symbolic of her aesthetically elevated position as an Idealbild who allowed herself to be pulled down into the ugly and prosaic world of reality. Just as important an indication are Hoffmann's descriptions of Angiola's and Berthold's feelings toward each other. When first he saw her, still erroneously believing her a vision, Berthold was "wahnsinnig vor Entzücken" (PW II, 501). This situation is fraught with danger, when seen in the light of Hoffmann's symbolism, for the elements of error (she was not a vision) and insanity (his insane rapture) are combined in it. Upon discovering that Angiola was a real person, Berthold

21 "Jesuiterkirche," PW II: "Berthold war hoch erzürnt über das alberne Gewäsch der Leute, die das Himmlische in das gemeinirdische herabziehen wollen. 'Glaubt ihr denn,' sprach er, 'dass solch ein Wesen wandeln könne hier auf Erden? In einer wunderbaren Vision wurde mir das Höchste erschlossen; es war der Moment der Künstlerweihe!'" (p. 502).

"... ja sie war es selbst--die herrliche Himmelsgestalt, die den Götterfunken in seiner Brust entzündet!" (p. 503).

"... nicht die himmlische Maria, nein, ein irdisches Weib, ach, seine Angiola selbst, stand, auf greuliche Weise verzerrt, vor seines Geistes Augen... seine Kraft war gebrochen, all sein Bemühren... nur die ohnmächtige Anstrengung des unverständigen Kindes" (p. 505).

"Mein Weib gebar mir einen Sohn, das vollendete mein Elend, und der lange verhaltene Groll brach aus in hell aufflammenden Hass. Sie, sie allein schuf mein Unglück. Nein--sie war nicht das Ideal, das mir erschien, nur mir zum rettungslosen Verderben hatte sie trügerisch jenes Himmelsweibes Gestalt und Gesicht geborgt!" (pp. 505 f.).
was torn between pain at losing his visionary Ideal and joy at finding her incorporated in human form:

Ein sonderbares Gefühl, wie wenn jährender Schmerz süße Träume zerstört, durchzuckte Berthold. ... Doch ... durchbebten ihn süsse, nie gekannte Schauer, und im Wahn-sinn des Entzückens höchster Erdenlust rief er aus:—"O, kein Trugbild des Traumes—nein! es ist mein Weib, das ich umfange, es nie zu lassen—das meine glühende dürstende Sehnsucht stillt!" ("Jesuiterkirche," PW II, 504)

Likewise Angiola was "aflame with torrid love" (PW II, 504). The gentle, illuminating warmth of the artist's love had been consumed by the destructive heat of passion, which demolished the "longing" necessary for creative work and changed all too soon into the "brightly flaming hatred" (PW II, 505) that was to annihilate the lovers and their child.

A similar situation occurs in far less detail as a subplot of Kater Murr, involving the artist Leonhard Ettlinger and Fürstin Maria. Hoffmann depicts the sensitive Hedwiga as recognizing clearly the connection between the impropriety of Leonhard's emotions and his eventual psychological breakdown:

Nach einigen Augenblicken des Schweigens fuhr die Prinzessin fort: Der unglückliche Leonhard liebte insgeheim meine Mutter, und diese Liebe, schon selbst Wahn-sinn, brach zuletzt aus in Wut und Raserei. (Murr, Dichtungen, V, 192)

Nearly as dangerous to the artist as lowering the Ideal to a prosaic level is deserting the Ideal in favor of a prosaic love object:

Es ist bezeichnend, dass das böse Prinzip gleicherweise ins Banale wie zur Verdammnis lockt, beidemal durch die "Sinnlichkeit", die vom "höheren Dasein" abzieht. (von Schaukal, p. 267)
This is the central problem in "Der goldne Topf," where Anselmus must choose between Serpentina, the denizen of Atlantis, which Hoffmann specifically designates as the land of Poesy, and Veronika, the ordinary girl who would make a Hofrat of Anselmus. Traditional elements representing good and evil are found in this work on the sides of both rivals for Anselmus' possession. Mühlher's suggestion that Veronika represents "irdische Liebe" and Serpentina "himmlische Liebe" is difficult to accept in view of Serpentina's physical form and background and especially since she is not really a "classic example" of a Hoffmann Ideal. Anselmus had not treasured her picture in his heart since early childhood, as Hoffmann's heroes otherwise are in the habit of doing, and Serpentina became his bride in the end, without destroying Anselmus' chances as a poet, a situation normally impossible in a Hoffmann work, if we consider Serpentina an Ideal. Likewise Dahmen's theory that the efforts of old Liese/Veronika are based upon selfishness and egoism whereas Lindhorst/Serpentina advocate submission of the self, thus fitting them into Schubert's categories of low (physical) and high (spiritual and brotherly) love, is not entirely convincing either, for while Veronika's desire to marry Anselmus was certainly based on selfish interest,


old Liese had no personal interest in the matter whatever, and indeed attempted to talk Veronika out of her plans. On the other hand, it was necessary for Serpentina and her sisters to capture Anselmus and two other naive young men, for that was the condition that had to be met so that their father, Lindhorst, might be released from his punishment on earth and permitted to return to Atlantis—certainly a self-centered interest on his part, which he readily admits ("... ich wollte, ich wäre die beiden übrigen [Töchter] auch schon los..." "Topf," Dichtungen, III, 113).

Inimical and beneficent forces overlap and are subjective in this work perhaps to a greater extent than in any of Hoffmann's others. Lindhorst appears positively at times, as a "Geisterfürst" and apparently direct descendent of the radiant Phosphorus, but usually he is gruff, and sometimes cruel, as when he traps Anselmus and his unfortunate predecessors in bottles. He also throws suspicion on his background when he tells Anselmus:


Obviously two unrelated "inimical forces" are at work here. Veronika and Liese are the "inimical principles" that will assail Anselmus, but the "inimical forces" which "spun the thread" of Lindhorst's fate are his own inappropriate emotions of long ago—his forbidden love for the lily, his rebellion against Phosphorus' command, and his
senseless destruction of the garden. Such a display of self-will and attempted self-elevation to a position usurping the rightful authority of a higher force is always a dangerous course of action, according to Hoffmann, and it frequently calls forth punishment by the higher force affronted. Thus the source of the inimical forces which Lindhorst places at the root of his misfortunes is really found within himself, although it is possible that Lindhorst does not recognize this fact and still blames Phosphorus and the gardener gnome for his exile, a highly subjective definition of "inimical forces" on the part of Lindhorst.

Liese appears alternately in the trappings of a typical witch and the guise of a sympathetic mother figure, who, like Aurora ("Elementargeist"), claims she plays her sometimes negative role involuntarily:

"Still, Kind—still!" unterbrach sie die Alte, "ich weiss, was du sagen willst, ich bin das worden, was ich bin, weil ich es werden musste, ich konnte nicht anders." ("Topf," Dichtungen, III, 50)

Jaffe identifies her with Hoffmann's nature goddess (pp. 289 f.), as has been mentioned. But Anselmus rejects Liese completely and considers her a devil-figure:


24 "Topf," Dichtungen, III, 77: "Da ergriff den Salamander der Wahnsinn der Verzweiflung, und er rannte, Feuer und Flammen sprühend, durch den Garten und verheerte ihn in wilder Wut...."
At the same time, he accepts unquestioningly the radical and alternating changes in Lindhorst's character and appearance and elevates Serpentina, in her role as the artist's inspiration, to the position of a goddess to whom he prays for deliverance from the prison of the glass bottle:

_Da schrie er auf in Verzweiflung: "O Serpentina--Serpentina, rette mich von dieser Höllequal!"_  
("Topf," Dichtungen, III, 95)

Lindhorst enabled Anselmus to experience the ideal world of poesy, and indeed be snatched up bodily and spiritually into this realm, completely out of reach of the mundane world except by means of dreams, which Hoffmann considered messengers from a higher plane. In spite of the negative elements present in Lindhorst's make-up and the questionable appropriateness of the match with Serpentina, the two worked unceasingly to further the cause of poesy in Anselmus, while Liese and Veronika tried to destroy it. For Hoffmann, this is the decisive factor which outweighs all others. Those elements which further the interests of art are automatically appropriate and good; those which seek to hinder or destroy art must themselves be relentlessly destroyed or at least avoided.

A modified version of the "Topf" triangle is to be found in "Brautwahl," where Leonhard, Albertine, and Edmund Lehsen form almost exact counterparts to Lindhorst, Veronika, and Anselmus. The role of Serpentina is taken by the abstract idea of the artist's life and Leonhard successfully extricates Lehsen out of the arms of the prosaic Albertine and sends him to Italy, a land which, for Hoffmann, was only slightly less fantastic and unattainable than Atlantis itself,
Here, again, Hoffmann draws a plain relationship between inappropriate love and insanity, for when Lehsen objected to Leonhard's scheme to substitute a trip to Italy for Albertine's company, Leonhard told him: "Aber ich will Euren irren Zorn Eurer wahn­sinnigen Verliebtheit zugute halten—" ("Brautwahl," Dichtungen, VII, 210). Albertine's second suitor, a pedantic old schoolfellow of her father, was soundly rejected by nearly all concerned as a suitable match for the young girl. Thus:

Leonhard: "Herr, ich glaube Sie sind vom Teufel besessen oder total wahnsinnig?" (p. 159).

Albertine: "... entweder sind Sie schon am Vormittage in die Weinstube geraten, ... oder von einem seltsamen Wahnsinn heimgesucht" (pp. 199 f.).

Lehsen: "Verrückter, überlästiger Satan?!" (p. 201).

The connection between this insane love and demonic forces is also much in evidence in two of the above examples, and Lehsen's description of his feelings for Albertine indicates that they are too heated to be beneficial to his art: "... so sehr mein Inneres entbrannt ist in Liebe zu der holden Albertine ... " (p. 211).

Demonic Love

Although Hoffmann's artists are most frequently tempted by love for their Ideals or for ordinary girls who would interfere with their artistic careers, they are not entirely immune to temptation from love objects who are projections of the inimical force itself. The long series of unsavory misalliances, instances of incest, and adultery in Elixiere began with the love of the painter Francesko for the witch Venus, who was also a kind of Idealbild, although she
originated not from the ethereal realms of the world of true (in this work, Christian) art, but from the "false, deceptive splendor of the heathen world" (PW II, 289) of the ancient Greek gods, who are associated in this work with Satan and the underworld. Invariably the numerous inappropriate love matches in this novel are described in terms of insanity, devilishness, fire, and heat. Thus Francesco's unnatural love for the Venus he has created: "Er heulte vor wahnsinniger Begier .... und gebärdete sich wie einer, der von dem Satan besessen" (PW II, 293 f).

The heathen world in connection with the demonic plays a role also in "Der Kampf der Sänger," where Heinrich von Ofterdingen is, for a time, under control of the dark powers and succeeds in temporarily winning over Mathilde. Nasias' (whose name significantly is a near anagram of Satanas) song deals with "the beautiful Helen and the rapturous joys of the Venusberg" (Dichtungen, X, 103). But the connection of this demonic love with the fires of Hell is not lacking, although these fires are somewhat disguised:

In der Tat klang das Lied gar verlockend, und es war, als wenn die Flammen, die Nasias um sich sprühte, zu lästerne Begierde und Liebeslust atmen Duf ten würden, in denen die süßen Töne auf- und niederwogten, wie gaukeln Liebesgötter. (Dichtungen, X, 103)

The change in Heinrich von Ofterdingen's feelings for Mathilde from the shy, gentle love for an Ideal into a consuming passion is plainly

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25 The basic situation in this portion of the novel is nearly identical with the plot of Eichendorff's "Marmorbild."
shown in the description of Heinrich's dream and the realization it awakened in him:


Wolfframb von Eschinbach, to whom Heinrich confessed his love, was torn between loyalty to his friend and his own reciprocated love for Mathilde. The following quotation is very similar to Hedwiga's description of Ettlinger's love for her mother (Murr).

Den Blick zur Erde gesenkt, sass er da und sann und sann wie nun der Freund zu retten von dem Wahnsinn törchter Leidenschaft, die ihn ins Verderben stürzen musste. (Dichtungen, X, 70)

Although Wolfframb could not foresee that Mathilde, too, was in danger, his prediction of unhappiness for Heinrich was realized when Heinrich's desire to win Mathilde led him into league with the dark powers connected with Klingsohr, pulling Mathilde after him into a state of mind described by observers as insanity.

Most of the Hoffmann heroes who succumb to really evil love-objects are not artists, perhaps because the artists usually possess the attributes of a (sometimes rather naive) native wisdom or instinct concerning the recognition and/or avoidance of evil, as befits them in their role of interpreters of divine truth to
man. Thus Kreisler instinctively recognized evil in Prince Hektor and could confidently instruct Julia, whom he considered a kindred spirit in the art of music, simply to ignore evil and she would be safe:

In gleisnerischer Verkappung gehen die Geister der Hölle durch die Welt, aber sie haben keine Macht über dich und du darfst sie nicht erkennen in ihrem schwarzen Tun und Treiben! (Murr, Dichtungen, V, 264)

Kreisler's confidence was rewarded, for Julia, although attracted to the handsome fiance of her friend Princess Hedwiga, sensed that he was evil and overcame her attraction for him, in spite of his feelings for her, described as "Liebeswut" and "die Raserei der heftigsten Leidenschaft" (Murr, Dichtungen, V, 398). Kreisler's advice was to prove less successful later when Julia also ignored her mother's malevolence in arranging her engagement to the idiotic Ignaz.


"Wer kann, so höre ich fragen, von jenem göttlichen Princip, das den Künstler treibt, jenem geistigen Hauch, der seine Werke beseelt, würdig reden, als wer selbst von dieser heiligen Flamme ergriffen ist?" (p. 369).

27 Murr, Dichtungen, V, 397: "Wohl der holden, frommen Julia, dass sie Kraft genug besass, den bösen Geist zu beschwören, ihm keinen Raum zu verstatten, in dem er fest fussen können."
These instincts regarding evil are lacking, or very weak, however, in a number of non-artists. Erasmus Spikher ("Silvester-Nacht"), with a monumental display of bad judgment of character, fell immediately into the trap of the inimical force in the form of a traditional devil-figure, Dapertutto, and his beautiful handmaiden, Giulietta:


The love-insanity combination is stressed repeatedly, and even when Erasmus' suspicions were aroused and confirmed, he could not resist Giulietta until his wife saved him from selling his soul. But even she could not help him regain his mirror image, without which he was doomed to remain a misfit in the world.

In a very similar plot, the naive Eugenius ("Datura fastuosa") guilelessly succumbed to the wiles of the sham countess Gabriella Mora (Gabriella and her pseudofather Angelo Mora are significantly named, for they do, indeed, function as "black angels" in sharp contrast to Gretchen, whom Sever describes as "an angel of light" [Dichtungen, IX, 296] and to "the Father of Light" by whom the old

28 "Silvester-Nacht," Dichtungen, VI: "Der wahnsinnigen Leidenschaft, die den Erasmus entflammt..." (p. 32); "Da rief Erasmus wahnsinnig vor tödendem Liebesschmerz: 'Muss ich denn fort von dir?'' (p. 36); "Wahnsinnig vor Liebe und Lust, schloss er sie in seine Arme... 'Giulietta,' rief er, 'soll ich denn rasend werden in der Liebe zu dir?''' (pp. 45 f.).
Widow Helms hopes soon to be summoned ["Datura," *Dichtungen*, IX, 286]), and saw in her as Erasmus Spikher did in Giulietta, a "heavenly creature" and "goddess of love" whose voice sounded like the "tones of Heaven." The references to fire, heat, and insanity are again very numerous, indicating strongly the demonic nature of Gabriella and her cohorts and the falseness and danger of her love affair with Eugenius. Like Dapertutto, Fermino Valies was interested in winning a soul and used the same methods—-the attractions of a beautiful but evil woman.

As final examples, one may consider the works "Die Bergwerke zu Falun," "Der Sandmann," and "Der Elementargeist." The two latter works are again companion pieces as far as plot is concerned. Here again the naive young men are drawn under the power of sinister representatives of the inimical force who use as a lure attractive "women" who are not human at all, but a mechanical doll and an elemental spirit, respectively. Obviously a match between these creatures and human beings would be intrinsically unsuitable, as Hoffmann thoroughly demonstrates, again by means of adjectives and descriptions suggesting insanity and hell-fire when the victims'


30 "Datura," *Dichtungen*, IX: "... ihr folgerechtes Be- tragen [das] den Jüngling in immer stärkerer, immer verzehrender Liebesglut entflammt" (p. 282); "Unglücklicher! rief Eugenius ganz ausser sich ... 'du störst den Wahnsinnigen auf aus dem Traum seiner Betörung!—Ich liebe Gabriella....'" (p. 283).
emotions are discussed. O'Malley and Coppelius embody typical attributes of the traditional Satan. They appear to be supernatural but negative, destructive beings who diffuse a tangibly evil atmosphere discernible to sensitive observers and demand absolute obedience from those in their power. Thus the reader is not told how Aurora and the father of Nathanael came under the power of their masters, but only that their slavery was complete:

Der Vater betrug sich gegen ihn [Coppelius] als sei er ein höheres Wesen, dessen Unarten man dulden und das man auf jede Weise bei guter Laune erhalten müsse. ("Sandmann," Dichtungen, VI, 57)

Dir ganz anzugehören, war mein seligster Wunsch; aber nur halb sind die Ketten gesprengt, die mich an den Thron fesseln, dem das Volk, dem ich angehöre, unterwürfig ist. Doch je stärker, je mächtiger deine Herrschaft wird, desto freier fühle ich mich von der qualvollen Sklaverei. ("Elementargeist," Dichtungen, VI, 248)

Throughout both stories the villains are regularly referred to by other characters as "Satan" and are considered to be manifestations of the inimical force.

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31 "Elementargeist," Dichtungen, VI: "Glaubte ich indessen im Wahnsinn des glühendsten Entzückens den Gipfel des Glücks zu erreichen, so entschwand sie mir..." (p. 247); "... in der folgenden Nacht... beschwor ich sie in den rührendsten Worten, wie die helldodernde Glut der Liebe... sie mir eingab..." "Brennende Küsse fühlte ich auf meinen Lippen..." (p. 248); etc.

"Sandmann," Dichtungen, VI: "Er sass neben Olimpia, ihre Hand in der seinigen, und sprach hochentflamm und begeistert von seiner Liebe..." (p. 86); "... brennendes Verlangen im Herzen..." (p. 91); etc.

32 "Elementargeist," Dichtungen, VI: "Der Major lachte hinter mir her. Ich vernahm das Höhnlachen des Satans" (p. 249);
Closely related to "Sandmann" and "Elementargeist" is also the work "Die Bergwerke zu Falun," but here the non-human woman in question, the queen of the mine, exists only in the hero's mind and is never seen by anyone else, as is not the case in "Elementargeist" or "Sandmann."

Inappropriate Love

The importance for Hoffmann of appropriateness, or lack of it, in the love affairs he depicted is recognized by Hans Dahmen, who

"Aber da war alles verstoßen—beide eifertig abgegangen durch die Wand, der Herr Major Satan und die Mamsell Beelzebub!" (p. 253); etc.

The Major is called "den unheimlichen Geist, der bestimmt war, auf verstörende Weise einzudringen in mein Leben ..." (p. 224); "Es soll Euch vergönnt sein, einen Blick in ein dunkles Reich zu tun, das Ihr nicht ahnet, und das Euch verderblich erfassen kann!—Ich warne Euch indessen vorher und gebe Euch zu bedenken, dass Euer Gemüt nicht stark genug sein könnte, manches zu ertragen, das mir ein ergötzliches Spiel dünkt" (p. 228); "... ich versank in jenen Zustand des wirren Träumens, den ich für unnatürlich, für die Wirkung irgend eines fremden Prinzips [namely O'Malley] erkennen musste" (p. 252); etc.

"Sandmann," Dichtungen, VI: "'Coppelius, verruchter Satan, du hast den Vater erschlagen!'—so schrie ich auf ..." (p. 61); "Dann fuhr er schnell mit der Faust herüber oder brachte wohl gar das Glas an die blauen Lippen und lachte recht teuflisch ..." (p. 57); "Ein grässlicher krampfhafter Schmerz schien seine [the father's] sanften ehrlichen Züge zum hässlichen widerwärtigen Teufelsbilde verzogen zu haben. Er sah dem Coppelius ähnlich" (p. 58).

"Nur dann, wenn Nathanael bewies, dass Coppelius das böse Prinzip sei, was ihn ... erfasst habe ... und dass dieser widerwärtige Dämon auf entsetzliche Weise ihr Liebesglück stören werde, da wurde Clara sehr ernst und sprach: 'Ja, Nathanael! du hast recht, Coppelius ist ein böses feindliches Prinzip, er kann Entsetzliches wirken wie eine teuflische Macht, die sichtbarlich in das Leben trat, aber nur dann, wenn du ihn nicht aus Sinn und Gedanken verbannst" (p. 74); etc.
even manages to cite a few positive words on the subject by Schubert. Both Dahmen and Schubert stress the aesthetic and refining qualities rather than the physical aspects of an appropriate love match, and Dahmen uses as an example Anselmus’ greatly increased understanding of nature after his union with Serpentina.

Two instances of inappropriate love, which resultanty tempts the inimical force to violence are the marriages of Eugenius and the Widow Helms (Natura fastuosa”), already mentioned above, and of Graf Filippo and Gräfin S. (Elixiere), in which cases one partner was much too old for the other. A similar situation exists in "Doge und Dogaressa" and "Signor Formica." In the latter work, old Capuzzi is repeatedly described in terms of insanity and hellishness because of his inappropriate love for his niece Marianna:

"Die arme Marianna", sprach Salvator, "wird von dem wahn­sinnigen Alten auf hollische Weise gequält... Dabei ist er so bis zur Tollheit eifersüchtig..." ("Formica," Dichtungen, VIII, 274; see also pp. 270, 272, 273, 282, 289, 290, etc.)

But while Salvator Rosa succeeds in rescuing the girl before Capuzzi can marry her, in "Doge und Dogaressa," a work steeped in references to the eternal force, which is credited repeatedly with guiding

33 Dahmen, "Hoffmann und Schubert," Literaturwissenschaft­liches Jahrbuch der Görresgesellschaft (Freiburg/Br., 1926), I, 88 f.

34 Elixiere, PW II, 299: "Schon fünfundzwanzig Jahre war Francesco alt worden, als der Graf Filippo in törlicher Liebe zu einem armen bildschönen Fräulein entbrannte und sie heiratete, unerachtet sie blutjung, er aber schon sehr hoch in Jahren war."
Antonio's life, the young Dogaressa Annunziata is doomed to experience only inappropriate love on the parts of her octogenarian husband Marino Falieri ("Der alte Doge schmunzelte sie wieder an in törlichtem Prunk und faselnder Eitelkeit..." [Dichtungen, X, 185]) and young dandies ("Keiner von allen war aber so heftig in wildem Liebesfeuer entbrannt für die schöne Dogaressa als Michaele Steno." [X, 154]), whom she did not love, until her rescue by Antonio.

As examples of the numerous incestuous and adulterous love affairs to be found in Elixiere, there may be mentioned the cases of the foundling Francesco, who was able to win the heart of his youthful stepmother, Gräfin S., only by means of "devilish arts" (PW II, 300); and Pietro, who was "inflamed with violent love" for Vittoria, the fiancee of his half-brother, Paolo Francesco (PW II, 301), while Paolo Francesco was himself "passionately aflame" with infatuation for his half-sister Angiola (PW II, 301). Similar descriptions abound for all the other inappropriate love affairs in the novel.

The impropriety of his affections for the noble lady of the house, the young Baroness Seraphine, was quite apparent to Theodor, the young hero of "Das Majorat," as well as to his sage great uncle, and Hoffmann employs again the elements of insanity in describing the relationship, from Theodor's point of view and from the uncle V.'s:

Ich sah, ich hörte nur sie, aber bewusst war ich mir deutlich und bestimmt, dass es abgeschmackt, ja wahnsinnig sein würde, irgend eine Liebelei zu wagen... (Dichtungen, II, 79)

Ich bitte dich, Vetter, widerstehe der Narrheit, die dich mit aller Macht ergriffen!—Wisse, dass dein Beginnen, so
harmlos wie es scheint, die entsetzlichsten Folgen haben
die schichten, die erachtlosen Wahnseins auf dunner Eisdecke,
die bricht unter dir, ehe du dich es verstehst, und du
plumpst hinein. . . . ("Majorat," Dichtungen, II, 89 f.;
cf. also p. 99)

The elements of fire are utilized also, but to a rather limited
degree. Since this work is generally considered to be based
upon Hoffmann's mature reminiscences of his youthful love affair
with Dora Hatt, it is not surprising that the passages describing
Theodor's feelings for Seraphine suggest similar passages from
Hoffmann's letters to Hippel regarding Dora:

Du bist vielleicht der einzige, der nichts arges gegen
mich in Sinne hatte und der mich keinen Narren heisst,
weil ich es wagte, gegen die Konvention zu lieben.
(September, 1795)

Du hast alles in Anschlag gebracht, nur nicht, dass ich
sie bis zum Unsinn liebe. . . . (January 10, 1796)

Other matches inappropriate for reasons varying more or less from
those mentioned above occur in "Meister Floh," where a romance be­
tween Dörtje Elverdink and Peregrinus Tyss is judged negatively by
Hoffmann, presumably and understandably because in a previous life,
Dörtje had been Peregrinus' daughter, and in "Das öde Haus," where

35 "Das Majorat," Dichtungen, II, 99: "... verderbliches
Gift, das ich in jenem Kusse eingesogen, garte und flammte in allen
Pulsen. . . ." See also p. 98.

36 "Um mich her ist hier Eiskälte, . . . und ich brenne und
werde von meiner inneren Glut verzehrt" (January 11, 1796).

37 "Floh," Dichtungen, III, 506: "Zwar könnte es für
gefährlich zu acht sein, dass Ihr in heftiger Liebe entbrannt seid
tu dem helden Wesen--" 'Was sagt Ihr,'--unterbrach Peregrinus den
kleinen Unsichtbaren, 'was sagt Ihr, Meister, ich--ich entbrannt in
Liebe?' 'Es ist nicht anders,' fuhr Meister Floh fort. . . .'

"Floh," Dichtungen, III, 517: "... da fasste den Herrn Peregrinus
Tyss der volle Wahnsinn der Leidenschaft . . . ."
Angelika's love for her sister's husband forms a more realistically improper situation which culminates in Angelika's incurable insanity and her lover's death. Similarly, the fact that Xaver's infatuation for Hermenegilda, his cousin's fiancee, was too unsuitable not to end badly, Hoffmann is careful to point out from the start:


Dass er bis zum Wahnsinn in Hermenegilda, in die Braut des verwandten Freundes, verliebt sei, fühlte er nur zu lebhaft, ebenso aber auch, dass er bei jedem Schritt, den er zugunsten seiner törichten Leidenschaft zu tun gesonnen, sich würde treulosen Freundschaftsbruch vorwerfen müssen. (II, 36 f.)

Even the brief attraction felt by the young seminarian Medardus for the concertmester's sister (Elixiere) is, of course, branded from the start with adjectives denoting heat and insanity. Other examples of inappropriate matches occur in the following: (1) Kater Murr, where the spoiled and unscrupulous princes, Hektor and Cyprian, both loved Angela, Cyprian's bride; (2) "Der unheimliche Gast," where

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39 Murr, Dichtungen, V, 522: Hektor's emotions are described by Cyprian as "wahnsinnige Liebe," and Cyprian describes his own feelings: "... alle Furien der Eifersucht zerfleischten meine Brust. Da war ich dem Graus der Höhle verfangen!"
Marguerite's love for Moritz and Graf S--i's love for Moritz' fiancee Angelika leads them to joint efforts in attempting to separate the young lovers, and (3) "Aus dem Leben dreier Freunde," where only one of the three friends could marry Pauline.

Proper Love

A harmonious physical relationship between ordinary people, or even an artist and a suitable partner who did not also function as the source of inspiration, was, for Hoffmann, quite acceptable and desirable. Examples of such a relationship abound in his works and are of passing interest in connection with this study only as a source of comparison, a kind of norm with which the divinely inspired love of the artist on the one hand, and the demonically inspired love for the evil woman on the other, may be contrasted.

Instances of proper love occur prominently in the following works:
"Meister Floh" (Peregrinus Tyss and Röschen Lämmerhirt), "Klein Zaches genannt Zinnober" (Balthasar and Candida), "Prinzessin Brambilla" (Giglio Fava and Giacinta), "Der Artushof" (Traugott and Dorina), "Signor Formica" (Antonio and Marianna), "Datura fastuosa" (Eugenius and Gretchen), "Das steinerne Herz" (Max and Julie), "Doge und Dogaressa" (Antonio and Annunziata), "Meister Martin der Kühner und

40 "Gast," Dichtungen, VI, 120, 123.

seine Gesellen" (Friedrich and Rosa), "Meister Johannes Wacht" (Jonathan and Nanni), "Der unheimliche Gast" (Moritz and Angelika).

A comparison of Hoffmann's descriptions of these love affairs shows that this type of relationship consists of elements of both the heavenly and demonic loves, the heat and brightness tempered and sweetened sufficiently to make them palatable for ordinary consumption in the everyday world of ordinary mortals, and the element of insanity is lacking entirely. The following examples are typical of all cases mentioned above.

Aber Dorina kam ihm oft in Gedanken als sein liebes Weib, süsse Schauer durchbebten ihn, eine sanfte Glut durchströmte seine Adern .... ("Artushof," Dichtungen, VIII, 33)

Dann folgten, wie es unter Liebesleuten nicht anders zu geschehen pflegt, tausend Versicherungen, tausend Schwüre ewiger Liebe und Treue. Und dabei umfingen sie sich und drückten sich mit der Inbrunst der innigsten Zärtlichkeit an die Brust und waren ganz und gar umflossen von aller Wonne, von allem Entzücken des höchsten Himmels. ("Klein Zaches," Dichtungen, III, 236)

Die Kinder waren ein Herz und eine Seele, die Jungfrau, der Jüngling nur eine rein und unauslöslich emporlodende Liebesflamme. ("Meister Wacht," Dichtungen, X, 293 f.)

Special mention might well be given only to the lovers in "Doge," who were permitted only a brief time together before they were drowned:

"Antonio--mein Antonio--ich liebe dich unaussprechlich--ja es gibt noch einen Himmel auf Erden!! .... Unter tausend Küssen, unter tausend Tränen schwuren sich die Liebenden ewige Treue, sie vergossen die furchtbaren Ereignisse der schrecklichsten Tage, den Blick von der Erde abgewandt, schauten sie auf in den Himmel, den ihnen der Geist der Liebe erschlossen. ("Doge," Dichtungen, X, 183)
The love of Antonio and Annunziata resembles the artist's love, for it was too perfect to belong to the earth, but rather had to wait to be consummated in death and the world beyond.

The Ultimate Degree of Error: Insanity

The fact that physical and mental illness assume the character of inimical forces in Hoffmann's works is not surprising in view of the prominent places they occupied in his life, the former as a frequent and genuine burden, the latter as a persistent fear. In "Meister Wacht" and "Des Vetters Eckfenster," both late works, Hoffmann referred to physical illness as "the worst enemy of life, against which no human power can do anything" ("Wacht," Dichtungen, X, 283) and "the bad demon" ("Eckfenster," Dichtungen, XI, 354); but it was mental illness with which his writing was more concerned, not only in the form of characters who were completely insane and had lost possession of their original selves, but even more with eccentrics who retained their identities and who departed from the norm, perhaps in only one area, where their thinking was in error and they were unwilling or unable to recognize the truth. The title character in "Baron von B.," Mr. Ewson (Elixiere), and Cardillac ("Fräulein von Scuderi") are examples of such partial lunatics, and the fixed ideas of Meister Wacht and Meister Martin place them on the borderline of this condition. The fact that Hoffmann considered such eccentricities dangerous, especially with regard to his own case, is recognized by von Schaukal:

Er schreibt: "Wie sehr wirkt Ktch auf mein Gemüth—so dass ein klein[er] Wahnsinn in diesem Pu[nk]t unverkennbar
ist---es ist die fixe Idee. (Wir kennen anderseits seine Angst vor der "fixen Idee", nach ihm der Keim des Wahn-
sinns, den er als seinen unsichtbar ihn überfallenden Feind fürchtet.) (von Schaukal, p. 54; quotation from
diary, June 21, 1812)

From Schubert, Hoffmann learned:

Die meisten Wahnsinnigen verloren den Gebrauch ihrer Vernunft durch Leidenschaften. Jähzorn, Hass, heftiger Geiz, übervöllige Zerstreuungssucht, wilde Begierde und heftige Zuneigung, jedes Fixiren der Seele auf einen ihnen eigentlichen Bedürfniss unangemessenen Gegenstand; unter allen Leidenschaften am meisten aber der Hoch-muth und der vielleicht schon bei einer schlechten Er-
ziehung nie gebrochene Wille erregen Wahnsinn. (Traum, p. 162)

Since Hoffmann considered his upbringing to have been poor, and his love for Julia might well be described as a "fervent attachment" and "fixation of the soul upon object unsuitable to its requirements," his fear for his sanity, in the light of his admiration for Schubert, is almost understandable. Medardus (Elixiere) recognized the danger in a fixed idea, and Hermogen's constant preoccupation with his guilt regarding his affair with his stepmother led to his insanity.

Schelling believed that man's illness resulted from a misuse of the freedom granted him by God and he equated illness with evil and sin, considering them a reversal of the situation which exists when man is in harmony with God and his universal will. These

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42 Elixiere, PW II, 57: "... in den Klostermauern eingeschlossen, immer von denselben Gegenständen umgeben, immer brütend und hineinziehend in das Innere, hätte mich jene Vision, der die Einsamkeit glühender, keckere Farben lieh, zum Wahnsinn gebracht."

ideas are incorporated into Hoffmann's thinking and appear especially clearly in "Das öde Haus" and Elixiere:

Gibt es geheimnisvolle tätige Kräfte, die mit bedrohlichen Angriffen auf uns zutreten, so kann uns dagegen nur irgend eine Abnormität im geistigen Organism Kraft und Mut zum sieghaften Widerstande rauben. Mit einem Wort, nur geistige Krankheit—die Sünde macht uns untertan dem dämonischen Prinzip. (Quoting "the elderly man," "Das öde Haus," Dichtungen, IX, 163)

Ach, je mehr Sie sich bemühen, die Saiten in meinem Innern anzuschlagen, die sonst harmonisch erklangen, desto mehr fühle ich, wie des Schicksals eherne Faust mich ergriifen, mich erdrückt hat, so dass, wie in einer zerbrochenen Laute, nur Misstöne in mir wohnen! (Quoting Hermogen, Elixiere, PW II, 62)

The combination of insanity-disharmony-evil is utilized rather widely by Hoffmann, particularly, as one would expect, in works dealing with music (or art), in some of which the possibility of using music (or art) for evil or misguided purposes is explored. Since Hoffmann considered music, poorly performed, an especially excruciating torture, his associating it with satanic powers and insanity is not at all surprising. But his love for good music also led him to recognize in it a potential power of near hypnotic force for good and for evil. Thus Seraphine's husband accused Theodor of pushing her via music into a situation which threatened to sever her already somewhat tenuous hold on reality:

44 "Johannes Kreislers, des Kapellmeisters, musikalische Leiden," Dichtungen, I: "Wahrhaftig, mit keiner Kunst wird so viel verdammter Missbrauch getrieben, als mit der herrlichen, heiligen Musika, die in ihrem zarten Wesen so leicht entweiht wird!" (p. 11). "0 Satan, Satan! welcher deiner hollischen Geister ist in diese Kehle gefahren, der alle Töne zwickt und zwängt und zerrt" (p. 9; cf. pp. 6, 13).
Ahnungen, die Ihre Musik wie ein böser Zauber heraufbeschworren hat, ohne Halt und Steuer umherschwimmt, drücken Sie sie hinunter in die Tiefe mit der Erzählung eines unheimlichen Spuks, der Sie oben im Gerichtsraum geneckt haben soll. ("Majorat," Dichtungen, II, 108)

Mathilde ("Kampf der Sänger," Dichtungen, X, 84), Zulema/Julia ("Das Sanctus," Dichtungen, VIII, 95), and the young noblewoman ("Kreisler's Lehrbrief," Dichtungen I, 82) were led astray, the latter two irrevocably, by "the evil intention of an inimical force, demonic misuse of music" ("Lehrbrief," Dichtungen I, 87).

Hoffmann regularly makes a distinction between pious art and heathen, sensual art. The latter is always represented as being evil, as in "Feind" (Dichtungen, II, 300) and Elixiere (PW II, 289 ff.), and characterized by an enthusiasm on the part of the artist which borders on insanity.

For Hoffmann, the concept of the abyss indicated not only the nether world of satanical forces, but also the realm of insanity, both areas being equally far removed from the rational, everyday world of reality, but at the same time, a constant threat to existence in this rational world. Not arbitrarily did Hoffmann depict Viktorin's becoming insane as a result of his fall into an abyss (Elixiere). The fall itself is a physical representation of the psychological situation which took place. While Viktorin was by no means a virtuous character before his fall into the abyss, afterwards he became solely an instrument of evil, Medardus' worse half and the personification of insanity, Elixiere, PW II, 261 ff. It is difficult to imagine a more frightening representation of the victim's struggle against insanity than these paragraphs describing Medardus' attempts to free himself from Viktorin, the embodiment of insanity in the double, clinging to his back.
having lost his own personality completely. Serapion tells how he, too, entered upon his present (insane) existence by means of a fall, and Elis Fröbom lost touch with reality when he descended into the pit of the mine, the description of which leaves no doubt of its infernal character.

Hoffmann repeatedly connects his insane characters, their eyes flashing fire, with evil and hell, representing the traditional notion of possession by an evil spirit or the devil himself.

46 von Schenck, Kampf, p. 275: "Viktorin ... versinkt völlig in Wahnsinn, verliert sich selbst restlos, wird also zur bloßen Maske des Satans." In a lucid moment, Viktorin realized the extent of his loss: "Ach, ich liess mich um mein Selbst, um meine unsterbliche Seele betrügen!" (Elxiere, PW II, 229). Not only had physical appearance and identity been usurped by his double, but since he assumed as his own Medardus' crimes, of which he was aware through psychic rapport, his soul/mind was presumably in the possession of Satan, as his insane state would indicate. All that remained of Viktorin was a blind instrument of evil.

47 "Serapion," Dichtungen, X, 8: "'Irr' ich nicht ... so war dieser ... Mönch ... eben derselbe, welcher unter dem Kaiser Decius das grausamste Märtyrertum erlitt. Man trennte bekanntlich die Junkturen der Glieder und stürzte ihn dann vom hohen Felsen hinab." 'So ist es,' sprach Serapion ... ."

48 "Falun," Dichtungen, IX, 195 f.: "Elis Fröbom schritt guten Mutes vorwärts, als er aber vor dem ungeheuern Hölenschlunde stand, da gefror ihm das Blut in den Adern ... ein ewig betäubender Schwefeldunst steigt aus der Tiefe, als würde unten der Höllensud gekocht, dessen Dämpfe alle grüne Lust der Natur vergiften. Man sollte glauben, hier sei Dante herabgestiegen und habe den Inferno geschaut mit all seiner trostlosen Qual, mit all seinem Entsetzen."


50 Thus the old keeper speaks to the insane Countess Angelika: "Hu hu!-treibt schon wieder der Teufel sein Bockspiel mit Ew. Gnaden ... ." and to Theodor: "Donnerwetter, Herr, der alte Satan hätte Sie ermordet, kam ich nicht dazwischen ... um aller Seligkeit willen, wer Sie auch sein mögen, wie der alte gnädige
Hoffmann's descriptions of the state of insanity and of a demonic spirit closely resemble each other, in fact, Liris' insane mirth is called "the most inimical of all demons" ("Brambilla," Dichtungen, III, 327), and in Kater Murr the threat of insanity which terrified Kreisler was described as Fury-like spirits. In "Rat Krespel" almost identical descriptions appear for insanity and the devil's abode, and Hermogen (Elixiere) predicted that Medardus would end up damned and insane as punishment for his sins (PW II, 80).

Heinrich von Ofterdingen ("Kampf der Sänger") refers to the period...
of his life when he was under the influence of Klingsohr and the
denizens of the dark regions as "Wahnsinn" (Dichtungen, X, 117).

From this multitude of examples, it is apparent that Hoffmann
considered the absorption of the mind into insanity a counterpart to
the descent of the soul into Hell. The common denominator in both
cases was the loss of self and self-control, the withdrawal from the
real world—a trading of the truth, i.e., recognition of the true
relationship of the self with the real world, for the epitome of
error, i.e., succumbing to the falseness of insane beliefs or to the
realm of the prince of lies. Closely related to the state of insanity,
whole or partial, is the cataleptic illness which at times overcame
Medardus (Elixiere), Hedwiga (Murr), the witch-mother ("Hyänen"), and
Kreisler ("Freund"), for it, too, separates the victim from his
personality at least temporarily, and places him at the mercy of others,
who might be inimically inclined. The connection of this condition
with evil is shown most plainly in the case of the witch-mother,
who is presented as a typical witch figure and whose relationship with
evil powers, both human and supernatural, is indicated repeatedly. 54

In spite of Hoffmann's fear and horror of insanity, 55 he found
in it as in most things, an opposite aspect, a semipositive side, for

54 "Hyänen," Dichtungen, VI, 178, 181, 184, 185.

55 Werner, p. 65, states: "Hoffmann's unmistakable interest
in insanity, his partiality toward eccentric people and those threatened
by insanity rested to a considerable degree . . . upon a deeply in-
gained distrust of rationalism and the Enlightenment. He did not
possess their unshakable faith in the force of reason,"
insanity could also function as a final, desperate escape from a situation too frightening or horrible to be borne. The prospective victim who was aware of the doubly threatening situation in which he found himself could, however, sometimes escape both these alternatives, if he was careful. Thus:

Sie [Veronika] vernahm wohl, wie es um sie her heulte und brauste, wie allerlei widrige Stimmen durcheinander blökten und schnatterten, aber sie schlug die Augen nicht auf, denn sie fühlte, wie der Anblick des Grässlichen, des Entsetzlichen, von dem sie umgeben, sie in unheilbaren zerstörenden Wahnsinn stürzen könne. ("Topf," Dichtungen III, 66)

...die Schauer der vergangenen Nacht fröstelten aber noch in meinem Innern, ich fühlte mich wie von einer unbekannten Macht berührt, oder es war mir vielmehr, als habe ich schon an den Kreis gestreift, den zu überschreiten und rettungslos unterzugehen es nur noch eines Schritts bedurfte, als könne nur das Aufbieten aller mir inwohnenden Kraft mich gegen das Entsetzen schützen, das nur dem unheilbaren Wahnsinn zu weichen pflegt. ("Majorat," Dichtungen, II, 72)

Although insanity does protect its victim against unbearable horror by blotting out reality, the accompanying loss of control over the self also leaves the victim completely vulnerable to the inimical force, an alternative well realized by each person involved in the above quotations, for each avoided taking the final step which might have proved irrevocable.

Sometimes the unbearable cannot be avoided, and catastrophe results.\(^5^6\) A single experience of unbearable horror—the inexplicably floating plate—broke the reason of Auguste ("Der schwebende Teller"). A sudden, shockingly cruel and bizarre change in the beloved

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\(^5^6\) The catastrophe does not always occur in the form of insanity—the Captain in "Elementargeist" suffered a stroke, the mother in "Teller" fell ill—"Nervenfieber"—and died, while her husband apparently committed suicide in battle.
which dashes the lover into the depths of insanity is a favorite
device used by Hoffmann, and grotesque variations of this theme
appear in four works. In "Hyänen," when Count Hippolyt discovered
that his beautiful young wife had taken on the carrion habits of
her dead witch-mother, he became insane; in "Das öde Haus," Countess
Angelika's supposedly devoted fiance deserted her as soon as he met
her younger sister, whom he then married, and the shock led to
Angelika's insanity. When Countess Amalia ("Räuber") witnessed the
violent death of her husband at the hands of his brother ("Mit
zerschmettertem Haupt stürzte der Räuber zur Erde." "Räuber,"
Dichtungen, IX, 346), her already wavering reason broke. Nathanael
("Sandmann") discovered that his fiancee Olimpia was a mechanical
doll only when he accidentally came upon her co-owners in the violent
process of pulling her to pieces, and the shock turned him into a
raving maniac.

Two of the above characters, Angelika and Nathanael, became
true instruments of evil in their insanity, bringing harm to those
who loved them and, in Angelika's case, even to strangers. A third,
Amalia, only believed in her twisted thinking that she had taken
revenge for wrongs which she felt had been done her, although her
unreasonable passion for the dissolute Karl had always been considered
by her family as "verbrecherischen Wahnsinn" ("Räuber," Dichtungen,
IX, 336). No details about Hippolyt's subsequent situation are
revealed.
Another theme, similar to that of the shocking moment, is also frequently employed by Hoffmann, namely that of escape into insanity from the misery of a tragic situation which has gradually enveloped the victim until he can see no rational way out. Into this category may be placed Ettlinger (Murr), whose hopeless love for the Fürstin Maria eventually drove him insane; Hermogen (Elixiere), whose bad conscience over his secret affair with his stepmother (who, unknown to him, was also his half-sister) led to madness; Berthold ("Jesuiterkirche"), whose cruel treatment of his wife and child haunted him into incurable depression and eventual suicide; and Hermenegilda ("Geilübbe"), whose world and reason collapsed when she discovered that her fiancé was dead and not the father of her expected child. Rene Cardillac ("Scuderii") might also be considered this type of character, for he could not accept the fact that he would have to part from the jewelry items he made for his customers, which eventually led him to become a nocturnal madman who murdered his clients to get the jewelry back. All these persons, during their possession by inimical forces, caused harm and pain to their loved ones and were not able to return to the normal world which they had left. There is considerable evidence that Kreisler (Murr), too, was being overwhelmed, due to unfortunate circumstances, by the "dark spirits" of insanity (See footnote 52 above), whose "sharp claws" lend them a diabolical note, even though Kreisler's friends ostensibly did not notice any danger signs in him. An "evil star" is blamed as the

\[57\] "Kreisleriana," Dichtungen, I, 5.
source of the individual peculiarities of Cardillac ("Scuderi"), Kreisler (Murr), Anselmus ("Topf"), and Serapion. 58

Of all the mad characters in Hoffmann's works, the only ones to find complete happiness and contentment in their escape into insanity were Serapion, who was "perhaps rescued by the Eternal Force in this manner from the dangerous crags into the safe harbor" ("Serapion," Dichtungen, X, 17), and Anselmus, if the thinking of Ochsner (p. 99) and, especially, Jaffe (p. 268) is accepted and Atlantis is equated with the unconscious, that part of the human personality ruled, according to Schubert, by the primitive "Gangliensystem," which emerges when the more refined "Cerebralsystem" is inactive, such as in the states of insanity, trances of all kinds, and dreams. 59 Indeed, Cyprian designates the insanity of Serapion as a dream ("Graf P**, erwachen Sie aus dem verderblichen Traum, der Sie bestrickt. . . ." "Serapion," Dichtungen, X, 10), as does Wilhelmine the fixed idea of her uncle ("O! mein teuerster, bester Onkel, nicht jetzt neckt Sie ein Traum, nein, ein böses--böses Gespenst hielten Sie in entsetzlichen Träumen, wie in schweren Ketten gefangen." "Genesung," Dichtungen, XI, 401), and Eugenius his passion for Gabriella (". . . du störst den Wahnsinnigen auf aus dem Traum seiner Betörung." "Datura," Dichtungen, IX, 283). The Serapionsbrüder

58 "Scuderi," Dichtungen, II, 228; Murr, Dichtungen, V, 125; "Topf," Dichtungen, III, 6; Serapionsbrüder, Dichtungen, XIII, 295.
59 Schubert, Traum, pp. 129 ff.
designate Zacharias Werner’s insane mother as one who "in the delirium of sickness mistakes the dream of another existence for wakeful life itself" (Serapionsbrüder, Dichtungen, XIII, 472).

Unlike Serapion, who enjoyed an unblemished reputation both in his first life as Graf P... and later as a hermit, Anselmus was repeatedly connected with insanity and evil by a variety of people, not only insensitive citizens ("Topf," Dichtungen, III, 3, 7, 9, 14) and the inimically minded Liese (p. 3), but by Anselmus himself (pp. 6, 8) and Lindhorst (p. 93). Harsh judgment always occurred when Anselmus was in error, i.e. when he acted contrary to what was considered desirable behavior in the eyes of the speaker. Obviously there is a great gulf separating the various characters’ ideas of what constitutes bad and insane behavior, illustrating the subjectivity involved here as in all other aspects of identifying the beneficent and inimical forces at work in Hoffmann’s works. As just one example, in Lindhorst’s eyes, Anselmus erred most greatly when he lost faith in Serpentina, while Konrektor Paulmann believed Anselmus to be possessed just because of his devotion to the mysterious world surrounding Lindhorst and his daughters. Even Hoffmann in his role as narrator emphasizes Anselmus’ loss of contact with reality, but in an unprejudiced, impersonal manner, giving consideration to the extenuating circumstances surrounding the young student. 60

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As Serapion fell into his new life in the rather idyllic "Theban wilderness" around Bamberg, so did Anselmus "tumble" from his broken crystal prison "into the arms of the lovely, charming Serpentina" ("Topf," Dichtungen, III, 102) and his new life in Atlantis. Both works end with an attempt by Hoffmann to arouse a little sense of envy on the part of the reader, which is never the case in any of Hoffmann's other works dealing with insanity, where the victims who do not recover are treated as tragic or ridiculous figures.

Of course, the most positive aspect of Serapion's insanity, as far as the Serapionsbrüder and Hoffmann were concerned, was the development of the Serapiontic principle (the poet's ability to see and express happenings of the imagination as if they had really been experienced by him), which did not involve Serapion as a person at all, but only illuminated his poetic ability. Jaffe points to the relationship between Serapion and Hoffmann, which casts additional light upon his fear of insanity:

Bei dieser Einsicht Hoffmanns in die Gefahren der Seele mutet es kühn, ja herausfordernd an, dass er einen Geisteskranken zum dichterischen Vorbild nimmt. Es besteht jedoch--und darin liegt vielleicht der Sinn einer solchen Wahl--eine eigentliche Wesensverwandtschaft zwischen ihm und Serapion; denn auch er litt bis zur Grenze des Tragbaren am Problem jener "Duplizität, von der allein unser irdisches Seyn bedingt ist", und seine Tagebücher zeigen, wie sehr er sich der Gefahr der Geisteskrankheit ausgesetzt fühlte. (Jaffe, p. 281)

Schubert's belief that it may be possible that small children can remember something of "that unknown dream from which we came" 61

may well have inspired Hoffmann's explanation for a kind of positive insanity dealt with in "Meister Floh," where Georg Pepusch, although he was not a small child, was able to remember his love for Dörtje in a previous existence:

Gut war es, dass er diesen Gedanken andern Leuten nicht sonderlich mitteilte; man hätte ihn sonst vielleicht für wahnsinnig gehalten und eingesperrt, wiewohl die fixe Idee eines Partiell-Wahnsinnigen oft nichts anders sein mag, als die Ironie eines Seins, welches dem jetzigen vorausging. ("Floh," Dichtungen, III, 491)

It is possible that Hoffmann chose eventually to explain to himself in a similar way what he considered a fixed idea with regard to Julie and his feeling of relatedness with her.

The Pythic quality of insanity is touched upon by Hoffmann in regard to Werner's mother:

Ein Weib, sonst hochbegabt mit Geist und Fantasie, mag in diesem Zustande oft mehr eine göttliche Seherin als eine Wahnsinnige scheinen und in dem Kitzel des Krampfs psychisch geler Verzückung Dinge aussprechen, die gar viele geneigt sein werden, für die unmittelbaren Ein­gebungen höherer Mächte zu halten. (Serapionsbrüder, Dichtungen, XIII, 472)

In the opinion of Hoffmann/Theodor, she was instrumental in convincing Werner that he was "a chosen one of the Higher Force—a saint—a prophet" (Serapionsbrüder, Dichtungen, XIII, 473). Similarly Medardus, who resembles Werner somewhat, felt his innermost thoughts were most transparent to the eyes of the insane, whom he also considered as creatures sent to him as a warning by the 'higher, holy

62 Cf. diary entries February 3, 1812, through February 8, 1812.
"Force" to lead him back to the right path (Elixiere, PW II, 147).

Euphemie, on the other hand, while recognizing also this Pythian quality, attributed to it a far less optimistic origin and purpose:

"Viktorin," sprach sie, "es droht uns Verrat, Hermogen, der wahnsinnige Hermogen ist es, der, durch seltsame Ahnungen auf die Spur geleitet, unser Geheimnis entdeckt hat. In allerlei Andeutungen, die gleich schauerlichen entsetzlichen Sprüchen einer dunklen Macht, die über uns waltet, lauten, hat er dem Baron einen Verdacht eingeflössst. ..." (Elixiere, PW II, 92)

Another situation regularly designated by Hoffmann as an aspect of insanity is the passion for gambling, which he considered a dangerous tempting of fate. The entire plot of the Novelle "Spielerglück" is concerned with this problem, which is further amplified in the conversations of the Serapionsbrüder regarding this work and also dealt with fairly extensively in Elixiere.

Mir war es, als sei das Gold, das auf dem Tische blinkte, das Handgeld, womit die finstre Macht meine Seele erkauf, die nun nicht mehr dem Verderben entrinnen könne. (Serapionsbrüder, Dichtungen, XIII, 428)

... aber ich fühle nur zu lebhaft, dass es nicht sowohl die Gefahr ist, durch bedeutenden Verlust in die Übelste Lage zu geraten, welche dieses Spiel so verderblich macht, sondern vielmehr die Kühnheit, geradezu wie in offener Fehde es mit der geheimen Macht aufzunehmen, die aus dem Dunkel glänzend hervortritt und uns wie ein verführerisches Trugbild in eine Region verlockt, in der sie uns höhnend ergreift und zermalt. Eben dieser Kampf mit jener Macht scheint das anziehende Wagestück zu sein, das der Mensch, seiner Kraft kindisch vertrauend, so gern unternimmt und das er, einmal begonnen, beständig, ja noch im Todeskampfe den Sieg hoffend, nicht mehr lassen kann. Daher kommt meines Bedünkens die wahnsinnige Leidenschaft der Pharospieler und die innere Zerrüttung des Geistes, die der bloße Geldverlust nicht nach sich zu ziehen vermag und die sie zerstört. (Elixiere, PW II, 165)

The problem of this "inner confusion of the spirit" which leads to destruction will be discussed in detail in the next section.
One of Hoffmann's most interesting mad characters is the old artist Berklinger, who sat for hours before an empty canvas, believing he was still creating masterpieces. Although he appeared nearly as content as Serapion, he is pictured as less coherent, and his death shows Faustian aspects, suggestive of possession by evil:

Er soll sehr hässlich ausgesehen haben--ganz blau und blutig, weil ihm, man weiß nicht wie, eine Pulsader gesprungen war. ("Artushof," Dichtungen, VIII, 37)

A related figure is that of the musician in "Ritter Gluck," who played from blank pages, believing them to be scores. However, Hoffmann did not indicate clearly whether the musician was actually insane, or the first of a series of revenants who appear in a number of Hoffmann's works.

Insanity also plays a small role in the imaginative playlet "Prinzessin Blandina," where the heroine believes herself to be of supernatural origin and therefore hopes to marry an elemental spirit. Her notion is derided by her courtier, when he supposedly falls from his role, as "Narrheit" and "tollen Wahnsinn" ("Blandina," Dichtungen, VII, 321). This desire to marry an elemental spirit on the part of Herrn Dapsul von Zabelthau in the fairy tale "Die Königsgbraut" is taken somewhat more seriously and considered at least a possibility by the other characters involved, which is not surprising in a fairy tale. Although Herr Dapsul is presented as an eccentric, insanity is not mentioned. The same idea of union with an elemental spirit emerges completely seriously in "Elementargeist" where Aurora and O'Malley appear as representatives of the inimical force, threatening to pull
Viktor, who is portrayed as being perfectly sane, into an irrevocable trap. Hoffmann's treatment of this theme from frivolous to serious is a reversal of his usual method of gradually loosening and lightening an idea as he progresses from one work to another.

To sum up Hoffmann's concept of insanity, the most important factor is that of error on the part of the victim, in one or more aspects of his comprehension of reality, ranging from the mistaken belief of the Baron von B, that he was a great musician, to the all-encompassing state of error of a Viktorin, whose uncontrolled psychic rapport with Medardus enabled him to assume a twisted version of the latter's personality, for he had completely lost his own.

Insanity consists in the loss of ability to distinguish between that which is real and that which is imaginary:

Armer Serapion, worin bestand dein Wahnsinn anders, als dass irgend ein feindlicher Stern dir die Erkenntnis der Duplicität geraubt hatte, von der eigentlich allein unser irdisches Sein bedingt ist. (Serapionsbrüder, Dichtungen, XIII, 295)

Although insanity may afford a blessed escape from intolerable circumstances by helping reason "to find the right way home—that is the madhouse" (Elixiere, PW II, 269), most frequently it is connected with a dark, inimical force ("der wesenlose entsetzliche Teufel des Wahnsinns" (Elixiere, PW II, 343) or equated with an evil spirit ("...o Wahnsinn, oder: o Narheit, oder: o finstrer Geist, lass ab von ihm!" "Briefe aus den Bergen," Dichtungen, XV, 270).

Insanity has little power over calm, virtuous, clear-thinking people; no shock or fright could shake the mind of Clara ("Sandmann") or
Aurelie (Elixiere). It is only through some weakness—"nur irgend-eine Abnormität im geistigen Organism" ("Das öde Haus," Dichtungen, IX, 163)—that insanity, like other aspects of the inimical force, can enter the personality.
CHAPTER III

THE IDEA OF PERSONAL FREEDOM: THE DEMONS WITHIN

"Im Menschen ist die ganze Macht des finstern Princips und in eben demselben zugleich die ganze Kraft des Lichts. In ihm ist der tiefste Abgrund und der höchste Himmel, oder beide Centra." (Schelling, "Menschliche Freiheit," Werke, Hauptband IV, 255.

The natural inability of man, unlike God, to integrate the elements of good and evil within himself is stressed by Boehme, Schelling, and Schubert. While the existence of evil is necessary for the recognition of good and even in combination with good to maintain the life force in the world, within each individual person these conflicting elements are a constant source of tension and stress, pulling man from one extreme to the other, for all three philosophers believed that man was free to follow either element. Although Schelling did credit each individual with having a


2 Boehme, quoted in Stoudt, p. 239.

3 Boehme, "Von der Gnadenwahl" xii, 9, quoted in Stoudt, p. 296: "Man is free. His life is a battlefield of two wills, a fateful duel."
predestined nature, in accordance with which he acted, the
philosopher also insisted that the individual followed this nature
with perfect freedom, and that his decisions might be influenced
by the intervention of God or the efforts of a friend.  

Schubert and Schelling pictured the opposition of the
elements of good and evil in the form of good and evil spirits or
demons, who vied for the attention of an individual person, and
Schubert went so far as to assign voices and even visible forms to
these spirits.

The state of being at odds with the self—"Zerrissenheit"—
occurring frequently in those of Hoffmann's characters who are approached
by some aspect of the inimical force.

Wie oft stellen Dichter Menschen, welche auf irgend eine
entsetzliche Weise untergehen, als im ganzen Leben mit
sich entzweit, als von unbekannten finstern Mächten be-
fangen dar. . . . mich wenigstens spricht dies immer
deshalb an, weil ich meine, dass es tief in der Natur be-
gründet ist. Ich habe Menschen gekannt, die sich plötzel-
lich im ganzen Wesen veränderten, die entweder in sich
hinein erstarrten oder wie von bösen Mächten rastlos
verfolgt in steter Unruhe umher getrieben wurden, und die
bals dieses, bald jenes entsetzliche Ereignis aus dem
Leben fortriss. (Serapionsbrüder, Dichtungen, XIII, 318)

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6 Schubert, Traum, pp. 88, 90.
The frightening nature of this inner struggle, bringing forth in its victim a fear of losing his identity entirely, is best described in Elixiere by Medardus:

Mit meinem Selbst mehr als jemals entzweit, wurde ich mir selbst zweideutig, und ein inneres Grauen umfing mein eignes Wesen mit zerstörender Kraft. (PW II, 146)

Mit diesen Worten schloss Reinhold seine Erzählung, die mich auf mannigfache Weise gefoltert hatte, indem die seltsamsten Widersprüche in meinem Innern sich durchkreuzten. Mein eignes Ich, zum grausamen Spiel eines launenhaften Zufalls geworden und in fremdartige Gestalten zerfliessend, schwamm ohne Halt wie in einem Meer all der Ereignisse, die wie tobende Wellen auf mich hineinbrausten.--Ich konnte mich selbst nicht wiederfinden! ... Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärlich Rätsel, bin ich entzweit mit meinem Ich! (PW II, 74)

The phenomenon of hearing two different voices, one urging good, the other evil action, is also very common. Those characters who are already absolutely dedicated to one extreme or the other escape this internal turmoil, although even these persons may be advised by voices attributed to conscience or a guiding spirit.  

Many of Hoffmann's characters may be divided into four basic types, according to their ethical commitments, or lack thereof: (1) the basically evil, who already belong to the inimical force and will be discussed in other sections; (2) the flawless heroes and heroines, who are absolutely unshakable by temptation; (3) the ambivalent heroes, who may be torn strongly between the two poles, or who may be essentially positive with only scattered elements characteristic of evil; and (4) the clear-thinking observers, who

function as advisers or friends of the vacillating heroes and who are sometimes partial portraits of Hoffmann himself. These observers do not usually appear as central characters (Salvator Rosa is an exception), and they are able to recognize the truth of the situation in which they find themselves, not only through the help of guiding voices or a naive instinct for sensing evil, although occasionally they do possess such an intuitive power, but primarily through a sound, healthy, well-adjusted attitude toward life, which includes a quick wit, an observant eye, and at times an active sense of humor. Characters of this type are Friedrich ("Abenteuer der Silvesternacht"), Siegmund ("Sandmann"), Dagobert ("Gast"), and Sever ("Datura").

Since the flawless heroes like the evil ones are already committed, they seldom serve as central characters, but function rather as elements influencing the more ambivalent heroes. Of those works in which the struggle for power between good and evil forces forms the main theme, only "Ignaz Denner" and "Kampf der Sänger" have examples of the flawless hero in very prominent roles. Andres and Wolffram are perfect saints—staunch Christians, unafraid of facing the Devil himself, and prepared to make any sacrifice to save their loved ones. Both possess the instinctive ability to recognize evil, which is a frequent characteristic of pure spirits in Hoffmann's works, even though they sometimes allow reason to cloud this instinct. In addition, Andres is guided by an inner voice:

"Ach Herr," erwiderte Andres, "verzeih es, aber eine innere Stimme sagt mir, dass ich Euer unverdientes Geld nicht nehmen

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A number of secondary characters qualify as "flawless." Gretchen ("Datura") is regularly referred to as "das ahnende Kind" and had no difficulty in recognizing in Fermino at once a "satanical principle" (Dichtungen, IX, 275), an opinion she steadfastly maintained even when others were fooled. Another flawless heroine is Erasmus Spikher's pious, somewhat wooden, German wife (whom von Schaukal associates with Hoffmann's wife, p. 131), who was rather slow to recognize her husband's possession by evil powers, but whose absolute piety qualified her to function as the good voice of Erasmus' conscience ("Silvester-Nacht," Dichtungen, VI, 36). The old Uncle V. ("Majorat") was also guided by an inner voice, which encouraged him in his successful effort to ban the restless spirit of the evil Daniel. Paul Talkebarth ("Elementargeist") worked unceasingly to rescue his master from the trap being prepared by O'Malley and Aurora, whom Paul called "den Herrn Major Satan und die Mamsell Beelzebub" (Dichtungen, VI, 253).

Among those who instinctively recognized evil was the circle of friends in the beginning of the tale "Der unheimliche Gast," whose first negative impression of Graf S--i was quite correct. Similarly, the Baron and Bickert ("Magnetiseur") feared and distrusted Alban in spite of his ostensible helpfulness, and Marie associated Alban with a basilisk. A similar situation occurs in Murr, where Julia and Hedwiga associated Hektor with a basilisk and a dragon-like monster, and Julia's bodyguard sensed that the prowler, who in reality was Hektor, was evil. Andres' young son refused to play with Denner, somehow sensing that he meant harm to the child ("Denner"), and Gottschalk, the landlord of Wolfframb von Eschinbach, suspected the truth about Nasias, even before the latter had made an appearance: "...vielleicht ist dieser Nasias...der böse Feind selbst, der Euch ins Verderben stürzen wird!" ("Kampf," Dichtungen, X, 100).

Magdaleine von Scuderi intuitively suspected Cardillac of some connection with evil, in spite of his good reputation. The children Christlieb and Felix, as well as their parents ("Das fremde Kind") recognized an inimical principle in Magister Tinte/Pepser, and Reinhold (Elixiere) saw the evil and scheming Euphemie for what she was, in spite of her beauty and charm.

The ambivalent heroes comprise the largest of the four categories under discussion, and the one characteristic they have in common is their "Zerrissenheit," a personality flaw inherent in some of them from the start, and used by the inimical force to gain some control over them, or a condition brought on by the inimical force when it has succeeded in invading the personality through some other weakness,
Heilborn believes that the tension within the personalities of Julia/Giulietta ("Silvester-Nacht") and Medardus (Elixiere) are based upon Hoffmann's knowledge of similar "double natures" within his own and Julia Mark's personalities. While Huch (p. 226) and Werner (pp. 77 f.) are inclined to place Hoffmann into the same category with the authors of the pessimistic fate tragedies, whose heroes have no choice and are manipulated by forces outside themselves, Harich expresses a different opinion:

Die unheimlichen Einflüsse der Geisterwelt lässt Hoffmann aber nicht an Menschen wie an wehrlosen Opfertieren sich auswirken. Über allem Spuk und aller magischen Bannung steht die unbeirrbare geistige Kraft des starken Menschen. Nur die Angekränkelten ... erliegen den Einflüssen der feindlichen Prinzipie ... und wo die Nachtwelt auch den reinen starken Menschen in einer verlorenen Stunde überwältigt, da bleibt ihm die Freiheit zu sühen und zu überwinden. Das hebt Hoffmanns Spukdichtungen über modische Machwerke, die sich darin gießen, den Menschen als willenlosen Spielball der höheren Gewalten hinzustellen. Hoffmann war zu tief in die okkulten Dinge eingedrungen, um die strenge Rangordnung der geistigen Kräfte übersehen zu können. ... Nicht unbedingt herrschen die Dämonen über menschliches Schicksal. (Dichtungen, VI, viii, ix)

Von Schaukal, too, emphasizes the fact that more prospective victims manage to escape from entanglement with the inimical force than succumb to it. The views of Harich and von Schaukal appear to be more accurate than those of Huch and Werner, when considered in the light of the following statements:

... ist irgend ein hollischer Zauber im Spiele, so kommt es nur darauf an, ihm mit festem Sinn entgegen zu treten, der Sieg ist gewiss wenn nur der Mut vorhanden. (Statement of Balthasar, "Zaches," Dichtungen, III, 178)

10 Heilborn, pp. 62 f.

\[\ldots\] das ist der Wille des Himmels, dass der Mensch der bösen Wirkung des augenblicklichen Leichtsinns sich bewusst werde und aus diesem klaren Bewusstsein die Kraft schöpfe, ihr zu widerstehen. Darin offenbart sich die Macht des Herrn, dass so wie das Leben der Natur durch das Gift, das sittlich gute Prinzip in ihr erst durch das Böse bedingt wird. (Statement of Leonardus, Elixiere, PW II, 348)

Similar statements are made in "Majorat" by the Uncle V. (See footnote 9, p. 108, above.), by the Pope in Elixiere (PW II, 312), by Dagobert ("Gast," Dichtungen, VI, 122), by Dr. K. in "Das öde Haus" (Dichtungen, IX, 162). Since the sentiment that one is free to choose between one's good and evil impulses is expressed by a positive character in every case mentioned above, with the possible exception of the Pope, who is presented in a somewhat questionable light by Hoffmann, it seems plausible to accept this theory as Hoffmann's own.

An analysis of Hoffmann's ambivalent heroes shows that three--Medardus, Nathanael ("Sandmann"), and Elis Fröbom ("Falun")--are presented as especially vulnerable from the times of their birth. Medardus was burdened with the curse of his ancestor, the old painter. Nathanael's earliest memories were of the sinister Coppelius. Elis Fröbom was born in the Nerika section of Sweden, all of the inhabitants of which are reputed to be melancholy and pessimistic. As
very young men, their "Zerrissenheit" came into evidence. For Medardus this point came about with his frightening encounter with the old painter during a sermon ("Ich war zerknirscht—zerrüttet im Geiste. . . ." P W II, 42), and his desire to regain his lost art as an orator led him to try the fateful elixirs, with which his adventures began. The turning point for Nathanael was the visit of Coppola to his room ("Ach wie vermochte ich denn Euch zu schreiben in der zerriisenen Stimmung des Geistes, die mir bisher alle Gedanken verstörte." Dichtungen, VI, 51), from which moment his hold on sanity began to diminish. The discovery of his mother's death brought Elis to the decision to leave the sea ("Der Tod seiner Mutter zerreisse ihm das Herz, er fühle sich von aller Welt verlassen, einsam wie auf ein ödes Riff verschlagen, hilflos, elend." Dichtungen, IX, 186), and open to Torbern's suggestion that he become a miner. In Falun his entire personality separated into two parts:

... er fühlte sich wie in zwei Hälften geteilt, es war ihm, als stiege sein besseres, sein eigentliches Ich hinab in den Mittelpunkt der Erdkugel und ruhe aus in den Armen der Königin, während er in Falun sein düsteres Lager suche. ("Falun," Dichtungen IX, 213 f.)

In all three cases, the inimical force used a tool to distort the ability of the victims to recognize the truth—the intoxicating elixir, the magic glass, and the strange wonders of the mine all served to separate the victims from their usual surroundings and made them believe they possessed special powers denied to others.  

^ 11 Schubert calls attention to the frequency with which an evil demon provides its victim with tools for doing the wrong that is being contemplated. See Traum, p. 90.
In spite of attempts of friends and loved ones to help the three young men, only Medardus was able to escape his entanglement with the inimical force, for only he lived long enough to recover from his insanity and eventually was able to recognize the truth.

An inappropriate love involvement is the weakening element that brought "Zerrissenheit" into the personalities of Heinrich von Ofterdingen, Erasmus Spikher, Anselmus, Marguerite, and Eugenius, who was doubly burdened under the strain of two difficult involvements (with the old Professorin and the licentious Gabriella), both of which produced Zerrissenheit. All but Marguerite believed that unfamiliar inner voices urged them to take action for

12 "Kampf," Dichtungen, X, 66: "Ofterdingens unruhiges zerrisseses Wesen nahm mit jedem Tag mehr überhand."

13 "Silvester-Nacht," Dichtungen, VI, 31: "Ganz verstört und im Innern zerrissen von Sehnsucht und Liebesqual folgte ihnen endlich Erasmus..."

14 "Topf," Dichtungen, III, 101 f.: "'Anselmus,' sprach der Geisterfürst, 'nicht du, sondern nur ein feindliches Prinzip, das zerstörend in dein Inneres zu dringen und dich mit dir selbst zu entzweien trachtete, war schuld an deinem Unglauben."

15 "Gast," Dichtungen, VI, 120: "Marguerite ist entbrannt in toller Leidenschaft. Sie liebt dich mit allem wütenden Schmerz, wie er nur ein brünstiges Gamut zerreißen kann."

16 "Datura," Dichtungen, IX, 244: "'O schweige,' rief Eugenius, 'das Blut kocht mir in den Adern, ich kenne mich selbst nicht mehr, mein ganzes Wesen ist zerrissen!—Gott im Himmel!—welcher böse Geist flammte aus mir heraus in diesem wilden Jähzorn!'' and p. 280: 'Die hohe Gutmütigkeit... der Professorin... wirkte wie ein heilender Balsam auf des Jünglings wundes zerrissenes Gemüt.'
good or evil, and Marguerite was herself involved with S—i in producing an inner voice in Angelika by means of hypnotic suggestion. The inner voices of the others are variously explained. That of Erasmus belongs to his wife ("Ach! es war die Stimme der frommen teutschen Hausfrau." "Silvester-Nacht," Dichtungen, VI, 36). Anselmus' visions and voices were those of Veronika and Serpentina/Lindhorst ("Topf," Dichtungen, III, 83, 87, etc.). Eugenius' inner voice is at first not identified ("... die Stimme, die in meinem Innern spricht, die ist es, der ich allein trau'e, der ich allein folge" "Datura," Dichtungen, IX, 259 ff.), but later it is designated "the voice of the Evil One" (IX, 289). Heinrich attributed his songs to "unknown powers, which often sang, instead of me, out of myself, and yet I was and remained the singer" ("Kampf," Dichtungen, X, 88), a situation similar to the unknown inner voice which spoke out of Medardus (Elixiere, PW II, 59, 89, 90, 96), which he later attributed to Viktorin (PW II, 97) and to the "Spirit of the Evil One" (PW II, 195), the "Widersacher selbst" (PW II, 212), and "the spirits of Hell" (PW II, 260). At times, however, Medardus' inner voice acted as a conscience (PW II, 60) and battled with the evil inner voice for Medardus' attention, intensifying his Zerrissenheit to the extreme:

Aber dann vernahm ich tief im Innern eine dunkle Stimme: "Und doch muss Aurelie dein sein! Schwachsinniger Tor, wie gedenkst du zu ändern, das, was über euch verhängt ist!" Und dann rief es wiederum: "Nieder--nieder wirf dich in den Staub!--Verblendeter, du frevelst! Nie kann sie dein werden; es ist die heilige Rosalia selbst, die du zu umfangen gedenkst in irdischer Liebe." So im Zwiespalt grauser Mächte hin und her getrieben, vermochte ich nicht zu denken, nicht zu ahnen, was ich tun müsse, um dem
Verderben zu entrinnen, das mir überall zu drohen schien. (PW II, 238)

Here Medardus no longer distinguished the natures of the two voices. For him they had become equally dreadful.

In spite of their deep involvement with the inimical force, all these lovers realized their state of error barely in time to escape, except, perhaps, Spikher, who was not able to extricate his reflection from the possession of evil forces.

Related to the situations of the torn lovers is that of Hermogen, whom guilt drove mad and tore apart and whose violent death terminated his chances for escape.

The fact that the ambivalent heroes' inner turmoil invariably affected adversely the lives of those they touched was recognized by the Baroness Seraphine:

. . . dass der Baron, immer Unglück befürchtend, doch in der Freude und Lust daran selbst den bösen Dämon neckt, bringt etwas Zerrissenes in sein Leben, das feindlich selbst auf mich wirken muss. ("Majorat," Dichtungen, II, 96 f.)

The curse on the entail, made up of greed, jealousy, and hatred, had earlier affected the Baron's uncle as well. The old Uncle V. managed to fight the curse through his banning of Daniel because he was righteous, strong, and informed, but the Baron and Seraphine were eventually crushed by it, for they were basically weak and unstable.

17 Elixier, PW II, 63: "'Baron,' fiel der Alte ein, 'Sie sind in einer Stimmung, die nur dem gänzlich zerrütteten Gemüte eigen, Sie sollen nicht fort, Sie dürfen durchaus nicht fort.'"

Meister Wacht considered his inner turmoil ("Durch die Berge wurde er fortgetrieben von einer sein Inneres gewaltsam zerreissenden Stimmung . . .," Dichtungen, X, 303) the temptation of Satan, but actually it was his blind prejudice which brought disharmony into his personality and caused him to act as a kind of inimical force, threatening the happiness of his family.

Other important characters described as being inwardly torn are Julia, Hedwiga, and Kreisler (Kater Murr, Dichtungen, V, 89, 91, 239, 346, 347, 378, 381), Georg Haberland ("Doppeltgänger," Dichtungen, VIII, 189), Berthold ("Jesuitenkirche," PW II, 498, 401, 505), Don Juan (Dichtungen, I, 143, 151), Ferdinand ("Automate," Dichtungen, I, 196), and Rat Krespel. Krespel's personality was a study in contrasts, as was that of his wife Angela, in her double role as exquisite artist and shrewish wife, whose "ugly reverse side" included a "cloven hoof that occasionally could appear" ("Krespel," Dichtungen, I, 254) and whose temper was so violent that Krespel considered her under the power of "the wicked spirit" (I, 252). All these characters have a number of things in common, besides their Zerrissenheit. All are artists, or artistically inclined. While Don Juan is not a character originally created by Hoffmann, his unique interpretation of Mozart's figure serves to make the Don a genuinely Hoffmannian character. Kreisler and Haberland were plagued by real or imagined doubles, and none of them were successful in love. The causes of

19 Jaffe, p. 244, believes the theme of the double in the works of the Romanticists betrays "die Spaltung ihres Wesens."
their torn natures, however, varied. Kreisler and Krespel are described perfectly by Hoffmann/Theodor in Serapionsbrüder:

Das Missverhältnis des innern Genüts mit dem äussern Leben, welches der reizbare Mensch fühlt, treibt ihn wohl zu besonderen Grimassen, die die ruhigen Gesichter, über die der Schmerz so wenig Gewalt hat als die Lust, nicht begreifen können, sondern sich nur darüber ärgeren. (Dichtungen, XIII, 289)

Thus the jurist Krespel concealed the violinist and violin builder and the ex-jurist Kreisler only late changed into a professional musician, perhaps too late, as he himself admitted.20 Both give vent to their frustrations by means of an ironic sense of humor which is misunderstood and badly accepted by those who are not in sympathy with such nonconformists. Krespel's chief violation, however, as he himself recognized, was his attempt to manipulate Antonie's destiny:

Bleiben Sie, Herr Studiosus, halten Sie diese Ausbrüche des Schmerzes, der mich mit Todesmartern zerreiss, nicht für Wahnsinn, aber es geschieht nur alles deshalb, weil ich mir vor einiger Zeit einen Schlafrock anfertigte, in dem ich aussehen wollte wie das Schicksal oder wie Gott! (Dichtungen, I, 247)

His punishment was the loss of Antonie, the synthesis for him of art, beauty, youth, and the continuance of life through descendants. The attempt at self-elevation is also the fatal fault of Don Juan, who attempted to gain the bliss of Heaven while still on earth. Because he failed, he defied "Nature and the Creator" (Dichtungen, I, 152) by seeking to elevate himself through the debasement of others.

20 Murr, Dichtungen V, 125. Cf. letter to Hippel, August 30, 1816.
Aber so verderbt, so zerrissen ist sein Gemüt, dass auch
des Himmels Seligkeit keinen Strahl der Hoffnung in seine
Seele wirft und ihn zum bessern Sein entzündet! ("Don
Juan," Dichtungen, I, 153)

The warnings of Leporello, Elvira, and the spirit of Anna's father
could not save him who refused to recognize his error from the
"subterranean forces" that carried him off (I, 147).

The bridge between Kreisler's Zerrissenheit and his ultimate
insanity is not known, although presumably it was connected with
Julia and her eventual relationship with Ignaz. Julia herself
was torn between her simple, sweet nature as it was apparent to all
who knew her, and the occasional bursts of sensuality toward Hektor
(Murr, Dichtungen, V, 397, 488), which were so distasteful to her
sensibilities that she refused to consider the possibility that
Hektor might reciprocate her emotions. This actuality was quite
apparent to Hedwiga, however, who confided her observation to Julia.

O ewige Macht, rief Julia heftig, indem ihr die Tränen aus
den Augen stürzten, Hedwiga, willst du denn meine Brust zer-
reissen? Welcher finstre Geist spricht aus dir? (V, 381)

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21 Julia is nearly a duplicate of Aurelie (Elxiere) in this
respect as in most others. Thus Aurelie's realization that the Ideal
she cherished in her heart was a monk: "Nun erst wusste ich, dass es
frevelhafte Liebe gebe, mein Abscheu dagegen kämpfte mit dem Gefühl,
das meine Brust erfüllte, und dieser Kampf machte mich auf eigne Weise
reizbar." (PW II, 251) is similar to Julia's discovery that a physical
attraction did exist between her and Hektor: "Mit dem Gedanken an den
Prinzen, an jene gefährlichen Augenblicke regte sich in Julias tief-
ster Brust eine Empfindung, deren Bedrohlichkeit nur daran zu erkennen,
dass sie die Scham weckte, die das wallende Blut ihr in die Wangen,
heisse Tränen ihr in die Augen trieb" (Murr, Dichtungen, V, 397).
Unable to accept the truth, Julia considered it the utterance of a dark spirit. Unlike Julia’s naive, almost platonic, devotion to Kreisler, Hedwiga’s love for Kreisler, like the rest of her emotions, vacillated between two poles of violence, one positive and one negative (Murr, Dichtungen, V, 374, 377, 380, 389). The cleft in Hedwiga’s personality is closely related to that of Kreisler and Krespel—"eine leidenschaftliche Verbitterung, . . . erzeugt von dem Missverhältnis des inneren Gefühls mit der Gestaltung des Lebens." The dark-skinned, impetuous Hedwiga is as out of place in Irenäus’ regulated, miniature court as is Kreisler himself (". . . sie [erschien] in dem Kreise der fürstlichen Familie wie eine Fremde. . . .") V, 46), a fact of which she and the others are painfully aware.

This opposition between the inner and outer configurations of the self is dramatically illustrated in "Artushof," where Felizitas’ insane father demanded that she disguise herself as a young man: "Nachstdem [the father’s loss of artistic powers] verfolgt ihn noch ein unglückseliger Gedanke, der mir ein trübes zerrissesenes Leben bereitet. . . ." (Dichtungen, VIII, 21). A similar situation occurs in "Datura," where Eugenius’ misfitting wardrobe, inherited like everything else from Professor Helms, serves to symbolize his misfitting life: "Sein jugendliches Gesicht, seine ganze Bildung stehe nämlich mit seiner bis zum Bizarren altfränkischen Kleidung in solch wunderlichem Widerspruch, dass er ganz besondere Beweggründe vermuten müsse, die ihn nötigten, sich auf die Weise zu verunstalten" (Dichtungen, IX, 256 f.).

Harich’s assumption (Dichtungen, V, xi) that she is actually the daughter of Chiara and Meister Abraham has considerable merit, in spite of some difficulty in fitting in the ages of the characters involved. Hedwiga is about seventeen years old, yet Chiara, according to evidence in the story, is approximately the same age as Kreisler, about thirty.
In addition, her hypersensitivity to telepathic suggestion and her helplessness during cataleptic seizures make her extremely vulnerable to infiltration by inimical forces. The final fate of Hedwiga, Julia, and even Kreisler is, of course, not known, but as the fragment ends, the destinies of all three appear extremely dark and interwoven with aspects of the inimical force—Hedwiga married to the evil Hektor, Julia to the madly imbecilic Ignaz, and Kreisler insane.

Haberland ("Doppeltgänger"), Berthold ("Jesuitenkirche"), and Angela ("Krespel") could not reach their highest aspirations as artists until they were freed from the bonds of ordinary love affairs, which were, in the cases of Haberland and Berthold, especially critical, for they loved their Ideals, always an intolerable situation with Hoffmann. With the renunciation of prosaic happiness, their Zerrissenheit vanished and their artistic powers increased, for the artist's kingdom, as Hoffmann always claimed, was not meant to be of this world. Ferdinand ("Automate"), like Haberland and Berthold, loved his Ideal and lost her, but it was this latter situation which brought about his psychological crisis. His fate is not explained, but the story does end on an optimistic note.

Sprinkled throughout Hoffmann's works are characters who are basically positive, but who harbor a spark of the inimical force for some reason, be it jealousy, uncontrolled temper, hatred, or a passion poorly restrained. Any of these states may serve as an entry to the inimical force, as Schubert points out (Traum, p. 162), and in the Serapionsbrüder Hoffmann lumps such extravagances as undesirable along
with insanity: "Dass ich Wahnsinnige fliehe wie die Pest, versteht sich wohl, aber schon Menschen von überreizter Fantasie, die sich auf diese oder jene Weise spleenisch äussert, sind mir unheimlich und fatal" (Dichtungen, XIII, 280). Although the better nature of such people usually wins out over the worse, they do not always escape completely unscathed. Among individuals of this type are Xaver, whose spark of evil was fanned by his passion for Hermenegilda; and Raphael, whose temper led him to try to kill young Melchior Holzschuer, resulting in a harsh judgment of the young lovers by Mathilde's father: "... so gewahr' ich denn, dass der Geist des Bösen, der sein Wesen treibt in des wilden Jünglings verderblichem Beginnen, schon Macht gewonnen über dich" ("Feind," Dichtungen, I, 297). In "Gast" it is young Moritz who succumbed momentarily to jealousy and hatred. Donna Anna ("Don Juan"), too, although she is "a divine woman," has an aspect of Zerrissenheit, centered in her simultaneous passion and hatred for Don Juan. In Hoffmann's interpretation, her seduction culminated the devil's attempts to spoil her:

Alle Kunst der Hölle konnte nur sie irdisch verderben ... Don Ottavio wird niemals die umarmen, die frommes Gemüt davon rettete, des Satans geweihte Braut zu bleiben. ("Don Juan," Dichtungen, I, 152, 154)


25 "Feind," Dichtungen, II, 297: "Wahr ist's, sein wildes ungezähmtes Temperament reiss ihn zu tollen übermütigen Streichen hin."

26 "Gast," Dichtungen, VI, 149: "Alle Furien der Hölle erwachten in meines Freundes Brust, als er Angelikas Verbindung mit dem Grafen vernahm."
Thus of the above, only Moritz ("Gast") escaped completely any lingering connection with the inimical force. Xaver's past guilt followed him into the monastery:

Darauf redete er den Mönch polnisch an, dieser wandte sich voller Schreck um, kaum hatte er aber den Fürsten erblickt, als er sein Gesicht verhüllte und schnell, wie vom bösen Geist getrieben, durch die Gebüsche entfloh. ("Gelübde," Dichtungen, II, 55 f.)

Donna Anna, though redeemed in spirit, is left to finish her life a broken woman. The fate of Raphael ("Feind") remains a point of conjecture because of the brevity of the fragment.²⁷

The idea of "Zerrissenheit" is treated in a humorous manner in "Prinzessin Brambilla" (written in 1820). Here Celionati described Giglio as suffering from "chronic dualism," which he likened to the situation of the Siamese-twin princes, whose thinking went cross-wise so that neither could ever be sure whether he or his brother had originated a thought. The definition of this malady offered by the German artist Reinhold was rejected by Celionati, who preferred something more allegorical.

"Ich glaube," sprach Reinhold, "ich glaube, dass Ihr, Meister Celionati, mit Eurem chronischen Dualismus nichts anders meint, als jene seltsame Narrheit, in der das eigne Ich sich mit sich selbst entzweit, worüber denn die eigne Persönlichkeit sich nicht mehr festhalten kann." ("Brambilla," Dichtungen, III, 413)

²⁷ It is interesting to note in this connection Hippel's comment regarding an element of "Zerrissenheit" in Hoffmann's character, originating in his youthful bittersweet affair with Dora Hatt: "Er fühlte es tief, wie sehr dieses Missverhältnis [i.e. the joy of reciprocated love coupled with the sadness of knowing the affair would not lead to a lasting relationship] an seinen edelsten Kräften zehre, und verdankt er dieser Zeit gleich die vertraute
Indeed, this explanation, with its overtones of fear, is more appropriate to describe the situation of a Medardus or an Elis Fröbom than that of Giglio, whose problem, reduced to essentials, was simply a choice between remaining a bad actor or becoming a good one. The seeds of inner conflict were planted in Giglio not by an inimical force, but by the well-meaning Celionati, and the personality that Giglio lost was fittingly embodied in the pasteboard dummy he "killed," allowing his new, better personality to emerge and develop.

In summary, it may be said that Hoffmann, like Schelling, Schubert, and Boehme, adhered to the idea that the possibilities for good and evil are inherent in everyone, and that each person is free to follow his inner impulses as he sees fit. Whether the evil or good force becomes stronger when it is favored, as Schubert believed, or when it is neglected, as Schelling thought, cannot be definitely determined in Hoffmann's concept, for Hoffmann accentuates the substance of the individual above the powers of the forces that beset him. While outside circumstances, too, may influence strongly the individual's ultimate direction, in the final analysis it is his own strength of character and ability to perceive and accept the truth which are most important in determining his path.

Bekanntschaft mit den Tiefen des menschlichen Herzens, die wir in seinen Schriften wiederfinden, . . . so brachte doch das Bewusstsein dieser Lage, wenn er dazu gelangte, eine Zerrissenheit in seine Seele, deren Wunden bis an seinen Tod noch kenntlich waren."
There is considerable merit in the statement of Negus regarding Hoffmann's underworld:

Hoffmann's underworld is not clearly circumscribed and organized. It is definitely to be contrasted with the upper regions of his primeval world, a kind of Paradise. Hoffmann's hell does not lend itself to clear analysis, for it is a black, bottomless abyss, containing a negative principle manifesting itself irrationally in blind destruction of creativity. (p. 82)

However, examination of the various aspects of this "underworld" does reveal the presence of several distinguishable areas, even though their borders are never very clear: the traditional conception of Hell, the area inhabited by subterranean spirits such as those of earth, fire, and metal, the realm of the spirits of the dead, the repository of past time, the exile of Hoffmann's nature goddess, the unconscious and primitive portions of the human mind, those aspects of reality which are considered inimical to the person involved, and parts of the actual landscape. These various areas sometimes overlap or symbolize each other. Thus the mouth of the mine at Falun and the mine itself, an actual site with no further significance to the hundreds of miners who work there every day, is described as if it were the gates to Hell ("Falun," Dichtungen, IX, 195 f.), is considered by Torbern as the home of the metal prince,
also functions as the entrance to Elis Fröbom's underground fantasy world, and symbolizes his insanity. The deep-lying ruins left by the collapse of the astrological tower in "Majorat" symbolize the ingrained negative attitudes of the Barons of R--sitten which ultimately caused the collapse of their lineage. A comparison of the various areas mentioned above will point out their similarities and differences.

Demons and Elemental Spirits

The abyss as the haunt of Satan and his evil spirits, into which the sinner will be swallowed up, is mentioned, frequently rhetorically, in "Datura fastuosa":

"Ja," rief die Professorin mit erhöhter Stimme, "ja! in des Teufels Schlingen sind Sie, Eugenius! Schon hat der Böse Macht über Sie, schon streckt er seine Krallen aus, Sie hinabzureißen in den Pfuhl ewigen Verderbens!—Eugenius! lassen Sie ab von dem Teufel und seinen Werken, es ist Ihre Mutter, die Sie bittet, beschwört—"

(Dichtungen, IX, 270)

and in a number of other works,¹ and while a detailed description is lacking, the elements of falseness, great depth, and darkness are predominant. Fire and sulfur are introduced as attributes of the denizens of this realm, who may materialize from a shower of sparks²

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² "Silvester-Nacht," Dichtungen, V, 31 f.: "Die Morgenröte war hoch heraufgestiegen, der Diener stiess die Fackel auf dem Steinpflaster aus, aber in den aufsprühenden Funken stand plötzlich eine seltsame Figur vor Erasmus..." It is Dapertutto.
or appear in a glow of flaming red\textsuperscript{3} and disappear in a cloud of sulfurous smoke.\textsuperscript{4} The true nature of Trabacchio's house, in which so many human sacrifices had taken place in the presence of Satan, also came to light when it collapsed and burned:

\begin{quote}
\ldots Flammen prasselten aus dem Abgrunde hervor, die \textsuperscript{5} wütend um sich griffen und alles rings umher erfassten. ("Denner," \textit{Dichtungen}, IX, 119)
\end{quote}

\textsuperscript{3} "Kampf," \textit{Dichtungen}, X, 102: "\ldots eine grosse, von rotem Feuerglanze umflossene Gestalt stand vor ihm und schaute ihn an mit glühenden, tückischen Augen" (Nasias).


\textsuperscript{4} "Kampf," \textit{Dichtungen}, X, 104, 113: "Wie der Sturm brauste er fort, und ein erstickender Schwefeldampf erfüllte das Gemach" and 
"\ldots die Schergen . . . griffen in eine schwarze Rauchwolke, die sich brausend und zischend erhob und schnell in den Lüften verdampfte" (Nasias).


Sulfur is also connected with Torbern ("Falun," \textit{Dichtungen}, IX, 205): "Mit eins gewahrte er dicht neben sich einen schwarzen Schatten und erkannte, da eben ein schneidender Luftstrom den Schwefeldampf verblies, den alten Bergmann von Göthaborg, der ihm zur Seite stand."
Hoffmann provides his most evil characters with trappings typically associated with Satan as far as appearance and clothing are concerned: fiery eyes, a red cloak or beard, a feathered hat, and a piercing voice and devilish laugh. The descriptions of Dapertutto, Trabacchio, and Nasias are almost interchangeable, while that of the black stranger in "Kampf der Sänger," who is probably Nasias in disguise, is also very similar. They possess superhuman abilities of various sorts. Dapertutto and Trabacchio appear and disappear magically, through walls if necessary, and the devil figure(s) in "Kampf" can fly and change form at will—becoming tiny, assuming


6 "Silvester-Nacht," Dichtungen, VI, 32: 
"... ein langer dürrer Mann mit spitzer Habichtsnase, funkelnden Augen, hämisch verzogenem Munde, im feuerroten Rock mit strahlenden Stahlknöpfen, Der lachte und rief mit unangenehm gelnder Stimme. . . . "

"Denner," Dichtungen, IX, 104: "Glühender [als Danners] funkelten die Augen, schwarzer starrte das struppige Haar auf der Stirn empor, und tiefer senkten sich die finstern Augenbrauen in die dicke Muskel herab, die über der krummgebogenen Habichtsnase lag. Auf grässlich seltsame Weise war das Gesicht verschrumpft und verzerrt und die Kleidung fremd und abenteuerlich. . . . Ein feuerroter, mit Gold stark verbränter weiter Mantel hing in bauschichten Falten der Gestalt über die Schultern, ein breiter niedergekrempter spanischer Hut mit herabhängender roter Feder sass schief auf dem Kopfe, ein langer Stossdegen hing an der Seite. . . . [Er sprach] in hohlem dumpfen Tone. . . ."

"Kampf," Dichtungen, X, 102 f.: "Da sprang Nasias . . . mit seinem roten Häm gelichen und der dicken Halskrause . . . widrig quäkend und maulend . . . 'Hei, hei,' rief Nasias dann mit hohler, entsetzlicher Stimme . . . "; and p. 73: "Aber der Schwarze schlug nochmals ein gegelendes Geräusch auf, und dabei fiel ein Strahl in sein leichenblasses Antlitz, dass Ofterdingen die wildfunkelnden Augen, die eingefallenen Wangen, den spitzigen rötlichen Bart, den zum grinsenden Lachen verzogenen Mund, die schwarze reiche Kleidung, das schwarzbefiederte Barett des Fremden recht deutlich gewahren konnte."

Only the helpful little devil in "Dei" varies from this pattern, perhaps appearing mild in contrast with the villainy attributed to Napoleon (Dichtungen, XI, 27).
Heinrich's form, and, like Dapertutto also, becoming "riesengross," an adjective favored above all others by Hoffmann to describe an evil character, and which never appears in the description of a virtuous one. Thus at one time or another, besides Nasias/the black stranger and Dapertutto, Torbern, Coppélius, the central character in the sketch "Aus dem Leben eines bekannten Mannes," the witches in "Berganza," Major O'Malley, and the Danish Major are described as being "riesengross,"^7 and war is compared to "an iron giant" ("Dichter und Komponist," Dichtungen, XIII, 124).

Hoffmann's sensitivity to dissonance led him to connect ugly sounds with insanity and evil, as has been mentioned in the section dealing with insanity. Although it appears in a humorous passage, a comment of the conductor in "Sanctus" displays serious undertones: "Glaubt Ihr nicht, dass der Teufel ein Tenorist ist? Er ist falsch wie--der Teufel, und daher macht er alles im Fasett!" to which the traveling Enthusiast replied: "Ihr habt recht, lassen wir dem teuflischen Prinzip alles überhohe unnatürliche Gepfeife, Gequieke usw!" ("Sanctus," Dichtungen, VIII, 95). Hoffmann does, indeed, introduce evil spirits in serious as well as humorous works with these same unpleasant noises:

Da gellte und heulte es in schneidenden Misstönen, und es rauschte wie mit schwarzen Rabenfittichen im Zimmer umher. ("Silvester-Nacht," Dichtungen, VI, 46)

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. . . mit einer Stimme, die so kreischend und misstönend
war, dass man wohl den Satan selbst darin erkannte. . . .
("Feind," Dichtungen, II, 262)

The traditional notion of Satan's (and God's) ability to
assume any form is used extensively by Hoffmann as an accoutrement
of his devil figures and his elemental spirits. The various faces
of Nasias have already been mentioned. The form of a bat was the
favorite guise of the devil in "Denner" and was also used in "Aus
dem Leben eines bekannten Mannes." Other forms are a black dog or
other ugly animal ("Magnetiseur"), a glowing red rooster with antlers
("Denner"), a mouse ("Brautwahl"), the physiognomy of another person
(a spirit took on the form of O'Malley in "Elementargeist" and Satan
appeared as Andres in "Denner").

The witches in "Topf" and "Feind" could alternate in a moment
between looking like neat, respectable housewives and typical witches,
and Liese could also change herself into a coffee can, a door knocker,
and according to Jaffé (pp. 340 ff.), a white snake.

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8 Cf. "Elementargeist," Dichtungen, VI, 233; Elixiere, PW II,
143; "Formica," Dichtungen, VIII, 270, 299; "Feind," Dichtungen II,

9 Georg Conrad Horst, Dämonomagie, oder Geschichte des
Glaubens an Zauberei und dämonische Wunder, mit besonderer Berück-
sichtigung des Hexenprocesses seit den Zeiten Innocentius des Achten.
Nebst einer ausführlichen, nach Inquisitionsacten bearbeiteten
Beschreibung des Hexenthurms zu Lindheim in der Wetterau, als eines
Beitrags zu den alterthümlichen Denkwürdigkeiten in den Grossherzog-
lich-Hessischen Landen (Frankfurt am Main, 1818), I, 92.
Underhill, p. 289.
William Shakespeare, Hamlet, II, ii, 596.
Aurora's transformation from a seductive, fiery siren into a pudgy, middle-aged baroness was not entirely caused by the passage of time ("Elementargeist"). The Salamander/Archivarius Lindhorst could alternate in rapid order from his human form into a hawk ("Topf," Dichtungen, III, 38) and a "Prince of Spirits" (III, 60), while his daughter Serpentina could change from a snake into a girl. Among the other elemental spirits created by Hoffmann, King Daucus Carota eventually reverted into the form of a carrot, and the ugly gnome king Pepser assumed the guises of a sadistic schoolmaster and a huge, black fly.

Perhaps the most perplexing of Hoffmann's changeable characters is the revenant goldsmith Leonhard ("Brautwahl"), who is able to assume a fox face (Dichtungen, VII, 160) and the outward appearance of a black stove (VII, 227). Although he was suspected by Tusmann of being Satan himself, which notion Leonhard not only did not deny, but even encouraged, the source of his magical abilities is not made plain. Since he worked for the good of all, and especially furthered Lehsen's artistic career, he was obviously not motivated by evil forces, and indeed seemed to perform his tricks in the spirit of joy in the ridiculous rather than malice.

Those representatives of the inimical force who stand perhaps a cut lower than those mentioned above because they are clearly human, even though their motives may be extremely diabolical, share a number of the same physical attributes, which stamp them as evil. While the
true demons are usually described as being very ugly,\(^{10}\) their assistants on the human level vary from equal ugliness (Coppélia),\(^{11}\) through a certain attractiveness which has deteriorated (the Danish Major)\(^{12}\) and Alban's masklike handsomeness, which not quite opaque, sometimes permits a glance at the real, ugly countenance which reflects his character,\(^{13}\) to the sinister, darkly attractive type represented by Graf S---i, Fermino Valies, Graf von Zelies, Klingsohr, Prince Hektor, and the monk Cyprianus.\(^{14}\) Most of them are described as tall, slim, dark, pale, hook-nosed, and with the fiery, dark eyes already mentioned.\(^{15}\) They are not able to change their form, they cannot fly (although the Danish Major and Alban do pass through locked doors), and their fiery aspect is limited to the devilish flame in their black eyes.\(^{16}\) Even the ridiculous little Magus in


\(^{11}\) "Sandmann," Dichtungen, VI, 57: "... wir... verwünschten den hässlichen, feindlichen Mann." 

\(^{12}\) "Magnétiseur," Dichtungen, IX, 6: "... er mochte in jüngern Jahren ein schöner Mann gewesen sein... ."

\(^{13}\) "Magnétiseur," Dichtungen, IX, 35, 38, 42, 55.


\(^{15}\) von Schaukal, p. 254: "... vom 'Geisterseher' stammen alle Hoffmannschen Magnétiseure und sonstigen unheimlichen Gäste. . . ."

\(^{16}\) Elixiere, PW II, 67 (Euphemie); "Magnétiseur," Dichtungen, IX, 6 f. (Danish Major), and p. 35 (Alban); "Denner," Dichtungen, IX, 67 (Ignaz Denner); "Gast," Dichtungen, IX, 7 (S---i); "Doppeltgänger," Dichtungen, VIII, 174 (Zelies); "Kampf," Dichtungen, X, 92 (Klingsohr); "Datura," Dichtungen, IX, 267 (Fermino) and p. 276 (Gabriella).
"Irrungen-Geheimnisse" displays unmistakable characteristics of the inimical force through his big black eyes, the ruddy glow which surrounds him at night, his red robe, and his fiery glowing crown. True to their false natures, these characters are masters at disguising their true inimical purposes, so that Alban pretended to heal Marie while he actually caused her illness and planned to destroy her, Ignaz Denner hid his diabolical plan to slaughter his grandsons and enmesh Andres in his band of criminals behind his generosity to the family, Graf S--i managed always to appear to the women as "ein Himmelsbote des Sieges und des Glücks" ("Gast," Dichtungen, VI, 136) while he was secretly plotting to win Angelika for himself by making her forget Moritz, Prince Hektor ostensibly wooed Princess Hedwiga, while actually hoping to seduce Julia with his oily expressions of love, etc. A variation of this theme of the villain's attempt to mislead his victim in order to harm him occurs in every work in which the inimical force plays a prominent role.

The Theme of the Mask and Multiplicity of Evil

Hoffmann was fascinated by the theme of the mask behind which evil disguises itself as good, good is mistaken for evil, and one thing seems to be another, an idea expressed by Schubert:

Es gibt ... ein Dämonisches, welches das Böse als etwas Gutes rühmt und angesehen haben will und welches deshalb ... die Wahrheit zur Lüge verkehrt. Es giebt auch ein

17 "Irrungen," Dichtungen, XI, 189, 205, 223.
This fascination on Hoffmann's part is recognized by Jaffe in her discussion of Hoffmann's relationship with Julia Mark (p. 259), for Hoffmann was not able to accept Julia at face value either, but was led to analyze the various aspects of her character as it was known to him and to question the nature of her motives and the effects of them and the totality of her personality upon him:

The "something highly poetical" which developed behind the "demon" of his passion for Julia was, of course, his theory of the artist's love, and the results of his efforts to analyze and express the individual facets hidden behind Julia's mask emerge plainly as the "Julias" in his works, ranging from Julia Benzon, Kreisler's selfless and sweet, if somewhat cool, music pupil, through the stable and practical Julias Foerd, mother and daughter, into the former of whom Hoffmann projected his concept of the mature Julia to come ("Das steinerne Herz"), to the peevish-demonic Julia/Giulietta, capable of great tenderness, but also of cruelty and destruction ("Silvester-Nacht"). Besides these, whom Hoffmann could not resist identifying by name, exist also the painfully biographical Cäcilie/Julia of "Berganza" and the ethereal idealized songstress of "Ombra adorata."

The blind acceptance of the mask as a real face, without attempting to penetrate to the truth hidden behind it, is very
dangerous, Hoffmann tells his reader again and again, for things are seldom what they seem: "Der Teufel narrt uns mit Puppen, denen er Engelsfittiche angeleimt" ("Jesuiterkirche," PW II, 485). This statement describes particularly well the Olimpia situation in "Sandmann" and Medardus' fantastic dream, in which Aurelie seemed to appear, saying 'Ich lebe und bin nun ganz dein!' only to change in Medardus' embrace:

"... aber da legt es sich glühend an meine Brust---
rauhe Borsten zerkratzen meine Augen, und der Satan lacht gellend auf: 'Nun bist du ganz mein!'" (Elixiere, PW II, 281)

Fear of the evil reality behind a mask is an important theme in the Novellen "Scuderî," "Spielerglück," and "Denner." Olivier remained silent regarding his knowledge of Cardillac's crimes to protect Madelon:


and Angela feared, with right, that her husband would revert to his old habits:

... der fürchterliche Gedanke [trat] in ihre Seele, dass der Chevalier die Maske des Engels abwerfen und, in ursprünglicher Teufelsgestalt sie verhöhnd, sein altes Leben wieder beginnen könnte. ("Spielerglück," Dichtungen, XI, 92)

This 'old life' was composed of gambling, and the demonic nature of it was discovered by the Chevalier only after he had lost everything, including his wife:

Ach ... eben dieses Glück ist die entsetzlichste hämischste Verlockung der feindlichen Macht!...
O sieh doch nur die Dämonen ihre Krallenfäuste ausstrecken, dich hinabzureißen in den Orkus! ("Spielerglück," Dichtungen, XI, 70 f.)

Andres wanted to believe Ignaz' pious protestations that he was resisting the temptation of rejoining his devilish father:

Er [Trabacchio] will, dass ich mich ihm wieder zuwende und der Frömmigkeit, dem Heil meiner Seele entsage, allein ich bin standhaft geblieben und glaube nicht, dass er wiederkehren wird, da er gesehen, dass er nicht mehr über mich Macht hat.... ("Denner," Dichtungen, IX, 128)

but he recognized Denner's perfidy in time to save young Georg.

After Rosabelverde's spell had been broken ("Zaches"), Candida realized that she had been victimized by a mask of magic:

Nun erzählte sie, alles, alles um sich her vergessend, wie ein böser abscheulicher Traum sie verstrickt, wie es ihr vorgekommen, als habe sich ein hässlicher Unhold an ihr Herz gelegt.... Der Unhold habe sich zu verstellen gewusst, dass er ausgesehen wie Balthasar.... ("Zaches," Dichtungen, III, 236)

Similarly Viktor ("Elementargeist") saw in the fiery Aurora a "child of the gods" and "heavenly being" (Dichtungen, VI, 246) until he discovered the price of her love. In spite of his successful penetration of two of Aurora's masks (as O'Malley's seductive assistant and as the baroness), her final identity nevertheless remained a mystery to Viktor, as did Julia's to Hoffmann, for Aurora's evasive answer to Viktor's questions: "... ein düstres Schicksal [hat] mich dazu verdammt, beständig ein anderes Wesen zu scheinen, als ich wirklich bin" (VI, 255) is only a variation of Julia's confession to Hoffmann: "Sie kennen mich nicht--meine Mutter auch nicht--niemand--ich muss so vieles tief in mich verschliessen--ich werde nie glücklich sein--" (Diary, April 25, 1812), but projected into the future.
The involuntariness of some of the wearers of masks has already been mentioned above in the cases of Aurora ("Elementargeist") and Liese ("Topf"). Other instances in which masks are thrust upon women with tragic results occur in "Jesuiterkirche" and Murr. The disappointment of Berthold ("Jesuiterkirche") in finding that his ideal was only human, a woman who, in his eyes, wore the mask of the Divine, turned his love for Angiola to hatred and broke his artistic power:

Mein Weib gebar mir einen Sohn, das vollendete mein Elend, und der lange verhaltene Groß brach aus in hell aufflammenden Hass. Sie, sie allein schuf mein Unglück. Mein—sie war nicht das Ideal, das mir erschien, nur mir zum rettungslosen Verderben hatte sie trügerisch jenes Himmelsweibes Gestalt und Gesicht geborgt. ("Jesuiterkirche," PW II, 505 f.)

Jealousy caused the monk Cyprianus (Murr) to see his marriage, in retrospect, as a "terrible test . . . which Heaven imposed upon me" and his wife Angela's purity and virtue as "a hellish deception of the devil" (Murr, Dichtungen, V, 520 f.). Of course there is little or no evidence in either story to support these extremely negative views, but both women were nonetheless presumably murdered by their husbands, who felt themselves betrayed by their masks, no matter how innocently they were worn.

Not only individual people wear masks. The problem of seeming versus being is dramatically illustrated by the entire garden of Count Angelo Mora, which is described by Fermino as "a little Eden" ("Datura," Dichtungen, IX, 70), and Eugenius found it to be a magical paradise, filled with "Himmelstönen" (IX, 270):

"Woher," rief Eugenius begeistert, "woher diese Töne des Himmels?—Keiner Sterblichen Brust kann ihre Heimat sein." (IX, 276)
The singer, Countess Gabriella Mora, appeared like the goddess of love, and although Fermino promised Eugenius that the garden and Gabriella's love placed him "at the golden gates of a glorious Eden" (IX, 284), the old Professorin's version of the situation: "Die Pforte des Verderbens ist geöffnet, und der Diener steht bereit, das Opfer zu empfahlen!" was actually closer to the truth, for the garden was a demonic trap, its luxuriant growth as fraudulently produced as Gabriella's nobility. The true nature of the garden became evident by night, when the golden brightness was replaced by the infernal elements of darkness and fire:

Es war eine dunkle schwüle Nacht. Hörbar säuselte der Atem der Natur durch das schwarze Gebüsch, und wie feurige Schlangen strahlten Blitze am fernen Horizont. ... endlich erschien Fermino, öffnete und führte ihn in das matt erleuchtete Gewächshaus, wo er ihn in einer dunkeln Ecke verbarg. (IX, 287)

A similar situation is presented in "Bergwerke zu Falun," in Elis' imaginary underground paradise, as exotic in its own way as the garden of Angelo Mora:

Er blickte in die paradiesische Gefilde der herrlichsten Metallbäume und Pflanzen, an denen wie Früchte, Blüten und Blumen feuerstrahlende Steine hingen. Er sah die Jungfrauen, er schaute das hohe Antlitz der mächtigen Königin. (Dichtungen, IX, 210)

Only in lucid moments did Elis realize the demonic nature of the mine:

Alle Herrlichkeit, die ihn unten in der Teufe mit der höchsten Wonne erfüllt, erschien ihm jetzt wie eine Hölle voll trostloser Qual, trügerisch ausgeschmückt zur verderblichen Verlockung! (IX, 213)

Similarly the luxuriantly splendid court of Daucus Carota, the vegetable gnome king, as he displayed it to impress Ännchen,
contrasted sharply with its appearance when viewed "behind the scenes" where its true nature as a "dark, demonic realm" ("Königsbräut," Dichtungen, VII, 297) became evident:

... was erblickte sie statt des schönen Gärten, statt der Karotten-Garde, der Plüme-Damen, der Lavendel-Pagen, der Salat-Prinzen und alles dessen, was ihr so wunderbar herrlich erschienen war?--In einen tiefen Pfuhl sah sie hinab, der mit einem farblosen, ekelhaften Schlamm gefüllt schien. Und in diesem Schlamm regte und bewegte sich allerlei hässliches Volk aus dem Schosse der Erde. (VII, 299)

Less frequently than evil masking as good, Hoffmann depicts good mistaken for evil, as when Peregrinus mulled over the weird adventures in which he suddenly found himself:

Bin ich dem Schwungrad zu nahe gekommen, das finstere unbekannte Mächte treiben, und hat es mich erfasst in seinen Schwingungen? ... Wie, wenn hinter dieser wunderlichen Maske eines Flohs ein böser Dämon stäke, der mich verlocken wollte ins Verderben. ... ("Floh," Dichtungen, III, 568)

Other similar instances of this type take place in Elixiere, where Medardus believed his revenant ancestor to be Satan himself, in "Brambilla," where Giglio believed the worst of Celionati and Bescapi, in "Doge und Dogaressa," where old Beatrice's ugliness caused Antonio to suspect her, and in "Doppeltgänger," where the

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20 "Doge," Dichtungen, X, 149: "Schaue ich ... deine seltsamen schwarzen, blitzenden Augen, deine spitze Nase, deine blauen Lippen, dein langes Kinn, dein struppiges eisgraues Haar an, hör' ich dein widriges Kichern und lachen ... so möcht' ich ... gar glauben, irgend verruchte Mittel stünden dir zu Gebote, mich an dich zu locken."
prince wrongfully banished his innocent wife and child, recognizing only much later that he had acted under the influence of "satanical delusion" (Dichtungen, VIII, 222). In every case the truth about the person wrongfully accused was realized only gradually as the accuser learned more and more facts about himself and the situation in which he was involved. Thus Peregrinus soon recognized Meister Floh's unfailing loyalty, demonstrated by his willingness to sacrifice his own interests for Peregrinus' sake. Medardus understood the old painter's purpose only after he determined to reform. Giglio realized that Bescapi and Celionati were trying to help him when he accepted the fact that he was a bad actor and needed help. Antonio recognized in Beatrice his old nurse only when his memory returned, and the prince realized his error when confronted by his son and the nobility of his best friend.

Closely related to the theme of the mask is that of the multiplicity of evil. Behind a lesser evil stands a greater one, eagerly waiting to pounce upon the hapless victim who is taken in by the attractive, or at least harmless-looking facade of the first. This principle is recognized by von Schaukal:

Der Widersacher bedient sich stets des Weibes als der reizenden Verkörperung der Sünde, die den vom Sinnestrieb beherrschten in die Verdammmnis lockt. (p. 254)

Without question, the conspirators Giulietta-Dapertutto ("Silvester-Nacht"), Gabriella-Fermino ("Vauturai"), Aurora-0'Malley ("Elementargeist"), and Olimpia-Coppola ("Sandmann") are examples of the multiplicity of evil in which a beautiful woman is used as a lure. However, other cases exist where this is not true, which would indicate
that von Schaukal's "stets" is an overstatement. In the sketch "Aus dem Leben eines bekannten Mannes," for example, not a single attractive woman appears, yet all of Berlin was fooled by the popular stranger, Satan himself, and his ugly old accomplice, the witch Barbara Roloffin. Of course, both were wearing "masks" of sorts, he in his pose as a paragon of "piety, virtue, generosity, and morality" (Dichtungen, VI, 191), and she in her role as trusted midwife. Just as Satan rescued Barbara from the pyre in answer to her pleas, he aided the witch from Fürth ("Feind") in carrying out her curse against the women of Nürnberg.21

The fairy tale inimical force, Magister Tinte/Pepser, used toys to entice the children away from their games of fantasy and to inhibit their imagination. When the children found that the toys were lifeless imitations of the things they were supposed to represent, they broke them, to the relief of their father, who had sensed the toys' purpose:

... im Grunde genommen ist's mir recht lieb, dass sie die fremdartigen Spielsachen, die sie nur verwirrten und beängstigten, los sind. ("Das fremde Kind," Dichtungen, VII, 102)

Later the toys threatened the children and confessed their evil connections:

Wart!, du Junge, du Mädel, wir sind die gehorsamen Zöglinge des Herrn Magister Tinte, gleich wird er hier sein, und dann werden wir euch euren Trotz schon eintränken! (VII, 134)

21 "Feind," Dichtungen, II, 262: "Der Satan unterliess nicht, seiner Dienerin kräftig beizustehen, und in alle Weiber Nürnbergs fuhr das unwiderstehliche Gelüste, sich in Eierkörbe zu setzen und die darin befindliche Ware zu zerbrechen..."
The multiform character of evil consists of three parts in "Ignaz Denner," for behind Denner, whose "soul had been sold to the Devil even before he had reached the age of reason" (Dichtungen, IX, 120) in a kind of black baptism, stood his father, Dr. Trabacchio, whose magical powers stemmed directly from his alliance with Satan. On approximately the same level with Denner was Trabacchio's witch-housekeeper, who assisted him in his endeavors, as Denner did. While Satan rescued Trabacchio from the pyre, the witch-housekeeper was left to burn, and eventually Denner, too, was allowed to be killed. It might be said that Giorgina, Andres' wife and Denner's daughter, is cast in the role of feminine lure, for through her Denner hoped to reach Andres. However, her complicity, if it may be called that, was unintentional on her part and she was depicted by Hoffmann as a pious woman, but lacking the ability to sense evil, a characteristic which is so often present in Hoffmann's pure spirits, and the lack of which might cast some doubt upon the perfection of Giorgina's character. In "Kampf der Sänger," the Countess Mathilde is simultaneously victim and unwitting decoy, for Heinrich was led astray primarily because of his desire to win her. While Heinrich was obviously the lowest member of the evil trio involved, the relative positions of Klingsohr and Nasias are not quite so readily determined. While Klingsohr was human and Nasias a demon, Klingsohr nonetheless had the power to command Nasias,22 and one must assume

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that a kind of Faustian arrangement existed between the two.

Similarly an unwitting decoy and prospective victim is Madelon
("Scuderi"), for love of whom Olivier became the accessory after the
fact of Cardillac, who in turn blamed his "evil star" for his crimes,
considering himself only a tool of this star, and personally com-
pletely innocent. 23

Frequently singled out for mention as an instrument of the
inimical force is Napoleon:

Überhaupt ist mir dieser Buonaparte immer das sichtbar
schneidende Schwert der dunkeln geheimnisvollen Macht
gewesen. Immer nur Werkzeug, nie Meister. ("Der Dei von
Elba in Paris," Dichtungen, XI, 33)

He is called "das geharnischte Ungetüm" and "den Dämon" ("Erscheinungen,
Dichtungen, II, 5), 24 and his wars are called a "drama of Hell"
("Gelübde," Dichtungen, II, 36) and compared to the horrors of the
deep:

Wir haben eine Zeit gesehen, die wie ein wütender Orkan über
die Erde dahinbrauste. Die menschliche Natur, in ihrer

23 "Scuderi," Dichtungen, II, 234: "Manchmal wird mir
wunderlich im Gemüt--eine innere Angst, die Furcht vor irgende etwas
Entsetzlichem, dessen Schauer aus einem fernen Jenseits herüber wehen
in die Zeit, ergreift mich gewaltsam. Es ist mir dann sogar, als ob
das, was der böse Stern begonnen durch mich, meiner unsterblichen
Seele, die daran keinen Teil hat, zugerechnet werden könne." Cf.
other works in which fate, good or bad, is blamed on the stars:
"Königsbraut," Dichtungen, VII, 253; Murr, Dichtungen V, 78, 502, 227;
"Sandmann," Dichtungen, VI, 83.

24 "Erscheinungen," Dichtungen, II, 5: "... denn in jedes
Brust schnitt der Dämon tiefe Wunden..." Cf. Elixiere, PW II,
317: "O Herr," fuhr Belcampo fort, 'noch ist die Stelle so emp-
findlich, wo Euch die feindliche Macht tiefe Wunden schlug?"; and
"Zusammenhang," Dichtungen, XI, 143, where the French are considered
a devilish force.
tiefsten Tiefe erschüttert, gebar das Ungeheure, wie das sturmbewegte Meer die entsetzlichen Wunder des Abgrunds emporschleudert auf den tosenden Wellen. ("Zusammenhang," Dichtungen, XI, 130)

Any admiration of this "unfettered dragon" ("Dei," Dichtungen, XI, 24) is represented as a state of grave error:

In tiefen Gedanken, ganz erfüllt von den Heldentaten jenes Mannes, den die Polen damals anbeteten wie ein falsches Götztenbild... ("Gelübde," Dichtungen, II, 41)

In the sketch "Vision auf dem Schlachtfelde bei Dresden" Napoleon is given all the accoutrements of a satanical creature—a gigantic figure developing from a column of black smoke in the presence of a reddish glow emanating from below (Dichtungen, XI, 3), and his demonic character is expressed even more plainly in "Dei":

> Der Dämon entsprang aus dem Kreise, in den ihn zu bannen endlich gelungen war, und mit dieser Tat schlug er an die ehernen Pforten seines finsten, entsetzlichen Reichs an, dass die Höllengeister aus der Ohnmacht erwachen und ihre blutige Krallen ausstrecken sollen nach allem Wahren, Rechten, Heiligen! (Dichtungen, XI, 25)

A far less definitely negative instrument of the inimical force is Viktorin (Elixiere), who, in spite of his complete loss of self ("So war der in verruchter Sünde erzeugte Bruder das vom Teufel beseelte Prinzip..." PW II, 360), was simultaneously also an instrument of Heaven, according to the insight of the dying Aurelie, for by interrupting her and Medardus' wedding day and, finally, by fatally wounding Aurelie, Viktorin freed the lovers from further earthly temptation and preserved them for that perfect love "which reigns beyond the stars" (PW II, 357).
The Domain of the Elemental Spirits

Except for the description of the kingdom of Daucus Carota, the gnome vegetable king, only the realm of the metal prince, who ranks above the vegetable king, according to the Kabbalist Herrn Dapsul von Zabelthau ("Königsbraut," Dichtungen, VII, 296), and that of the Salamander/Archivarius Lindhorst ("Topf") are mentioned in any detail.

Torbern outlined for Elis Fröbom ("Falun") the wonders to be found in the mine, without being very specific, and promised that he might find in the depths the secrets he had expected to attain only above:

... so möcht es wohl sein, dass in der tiefsten Teufe bei dem schwachen Schimmer des Grubenlichts des Menschen Auge hellsehender wird, ja dass es endlich, sich mehr und mehr erkräftigend, in dem wunderbaren Gestein die Ab- spiegelung dessen zu erkennen vermag, was oben über den Wolken verborgen. ("Falun," Dichtungen, IX, 189)

This quotation resembles very closely the warning of Barthold ("Jesuiterkirche") regarding the danger of mistaking that which one finds in the abyss for the glories of the upper realm:

... wenn man nach dem Höchsten strebt ... es ist eine Klippe--ein schmaler Strich, auf dem man steht--der Abgrund ist offen!--über ihm schwebt der kühne Segler, und ein teuflischer Trug lässt ihn unten--unter das erblicken, was er oben über den Sternen erschauen wollte! (Dichtungen, VIII, 50)

The warning, of course, was not included in Torbern's description, which was in itself the "devilish deception" mentioned by Barthold and which lured Elis to Falun. Just as Ännchen and Herr Dapsul discovered Daucus Carota's glowing promises of a wonderful future to
be "Lug und Trug" (Königsbraut," Dichtungen, VII, 298), so Elis
did not find the metal prince's habitat in the mine, as Torbern
had promised, but was instead absorbed into an inimical dream world
of his own creation.

The realm from which Lindhorst was banned is the wonderful
garden land of Atlantis, which is apparently much the same as Schubert's
primeval world of nature, where all living creatures and plants speak
the same language. It is also the home of the other elemental
spirits (including the kindly old gardener earth spirit who made the
golden pots for Serpentina and her sisters), who served its ruler
Phosphorus ("Topf," Dichtungen, III, 78). As Boehme's "Ungrund" and
Schelling's "Grund" preceded the rest of creation, already in exis-
tence at the time of Atlantis' formation was the abyss, infernal
and inimical:

Der Geist schaute auf das Wasser, da bewegte es sich und
brauste in schäumenden Wogen und stürzte sich donnernd in
die Abgründe, die ihren schwarzen Rachen aufsperrten, es
gierig zu verschlingen. ("Topf," Dichtungen, III, 22)

The fire already present in the depths turned the water to steam:

Aus den Abgründen rollten die Düste empor, und sich
zusammenballend in gewaltige Massen, strebten sie das
Angesicht der Mutter [the sun] feindlich zu verhüllen. . . .
("Topf," Dichtungen, III, 22)

The possibility that Atlantis, like Elis' dream world, represents an
aspect of the human unconscious, has already been suggested.

The Realm of Spirits of the Dead

A composite of the ideas expressed in "Vision auf dem Schlacht-
felder bei Dresden," "Das Öde Haus," "Der unheimliche Gast," "Der
Magnétiseur," "Der schwebende Teller," "das Majorat," and "Fragment aus dem Leben dreier Freunde," would indicate that the realm of spirits in Hoffmann's eyes was a temporary repository, a kind of dark, open-end limbo located in the abyss, but at the same time surrounding the world of the living, occupied by the spirits of the dead until, having been sufficiently "permeated by the rays of the Eternal Light" ("Vision," Dichtungen, XI, 6), a concept similar to those expressed by Boehme and other mystics, they were ready for entry into the bright world of light. Although the "dark, mysterious kingdom, which is our spirit's home" ("Haus," Dichtungen, IX, 161) may tempt the unwary to try to come nearer by means of the "pleasant, dreamy trembling" ("Gast," Dichtungen, VI, 109) which indicates our kinship with the inhabitants of the dark spirit world, it is extremely dangerous to succumb to this temptation, for the living human's spirit may be irreparably shocked "vom entsetzlichen Graus der Geisterwelt"

("Majorat," Dichtungen, II, 70):

"Es bleibt," erwiderte Dagobert, "sind nur die Umstände darnach, niemals bei jenen angenehmen träumerischen Schaudern, die der erste Anfall herbeiführt. Ihnen folgt


bald Todesangst, haarsträubendes Entsetzen, und so scheint jenes angenehme Gefühl nur die Verlockung zu sein, mit der uns die unheimliche Geisterwelt bestrickt..." ("Gast," Dichtungen, VI, 109)

Just as it is possible, however, for an exceptional mortal to gain some power over demonic or elemental spirits (Klingsohr in "Kampf" and O'Malley in "Elementargeist"), an occasional mortal may gain some power over the spirits of the dead (O'Malley in "Elementargeist") or at least enough insight into their purpose to ban them (Uncle V. in "Majorat" and Asling in "Fragment").

Hoffmann's mysterious nature goddess is connected with the realm of spirits and the abyss. In "Gast" it is suggested that the spirit realm was made frightening to man as Nature's punishment for his fleeing from the original harmonious status existing between Nature and man, which is so often mentioned by Schubert as well as Hoffmann:

"Vielleicht," fuhr Dagobert fort, "... liegt darin die Strafe der Mutter, deren Pflege, deren Zucht wir entartete Kinder entflohen." ("Gast," Dichtungen, VI, 104)

In a similar, but more optimistic passage, also dealing with the loss of the golden age of harmony with Nature, her voice seems to rise from the abyss, indicating an eventual return to the original state:

Ein dumpfes Brausen ging durch die Gipfel der Bäume und aus dem tiefen Steingeklüt antworteten heulende Stimmen


Like the inhabitants of the other subterranean regions discussed above, the spirits of the dead have a certain amount of freedom to mingle with humans, in dreams or directly, to warn, help, punish, or harass them. The spirits may return to finish a task interrupted by death (the aunt in "Fragment") or to suffer for sins committed during their lives (Daniel in "Majorat").

The appearance of the spirits of the dead is not always definitely circumscribed, and considerable variety exists. Thus the spirits which appeared to Medardus in dreams resembled closely the living people they had been, incorporating also their personality characteristics, so that his mother wept for him and warned him to return to the path of virtue (Elixiere, PW II, 258), and Euphemie, whose outward beauty masked a skeleton filled with snakes, fled before Hermogen, who showed signs of martyrdom (PW II, 280). The old Aunt in "Fragment" appeared to her nephew as a "tall white

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28 "Majorat," Dichtungen, II, 70; Elixiere, PW II, 258.
29 Elixiere, PW II, the old painter.
30 Elixiere, PW II, 280.
31 "Gast," Dichtungen, VI, 110, 111, 150, 151; "Teller," Dichtungen, VI, the white lady.
figure" who walked, coughed, opened her cabinet, rattled her spoons as if taking medicine, groaned, sighed, and cleared her throat (Dichtungen, VIII, 118). Although she did not appear to her maid, she touched and spoke to her (VIII, 158). Only the sad voice of Elis Fröbom's mother warned him in a dream ("Falun," Dichtungen, IX, 192). The restless spirit in "Majorat" was invisible, but he made his presence known through audible means. Old Daniel walked, scratched the wall, saddled a horse, threw the door open and closed, groaned, sighed, and screamed (Dichtungen, II, 69, 70, 75). In "Gast" Dagobert told of a mysterious haunted room in which liquid seemed to drop audibly into a metal container (Dichtungen, VI, 110 f.) The phantom in "Teller" appeared only to Adelgunde in the form of a misty white lady, and the others believed in its existence only after they had seen a plate held by the phantom move through the air (Dichtungen, VI, 165). The spirits in "Gast" and "Elementargeist" appeared as formless shapes:


"Es fiel," nahm Moritz das Wort, "... ein entsetzlicher Schlag, ein eiskalter Todeshauch wehte mich an, und es war, als rausche eine bleiche Gestalt in zitternden, kaum kenntlichen Umrissen durch das Zimmer." ("Gast," Dichtungen, IX, 150)

A stream of cold air is often the harbinger of the presence of a
spirit, from the realm of the dead and from the other spiritual regions as well.  

Perhaps the most interesting and inimical of Hoffmann's spectres is one that does not appear at all, except in the person of another. The macabre tale "Hyänen," which was written as a part of the Serapionsbrüder conversations, probably early in 1821, deals with the ability of a strong, willful personality to return after death and displace a weaker one, an idea later developed more fully by Edgar Allan Poe in his haunting tale "Ligeia" (written 1838). The gradual change of Count Hippolyt's young wife Aurelie from a "wonderfully sweet, charming creature" (Dichtungen, VI, 171) into the witch-like reincarnation of her dead mother is subtly but unmistakably developed. The old Baroness is depicted as being doubly sinister, related not only after her death to the dark world of spirits, but already during her lifetime also to the demonic realm of evil, which is indicated by her falseness when she deceived Hippolyt into granting her asylum, her witch-like physical appearance and morbid seizures of catalepsy, and her unsavory character as a cruel and vulgar mother to the gentle Aurelie and as the former mistress of a murderer. Her lover, who apparently discovered her repugnant secret, called her "verruchten Satan" and "höllische Hexe" (Dichtungen, VI, 178), and in her threat to harm Aurelie after

her death, the Baroness indicated some kind of relationship with Satan ("Hyänen," Dichtungen, VI, 181). Aurelie's fear that her mother in the form of "an invisible inimical force" (VI, 174) that "would rise up from her grave and tear her [Aurelie] out of the arms of her beloved into the abyss" (VI, 175) is fulfilled completely, first on the spiritual, then on the physical level.

Closely related to the realm of the spirits of the dead, but more permanent and unyielding, is the abyss of dead time, which is mentioned only once, and a more crushing expression of finality can scarcely be imagined:

Die Turmfahnen knarrten, es war, als rühre die Zeit hörbar ihr ewiges furchtbares Räderwerk und gleich werde das alte Jahr wie ein schweres Gewicht dumpf hinabrollen in den dunkeln Abgrund. ("Silvester-Nacht," Dichtungen, VI, 9)

The Psychological Abyss

The great emphasis placed by Schubert on the hidden depths of the human character is evident in the titles of his two works which were read and admired by Hoffmann: Ansichten von der Nacht-seite der Naturwissenschaft and Die Symbolik des Traumes. Many of the conditions treated by Schubert in these philosophical-psychological-theological works—the various aspects of the unconscious—are also treated by Hoffmann in his works. The phenomena of the human depths share certain characteristics with the various regions of the abyss and are particularly open to influence from them, for the primitive unconscious operates primarily when it is free from the tempering influence of the conscious and its more refined component parts.
Of the several aspects of the unconscious treated by
Hoffmann, the one that occurs most frequently is insanity, which,
along with its connection with the abyss, has already been treated
in detail in a previous section. Inappropriate "love," which
Hoffmann so frequently equated with insanity, is also considered
to be a psychological abyss, as Julia explains to Hedwiga:

Und diese Leidenschaft soll die höchste Stufe der Seligkeit
gewahren?—Mich schwint's vor dieser Höhe, denn dem Blick
herab gähnt der bodenlose Abgrund mit allen Schrecknissen des
rettungslosen Verderbens entgegen. (Murr, Dichtungen, V, 376)

A similar view was taken by the Greek Princess, after she narrowly
escaped marrying the flighty Theodor, mistaking him for her lost
Prince:

... an den Rand des Abgrunds hatte mich der boshafte
Magus verlockt, schwindelnd wollte ich hinabstürzen, da
brach der Zauber durch dich, O Aponomeria....
("Geheimnisse," Dichtungen, XI, 299)

The passion for gambling, which has also been treated above
in its role as an aspect of insanity, is repeatedly connected with
the idea of the abyss:

Mit frohem Mute, mit jugendlicher Unbefangenheit stehen Sie
am Rande des Abgrundes, ein einziger Stoss, und Sie stürzen
rettungslos hinab.--Mit einem Wort--Sie sind im Begriff,
ein leidenschaftlicher Spieler zu werden und sich zu
verderben. ("Spielerglück," Dichtungen, XI, 70)

Thus Menars' vow to stop gambling has a multiple significance:

Dem Chevalier war es, als sei er plötzlich aus einem
furchterlichen Traum erwacht, er erblickte sich nun am
Rande des Hölleabgrundes und streckte vergebens die Arme
aus nach der glänzenden Lichtgestalt, die ihm erschienen,
nicht ihn zu rettn--nein!--ihn zu mahnen an seine Verdammnis.
... (XI, 88)
"Ja!"—rief der Chevalier ganz ausser sich mit wildem Blick . . . "verflucht will ich sein, hinabgeschleudert in die tiefste Hölle, wenn jemals wieder diese Hand eine Karte berührt!—Und wenn Ihr mich dann von Euch stossst, Angela! so seid Ihr es, die rettungsloses Verderben über mich bringt—o, Ihr wisst nicht—Ihr versteht mich nicht—wahnsinnig müsst Ihr mich nennen—aber Ihr werdet es fühlen, alles wissen, wenn ich vor Euch liege mit zerschmettertem Gehirn—Angela! Tod oder Leben gilt es!! (XI, 88 f.)

Five areas of the netherworld are mentioned or intimated in these brief paragraphs—the dream, the abyss of passionate gambling, Hell, insanity, and death. As distinct from each other as they appear, they nonetheless melt into each other, for Menars himself calls his life of gambling a bad dream and equates his return to gambling with damnation. He admits that the suicide he threatens, in itself traditionally a damnable act, is the solution of a madman, and the relationship of insanity with gambling and Hell is made repeatedly throughout the story. Menars seems trapped in an endless, abysmal cycle, contrasting sharply with "the shining figure of light"—"Angela"—"life."

The submersion of the past into the dark realm of the unconscious, leaving only tantalizing glimpses in the memory of the frustrated forgetter, is a main theme in the Novelle "Doge und Dogaressa." Antonio lost his memory as a result of a serious illness:

Aber wer war mein Vater? wie hiess er? welchem grausigen Schicksal musste er erliegen in jener Schreckensnacht?—Wer war es, der mich aufnahm? und—was geschah in meinem Leben, das noch jetzt wie ein mächtiger Zauber aus fremder unbekannter Welt mein ganzes Selbst unwiderstehlich beherrscht. . . . (Dichtungen, X, 152)

When Antonio saw Annunziata again, the "strange, unknown world" of his
unconscious yielded his forgotten past, and he designated his former state of confusion the act of the evil spirit:

_Ach, verzeih' mir nur, Mutter, dass ich blödsinniger ohnmächtiger Knabe nur einen Augenblick daran zweifeln konnte, was du mir entdecktest. Ja, du bist die Margareta, die mich nährte, die mich hegte und pflegte, ich wusste es ja schon immer, aber der böse Geist verwirrte mir die Gedanken._ (X, 161)

A less drastic instance of forgetting occurs in _Elixiere_, where Medardus struggled to remember the appearance of the mysterious penitent who confessed to him:

_Aber das Bild war wie von fremder unbekannter Macht verwischt, so dass ich nur mit Mühe die bleichen, entstellten Züge wiedererkennen konnte; je mehr ich trachtete, die Erscheinung im Geiste festzuhalten, desto mehr zerrann sie im Nebel._ (PW II, 56 f.)

Medardus' problem was compounded by the fact that he did not get a good look at the woman and also by the emotional turmoil her admission of love aroused in him.

_In the Novelle "Das Majorat" a prominent role is played by the negative emotions of hatred, greed, and envy, which arise from the depths of the personalities of the Barons of R--sitten and can be quelled only by destroying the personalities involved. The father and brothers saw in each other little more than inimical spirits, and Hubert recognized his own guilt only after Wolfgang's_

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33 _Cf. "Haus," Dichtungen IX, 160._


Even the innocent Julie assumed, in old Roderich's eyes, a demonic aspect:

Wolfgang's Verbindung mit Julien erschien . . . dem Alten ein verbrecherisches Attentat, wider Beschlüsse der Macht gerichtet, die ihm beigestanden im irdischen Beginnen, und jeder Anschlag, Julien, die wie ein dämonisches Prinzip sich ihm entgegengeworfen, zu verderben, gerechtfertigt.

("Majorat," Dichtungen II, 156 f.)

Eventually she fell victim to the curse, as did Seraphine many years later. A parallel to the collapse of the family, burying with it every hope for the future, is the collapse of the astrological tower, burying in its deep-lying rubble the treasure which was supposed to be hidden in it:

V. erfuhr nun, dass der Freiherr zu Franz sehr oft von den vielen Schätzen sprach, die da unten in dem Schutt begraben lagen, und dass er oft, wie vom bösen Geist getrieben, zur Nachtzeit noch die Pforte, zu der den Schlüssel ihm Daniel hatte geben müssen, öffnete und mit Sehnsucht hinabschaute in die Tiefe nach den vermeintlichen Reichtümern. (II, 136 f.)

Whether the treasure was really there remains very questionable, considering Hoffmann's negative attitude toward the riches sought for in the depths. Certainly the Barons of R--sitten received as little and paid as high a price as Elis Fröbom for pursuing the illusory hoard in the depths and fostering the dark facets of their characters while neglecting the bountiful riches available to them in the form of human worth and love.
In "Meister Wacht" a family's greed plays a small role in the subplot involving Jonathan and the Countess. After he had helped her find her husband's will, the Countess was happy to be "in possession of all the rights of which an inimical fate had intended to rob her." This personified "inimical fate" was, of course, her greedy in-laws ("Wacht," Dichtungen, X, 321).

An inimical demon as the source of human greed is treated farcically in Kater Murr, when Fürst Irenäus bemoans his situation to Rätin Benzon:

Selbst in der einsamsten, tiefsten Zurückgezogenheit folgt die Gefahr dem fürstlichen Haupt.—Es ist das Los der Fürsten, dass alle Milde, alle Güte des Herzens sie nicht schützt vor dem feindlichen Dämon, der den Neid, die Herrschsucht entflammt in der Brust verräterischer Vasallen! (Dichtungen, V, 473)

His complaint, when applied to himself, is of course ridiculous, for Irenäus had nothing that anyone else would want. His court and title were without substance, as was the danger which he imagined surrounded him.

As illusory as the dangers surrounding Irenäus were those imagined by Hofrat Reutlinger ("Das steinerne Herz"), who refused to trust anyone, for fear of being hurt, yet put his trust in what he believed were "signs" sent by higher powers to warn him. His nephew, who bears some resemblance to the young Hoffmann of the Posen-Plock period, accused him of heartlessness:

Aber du verwirfst mich, so wie du alles verwirfst, was sich dir naht mit Liebe und Ergebung, während der Teufel selbst dich mit trügerischen Träumen umgaukelt. ("Herz," Dichtungen, X, 48)
The dream as a state apart from reality and over which the dreamer has no control, but is left to the mercy of emanations from above or below, as well as the workings of his own subconscious "hidden poet," the spinner of dreams, is dealt with in detail by Schubert (Traum, pp. 10, 20 f.), who insists, however, that the discriminating soul is able to recognize the source of his dreams (Traum, p. 21). Dreams and related dreamy conditions occur frequently in Hoffmann's works, but his dreamers are not always able to distinguish the source of their dreams, unless, as in the example above from "Herz," their eyes are opened through the help of another. Thus Eugenius, while under the influence of Fermino, misunderstood his dream about Gabriella:

Es war ihm, als sei sein Gefühl für die Gräfin von solch hoher Art, dass es nichts gemein haben könne mit den gewöhnlichen Verhältnissen des Lebens . . . unerachtet ihn der verhängnisvolle Traum eines andern hätte belehren sollen . . . ("Datura," Dichtungen, IX, 280);

and Candida ("Zaches," Dichtungen, III, 236) dismissed her magically induced affection for Zinnober as "a bad, horrid dream," once she was wakened to the truth by Balthasar.

Other instances of dreams used as vehicles by demonic forces occur in "Falun," where Elis' dream represented a distorted version of his conversation with Torbern (Dichtungen, IX, 191), and in Elixiere, where the subterranean source of the dreams is made particularly plain:

. . . dann stiegen feindliche Traumbilder empor, die mir neue Todesmarter bereiteten . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Der Spass der Hölle ist emporgestiegen. (FW II, 273, 281)
Dreams which closely resemble each other occur in "Sandmann" and "Magnetiseur." Nathanael recalls a fearful childhood dream involving Coppelius, who had caught the boy observing the men's alchemistic experiments:

"... aber nun wollen wir doch den Mechanismus der Hände und der Füsse recht observieren." Und damit fasste er mich gewaltig, dass die Gelenke knackten, und schrob mir die Hände ab und die Füsse und setzte sie bald hier, bald dort wieder ein. "'s steht doch überall nicht recht! 's gut, so wie es war! --Der Alte hat's verstanden!'" ("Sandmann," Dichtungen, VI, 59)

Coppelius' reference to God as "der Alte" is reminiscent of the irreverent admiration expressed by Mephisto in the "Prologue in Heaven" of Faust, and underscores Coppelius' connection with the demonic. This same dream is cited by Heilborn as evidence of Hoffmann's horror of human automatism (p. 108), but he does not mention the dream related by Bickert in "Magnetiseur," which contains the identical situation, but is included in a humorous recital of dreams to amuse the company:

Hat nicht ein anderer anatomischer Satan mich einmal zu seiner Lust wie eine Gliederpuppe auseinandergenommen und nun allerlei teufliche Versuche angestellt? ("Magnetiseur," Dichtungen, IX, 17)

The equating of insanity with dreams has been discussed above, as have dreams as utilized by the spirits of the dead to communicate with the living. The dream or trance as used by one person to gain power over the mind of another will be treated in the section on personal elevation.

A series of emotions and conditions other than those already mentioned are described in Hoffmann's works as being of demonic
origin or related to the abyss. Among them are avarice:

... in seinen düstern, dunkles Feuer sprühenden Augen lag der volle Ausdruck der verderblichsten Leidenschaft, die ihn umstrickt hielt---Nicht Spielsucht, nein, der gehässigste Geldgeiz war es, den der Satan selbst in seinem Innern entzündet! ("Spielerglück," Dichtungen, XI, 76);

awkwardness:

Da kam ihm aber wieder einmal der Dämon des Ungeschicks über den Hals. ... ("Topf," Dichtungen, III, 85);

confusion:

Eine holde Jungfrau schaut uns mit hellen klaren Isisaugen an, aber wer ihre Rätsel nicht löst, den ergreift sie mit kräftigen Löwentatzen und schleudert ihn in den Abgrund. ("Herz," Dichtungen, X, 25);

excitement:

"Beruhigt Euch doch nur," sprach Bescap sanft, ... bester Signor Giglio, lasst die Gespenster fahren, die Euch quälen!" ("Brambilla," Dichtungen, III, 307);

guilt:

Eine ganze Hölle voll Qual und Gewissensangst wurde wach in seinem Innern. ... Und mitten durch diese Hölle, deren Flammen in des Chevaliers Innerm wüteten, fuhr ein göttlich reiner Strahl. ... ("Spielerglück," Dichtungen, XI, 86. Cf. "Floh," Dichtungen, III, 626);

fear:

Julia hielt inne, da sagte Hedwige: Singe, spiele auf dem zauberischen Instrumente, vielleicht gelingt es dir, die bösen, feindlichen Geister, die Macht haben wollten über mich, hinauszubeschwören in den Orkus. (Murr, Dichtungen, V, 65);35


malice:

... welch ein Abgrund dämonischer Tücke und Arglist stand plötzlich offen vor meinen Augen! ("Geheimnisse," Dichtungen, XI, 255);

anger:

Am Louvre steh ich also und passe, die ganze Hölle in der Brust, auf die Teufel, die meiner spotten. ("Scuderi," Dichtungen, II, 179);

filial disobedience:

Mathilde, du stehst an einem Abgründe, ohne es zu ahnen. Der arglistige Verführer der Menschen selbst streckt seine Krallen nach dir aus und sucht dich zu verderben. ("Feind," Dichtungen, II, 294);

religious fanaticism:

Die ganze Klosterordnung ändert sich, die mit frommer Sitte vereinbare Freiheit hört auf, und der finstre Geist fanatischer Möncherei herrscht bald mit unerbittlicher Strenge in diesen Mauern. (Murr, Dichtungen, V, 570);

suspicion:

Der finstre arglistige Dämon pflegt in die hellsten Sonnenblicke des Lebens hineinzugreifen mit seinen schwarzen Krallen; ... So geschah es, dass in Peregrinus böse Zweifel aufstiegen.... ("Floh," Dichtungen, III, 624);

worry:

Meine Arbeit geht mir nicht von Statten und fremde verworrene Bilder, die sich eindrängen wie feindliche Geister in die Werkstatt meiner Gedanken, werde ich nicht los, unerachtet ich die ewige Macht des Himmels anflehe, mich zu befreien von dieser Ärgernis des Bösen. ("Feind," Dichtungen, II, 312); and

artistic ecstasy:

Dein Blut fliesst zu heiss durch die Adern, deine Phantasie zerbricht im Mutwillen oft magische Kreise und

37 This condition is also singled out by Schubert as a frequent symptom of insanity; cf. Traum, p. 163.
wirft dich unbereitet und ohne Waffe und Wehr in ein Reich, dessen feindliche Geister dich einmal vernichten können. ("Berganza," PW I, 152).

Werner calls attention to the fact that in Hoffmann's works, artistic ecstasy is only a short step from insanity, while Underhill reminds that the mystics, to whom artists are often closely related, realized that ecstasy may stem from the devil as well as from God, and that in any case, ecstasy may disturb temporarily the ecstatic's mental equilibrium.

**Reality and the Natural Abyss**

The inimical aspects of reality, especially with regard to the artist in such works as "Topf," "Formica," "Jesuiterkirche," and the works dealing with Kreisler are not only obvious, but have already been so thoroughly treated by Werner, Mayer, von Schaukal, Dahmen, and others that further comment with respect to Hoffmann's artists is superfluous.

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38 Cf. "Kreisleriana," Dichtungen, I, 4: "Der Gesang wirkte beinahe verderblich auf ihn weil seine Fantasie dann überreizt wurde und sein Geist in ein Reich entwich, wohin ihm niemand ohne Gefahr folgen konnte. . . ."; Murr, Dichtungen, V, 28: "O, sagte Meister Abraham, ich weiss es ja, das Wildeste, Schauerlichste ist dir eben recht, und doch habe ich das vergessen, was dich ganz und gar den unheimlichen Mächten der Geisterwelt preisgegeben hätte. Ich hatte die Wetterharfe . . . anspannen lassen. . . ."

39 Werner, pp. 61 f.: "Kunstlerische Exaltation und Wahnsinn sind nicht immer klar zu trennen."

40 Underhill, pp. 361, 376 ff.

41 von Schaukal, pp. 159 ff.

42 Dahmen, "Hoffmann und Schubert," Literaturwissenschaftliches Jahrbuch der Görresgesellschaft (Freiburg/Br., 1926), I, 68.
Although when members of the non-artistic world are dealt with by Hoffmann, emphasis is usually placed on those aspects of their characters which are inimical to the artist, or which illustrate the pleasures of the settled, prosaic life, this is not always the case. Of those non-artists to whom life in the real world, because of difficulties which seemed insurmountable, assumed the form of an abyss, Count Franz ("Die Räuber"), whose unhappiness was caused by his hopeless love for his cousin Amalia, is a good example: "Der Zufall hat Sie in den Abgrund blicken lassen, in dem ich wohl rettungslos untergehen werde" ("Räuber," Dichtungen, IX, 317). A more positive attitude is expressed by Fermino Valies ("Datura"), who had learned to master the challenge of life:


For Eugenius ("Datura"), the alternatives seemed equally undesirable:


The "harmless pleasures of the world" as offered by the scheming Fermino were, indeed, of a devilish nature for a person such as Eugenius, who was incapable of coping with them, and the only
alternative, being "buried in these desolate walls" is only a step from being buried in the grave. 43

In addition to the true representatives of the imimical force, their assistants and those used as lures, some ordinary people who are not officially connected with the demonic realm nevertheless affect their victims in such a negative way that they are considered by the latter as an imimical force in themselves. These independently imimical people are motivated by a variety of reasons, and their imimical activities are directed primarily to only one individual or to a small group, usually those who disagree with, or threaten in some way, the position or welfare of the imimical agent.

Such a state of affairs exists in "Die Automate," where the mysterious Professor X relentlessly destroyed the hopes of Ferdinand of learning more about his Idealbild, a girl who was apparently in the Professor's power:


Ferdinand's friend Ludwig suspected that the Professor was destroying a relationship—the psychic rapport between Ferdinand and the girl—because he could not control it.

A similar situation occurs in *Kater Murr*, where, years before, Meister Abraham's young gypsy wife Chiara had mysteriously disappeared. Chiara's voice emanating from Abraham's magic crystal brought about a dream:

*Aber in dem Dunkel ging strahlend wie ein schöner Stern der Traum vergangenen Glücks auf, und Chiara lag wieder an des Meisters Brust, und beide waren wieder jung und selig, und kein finsterer Geist vermochte den Himmel ihrer Liebe zu trüben.* (*Murr, Dichtungen, V, 467*)

The "dark spirit" who had separated the lovers was actually Fürst Irenäus, who had had Chiara kidnapped at the behest of the scheming Rätin Benzon, because he feared Chiara's telepathic powers.

Another case of separated lovers forms the main plot of "Die Marquise de la Pivardiere." Here the Marquise learned the truth only after many years had passed:

*Die Marquise wurde von einem Gedanken ergriffen, dessen Ahnung sonst nicht in ihrer Seele gelegen. Es ging ihr auf, dass der Vater, dessen ganzes Sein und Wesen stets die tiefste Ehrfurcht eingeflössst, dessen Lebensweisheit ihr die einzige Norm ihres Denkens, ihres Handelns gegeben, das eben dieser Vater das böse Prinzip gewesen sei, das sie um ihr schönstes Glück betrogen. Ihr ganzes missverstandenes Leben schien ihr eine finstere, freudenleere Gruft, in die sie rettungslos begraben...* (*"Pivardiere," Dichtungen, XI, 324*)

In "Datura," Eugenius saw in his elderly wife the inimical force that stood between him and Gabriella:

*Nur die Stunden, die Augenblicke, wenn er Gabriella sah, galt en ihm für das Leben, sein Haus schien ihm ein finsteres Ödes Gefängnis, die Professorin der böse Geist kindischer Betörung, der ihn hineingebannt. *(*Dichtungen, IX, 282*)

In "Rauber," Franz thought of his brother Karl as "jener höllische Teufel" (*Dichtungen, IX, 316*), while Franz' passionate outbursts
made him seem to the uninitiated Willibald and Hartmann "similar to that satanic villain" in Schiller's play *Die Räuber*.

The demonization of ordinary people is presented in a humorous manner in "Floh," where Pepusch explained that he was peering in a strange window because he saw Dörthe inside:

> Ich habe sie gefunden, aber in demselben Augenblick erfassten mich dämonische Wächter und Bürgerwachen und schleppten mich ins Gefängnis. (*Dichtungen*, III, 533);

and in "Prinzessin Blandina," where two actors, who have supposedly fallen out of character, see in the director "die unheimliche Höllenmacht" and in the producer "den garst'gen Dämon" (*Dichtungen*, VII, 326).

The abyss as a part of the actual landscape occurs with considerable frequency, usually incorporating a symbolic significance as well. The instances in "Falun," "Brambilla," "Majorat," and *Elixiere* have already been mentioned, where the mouth of the mine is given a demonic character, the "deep stony chasm" (*Brambilla,* *Dichtungen*, III, 326) near Hermod's tower suggested to King Ophioch the exile of the nature goddess, the deep-lying ruins of the astrological tower paralleled the collapse of the family of R--sitten, and the gorge beneath the "Teufelssitz" into which Viktorin fell to emerge insane.

O'Malley called forth his spirits at midnight in the cellar of a ruined building because it seemed appropriate:

> Gäste empfängt man gern im Putzzimmer zur gelegensten Stunde. (*"Elementargeist,"* *Dichtungen*, VI, 231)
After the death of Ignaz Denner, Andres was left in possession of his magic chest, the powers of which tempted him to use them:

"Aber wenn er so zwischen Wachen und Träumen hinbrütete, da hörte er es im Zimmer knistern und rauschen, und ein roter Schein fuhr hindurch und verschwand wieder. Sowie er anfing zu horchen und zu schauen, da murmelte es dumpf: "Nun bist du Meister--du hast den Schatz... gebeut Über die Kraft, sie ist dein!" ("Denner," Dichtungen, IX, 131)

Andres' solution, throwing the chest unopened into "a deep mountain gorge" (IX, 132), suggests a return of the demonic spirits connected with the chest into their own realm: "Nun genoss Andres eines ruhigen heitern Alters, das keine feindliche Macht zu zerstören vermochte" (IX, 132).

The city assumes the aspects of the chasm in contrast to the lofty tower from which the warder observes it with the help of the friendly little devil's magic glass:


The iniquitous nature of the city is indicated not only by its physical description, which borders on the infernal--deep, ugly, dirty, steamy--but by the attitude of the diminutive devil toward some of the inhabitants of the city, especially the supporters of Napoleon:

"Nein! nein! nein!" rief ich schnell, indem ich den Dollond absetzte, "diese mag ich nicht schauen, nicht aussprechen den verfluchten Höllennamen, der sie bezeichnet, diese Teufel--" Hier zwickte mich der Kleine am Arm, indem er schnarrte: "Hei, liebster Türmer, ich hoffe Sie brauchen dies wort nur als rhetorische Figur!--Jene schwarzen Geister dort erkenne ich durchaus nicht für solche an, die mit gut-mütigen, nur etwas schalkhaften Leuten meines Standes... ."

("Dei," Dichtungen, XI, 30)
In "Doge und Dogaressa," it is the sea which is given the attributes of the inimical, personified chasm, which jealously swallows up the lovers Antonio and Annunziata:

Aus dem fernen Meer, aus den duftigen Wolken, die San Marco einhüllten, schien die feindliche Macht Tod und Verderben zu drohen. ("Doge," Dichtungen, X, 184)

Da streckte das Meer, die eifersüchtige Witwe des enthaupteten Falieri, die schäumenden Wellen wie Riesenarme empor, erfasste die Liebenden und riss sie samt der Alten hinab in den bodenlosen Abgrund! (X, 184)

The terrors of the watery depths are treated humorously in the tale "Die Brautwahl," when Tusmann, depressed over his unrequited love for Albertine, whose refusal to marry him he blamed on his green face, threatened to drown himself in the fishpond, and was saved at the last moment by Leonhard, who also removed the green paint from Tusmann's face:

Ja! nun wird die Demoiselle Albertine Vosswinkel, um derentwillen ich beinahe hinabgesprungen in den Abgrund zu den Fröschen, gewiss keinen Anstand nehmen, mich zu ihrem Gemahl zu erkiesen! (Dichtungen, VII, 217)

**Similarities Among the Inhabitants of the Abyss**

Considering the vague separation of the various regions of the abyss and the duplicity practiced by its inhabitants, it is not surprising that a certain amount of confusion occurs, even when no deception is intended. Thus the sinister Count S— is mistaken for a ghost ("Gast," Dichtungen, VI, 118), as is the insane Nettelmann ("Fragment," Dichtungen, IX, 122). The Baron was convinced that Alban was a reincarnation of the Danish Major he had known in his youth ("Magnétiseur," Dichtungen, IX, 35, 55). Andres recognized
immediately that Trabacchio looked like Denner ("Denner," Dichtungen, IX, 104), but as the latter two were father and son, their resemblance is understandable. After a time, Nathanael's father began to resemble his mentor Coppelius:

Ein grässlicher krampfhafter Schmerz schien seine sanften ehrlichen Züge zum hässlichen widerwärtigen Teufelsbild verzogen zu haben. Er sah dem Coppelius ähnlich. ("Sandmann," Dichtungen, VI, 58)

This transformation foreshadows the end of the story, where the insane Nathanael also assumes one aspect of the inimical Coppola's character—his Italian accent: "Ha! Sköne Oke--Sköne Oke" (VI, 97).

The true nature of the coarse stranger Irmshöfer/Solfaterra cannot be determined because of the brevity of the fragment "Der Feind." In the judgment of the innkeeper, he is definitely demonic:

Welcher böse Geist führt Euch in mein Haus, Ihr grober Geselle; ... wenn Euch mein Haus, mein Wein nicht ansteht, schert Euch zum Teufel und sucht Euch eine Soldaten-Herberge, wo Ihr fluchen und toben könnt nach Gefallen. ("Feind," Dichtungen, II, 274)

"Freunde," fuhr er [the innkeeper] dann feierlich fort, "Dieser Irmshöfer ist eine Art von Satan. Wisst ihr nicht, dass er auch Solfaterra heisst?" (II, 310)

Yet, according to the descriptions of Solfaterra in the story, he is almost a comic figure.

Perhaps the most innocuous representative of the inimical force occurs in "Klein Zaches" in the form of an ordinary house cat. It is not related to a witch, as is the "feindliche Kreatur" in "Topf" (Dichtungen, III, 88), but attains its frightening qualities only because it is encountered by a woman afflicted with felinophobia:

Am Teetisch sass die nervenschwache Dame und genoss mehreren Zwieback, den sie in Rum tunkte, versichernd,
an dergleichen erlabe sich das von feindlicher Macht bedrohte Gemüt, und dem jähnen Schreck folge sehnsüchtig Hoffen! ("Zaches," Dichtungen, III, 165)

In summary it may be said that that which constitutes the realm of the inimical force is variable. It may exist within the individual, in the person of another being, in the immediate surroundings, in the indefinite subterranean area, or in a combination of these. It is extremely subjective, depending for its form to a great extent upon the observer, his personality, and his store of experiences. The same is true of the habitues of this realm. That which appears intensely inimical to one person, may seem completely harmless to another, or may even escape his notice. The example of the felinophobic is an extreme one, of course, but not so very far removed from the situation of the Marquise de la Pivardiere, who had been brought up to believe that love was evil, and who thus saw in the young man with whom she involuntarily fell in love an evil spirit:

Nein, es war kein Mensch, es war ein Geist, aus grauenvoller Tiefe heraufbannt, mich, mein Leben zu zerstören! ("Die Marquise de la Pivardiere," Dichtungen, XI, 320)

From here it is only a step to the situations in "Sandmann" and "Datura," where the efforts of the demonic villains had absolutely no effect, except indirectly, on anyone but Nathanael and Eugenius respectively, who happened to be, by virtue of the collection of characteristics which made up their personalities, particularly susceptible to just those lures which Coppelius/Coppola and Fermino offered. There is much merit in the statements of Clara ("Sandmann")
to explain Hoffmann's use of the concept of the inimical realm and its representatives:

Gibt es eine dunkle Macht, die so recht feindlich und verräterisch einen Faden in unser Inneres legt, woran sie uns dann festpackt und fortzieht auf einem gefährlichen verderblichen Wege, den wir sonst nicht betreten haben würden—gibt es eine solche Macht, so muss sie in uns sich wie wir selbst gestalten, ja unser Selbst werden; denn nur so glauben wir an sie und räumen ihr den Platz ein, dessen sie bedarf, um jenes geheime Werk zu vollbringen. Haben wir festen, durch das heitere Leben gestärkten Sinn genug, um fremdes, feindliches Einwirken als solches stets zu erkennen und den Weg, in den uns Neigung und Beruf geschoben, ruhigen Schrittes zu verfolgen, so geht wohl jene unheimliche Macht unter.... (Dichtungen, VI, 65)

The extreme subjectivity involved in dealing with the inimical force and the absolute necessity for recognizing negative elements when they appear are recognized by Clara, and are important, of course. However, Clara overlooked a fact well realized by Hoffmann, that not all prospective victims of inimical forces could see the truth so plainly as she from the elevated position of her simple, well-adjusted mind and healthy but somewhat naive attitude toward life; and in the absence of truth, error invariably provides a foothold for the inimical force.
"Gottwerden, Menschseyn, Sichbilden sind Ausdrücke, die einerley bedeuten." (F. Schlegel, Jugend-schriften, ed. J. Minor [Vienna, 1882], II, 247)

The essence of romantic irony—the deliberate destruction by an author of the illusion of reality in his work—is one of the best-known stylistic characteristics of the German Romanticists. Although Hoffmann only seldom made use of romantic irony as a literary device (instances in "Brambilla" and "Blandina" and the unique form of Kater Murr constitute rare exceptions), he did mold the principle involved, that of the author's consciously pointing out his authorship, his superiority over the work he has created by rising above it as a god over his world, into a theme which appears in a number of


2 The appearance of Hoffmann himself in the fairy tale "Der goldne Topf," which Strohschneider-Kohrs considers to be an example of romantic irony (p. 349)—he also appears in "Geheimnisse"—appears rather to be an example of Hoffmann's Serapionic principle, relating a story so convincingly that the reader is led to believe it really happened.
his works. In Hoffmann's hands, this modified principle is that of personal elevation, not over characters in a work one has created, but over the people in real life, treating them as inferior beings who may be manipulated and controlled by the efforts of the one who has set himself above them. By this means the manipulator attempts to preempt the powers of supernatural forces and place himself on a level with them.

Strich explains Schleiermacher's version of this idea in his discussion regarding Idealism,

... welcher den Menschen zum Begriff der Wachselführung mit der Welt erhob und ihn nicht nur als Geschöpf, sondern als Schöpfer zugleich kennen lehrte. Dadurch kann er das Universum nun in sich selber finden. ... Freilich darf der vollendete Idealismus das Universum nicht vernichten, indem er es zu einer blossen Allegorie, zu einem nichtigen Schattenbirde der eigenen Beschränktheit herabwürdigt. Religion muss ihm das Gegengewicht halten und ihn einen höheren Realismus ahnen lassen als den, welchen er so kühn und mit so vollem Recht sich untergeordnet.

The dangers inherent in this theory are also recognized by Jaffe, who cites a related statement of Novalis:

"Die höchste Aufgabe der Bildung ist, sich seines transzendentalen Selbst zu bemächtigen, das Ich seines Ich zugleich zu sein." Ein solches Bildungsideal ersetzt Frömmigkeit durch einen erschreckenden Verstandeskult und göttliche Gnade durch die Selbstherrlichkeit des Ich. Das ursprünglich religiöse Ziel wird dem menschlichen Willen untergeordnet, und darin liegt der Keim zu aller Schrankenlosigkeit. (p. 428)

Arrogance—the desire to be "mighty, powerful and great" (Stoudt, p. 273) headed Boehme's brief list of possible sins. A

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strong statement against self-elevation and pride is also made by Schelling in his praise of classical myths as devices for teaching propriety and "... die Verabscheuung des Übermuths. ... die höchste Sittlichkeit [liegt] in der Anerkennung der Schranken und der Begrenzung. ..."4 The possibility of evil occurs when one tries "seine Selbstheit ... zum Allwillen zu erheben, dagegen das Geistige in sich zum Mittel zu machen. ..."5

Schubert echoes the thinking of Schleiermacher regarding the necessity of keeping in mind the higher world of religion, but stresses also the fallacy of any self-elevation and the danger involved for the one who attempts it:

So ist auch dem Menschen die Sinnenwelt und sein armes Selbst Gegenstand der Liebe und des Sehnsens geworden, während der ursprüngliche Gegenstand seiner Liebe, die Region des Geistigen und Göttlichen, ihn kalt lässt. ... Der Arme, der sich stolz zum Menschen-Schöpfer, zum Schöpfer der Natur machen wollte, ist ein Schöpfer des Todes geworden, seine Welt zum Grabe. ... (Traum, p. 111)

Hoffmann says almost the same thing in "Jesuiterkirche":

... Frevel ist es, wenn du nur die Verwogenen achtest, welche taub für das Klirren der Sklavenkette, Fühllos für den Druck des Irdischen, sich frei, ja selbst sich Gott währen und schaffen und herrschen wollen über Licht und Leben.—Kennst du die Fabel von dem Prometheus, der Schöpfer sein wollte und das Feuer vom Himmel stahl, um seine toten Figuren zu beleben?—Es gelang ihm, ... aber rettungslos wurde der Freveler, der sich angemessen,

In his treatment of *Elixiere*, Werner stresses the importance for Hoffmann of the theme of personal elevation in its negative aspects, and his comments apply to many of Hoffmann's other works as well:

In Hoffmann's works, the attempt at personal elevation may take two forms: prying into the secrets of Nature, an activity which goes unpunished only in the case of a privileged few of Nature's favorites, and attempting to manipulate the lives of others, the more...

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6 It is interesting to compare with the above views a very similar statement found in *Dämonomagie*, by Georg Conrad Horst, a contemporary of Hoffmann: "Liebe bei Entsagung, Glaube bei Hoffnung sind die ersten Tugenden des Menschen, dessen Loos Beschränktheit ist. Wer sich keck und gottesvergessen über Leben und Schicksal zu erheben trachtet; wer die Bande, die ihn, und wenn auch mit unvollkommenen menschlichen Dingen und Verhältnissen verbinden, in wildem Trotz zu zerreissen fähig ist: der läuft, indem er sich selber innerlich verwildert, wie Fausts Gefahr, ein Kind des Teufels zu werden, und in den erhabensten Anlagen seiner Natur, ja grade in ihnen, dem Satan zu huldigen." (I, 158). It is possible that Hoffmann may have been familiar with Horst's work, as *Dämonomagie* was published in 1818 by the Brothers Wilmans of Frankfurt/M, who also published "Meister Floh" in 1822, and with whom Hoffmann had corresponded for some years.
frequently encountered device, which may involve the use of some
of Nature's secrets as a means to gain power over others. The
problem of Nature and her secrets will be taken up in the section
dealing with Nature and her sanctuary.

There is considerable variety in the fairly large number of
manipulators who appear in Hoffmann's works, not only in their
methods, but also in the motivation which prompts them to seek
control over other people. Three basic types emerge: (1) the
selfish manipulators, who are usually demonically inspired,
(2) the well-meaning bunglers, ordinary people who assume inimical
aspects by trying to rise above their stations, usually with
catastrophic results, and (3) the unselfish manipulators, religious
and artistic people, whom Hoffmann considered equally near the Divine,
and whose activities work in opposition to the inimical force.

**The Selfish Manipulators**

In this largest of the three groups, the manipulators
involved may again be divided into three subgroups, according to
their motives—the urge for personal power, the wish for personal
gain, and the desire to seize another's soul. Accordingly their
victims run the risk of losing their personalities, their freedom,
and their chance for bliss beyond the grave. The misuse of
hypnotism by the manipulators as a means to gain mastery over their
victims is apparent on all three levels, showing Hoffmann's fas-
cination with the mesmeric phenomenon. Hoffmann's fear of loss of
the self, especially through insanity and usurpation of the personality
by a double, has been mentioned. This same fear of loss of
personality lies also at the root of his suspicion toward hypnotism:

Wie, wenn dies plötzliche Hineinspringen fremder Bilder in
unsere Ideenreihe, die uns gleich mit besonderer Kraft zu
ergreifen pflegen, eben durch ein fremdes psychisches
Prinzip veranlasst würde? Wie, wenn es dem fremden Geist
unter gewissen Umständen möglich wäre, den magnetischen
Rapport auch ohne Vorbereitung so herbeizuführen, dass wir
uns willenlos ihm flügen müssten? ("Das öde Haus,
Dichtungen, IX, 161)

Any creature or power that was capable of usurping another's person­
ality was, in Hoffmann's eyes, an inimical force of the most terri­
fying kind, for it left its victim a helpless shell, dependent upon
and defenseless against the will of the usurper. The victim was
thus rendered incapable of absorbing any ideas but those provided
by the commanding power and removed by this singular dependence
from the possibility of self-deliverance. Hoffmann expresses his
strong aversion to the "animal magnetism" enjoying its original
period of popularity in his day through statements of Theodor and
Lothar, two of the three Serapionsbrüder who represent himself.

Lothar comments:

Irgendwo heisst es, der Magnetismus sei ein schneidendes
gefährliches Instrument in der Hand eines Kindes, ich bin
mit diesem Ausspruch einverstanden. ... Ebenso möchte
das eigne Magnetisieren ... ohne alle Einmischung des
Magnetiseurs wenigstens insofern minder gefährlich genannt
werden, als dann keine vielleicht feindlich wirkende Kraft
eines fremden geistigen Prinzips denkbar. (Serapions­
brüder, Dichtungen, XIII, 332)

Theodor continues with his views regarding his observation of a young
patient and her doctor-hypnotist:

Ich musste erstaunen, aber diese gänzliche Willenlosigkeit
der Somnambule, dies gänzliche Aufgeben des eignen Ichs,
diese trostlose Abhängigkeit von einem fremden, geistigen Prinzip, ja diese durch das fremde Prinzip allein bedingte Existenz erfüllte mich mit Grausen und Entsetzen. . . . (XIII, 344 f.)

The best defense of a prospective victim is a healthy frame of mind, for only through some weakness on the part of the victim can the magnetiseur, like other inimical forces, gain control over him. Illness or even sleep, when the mental processes are weakened, may provide the vulnerability necessary for the inimical force to obtain a foothold.

However, not only the somnambulist, but also the hypnotist himself is exposed to danger while practicing his art, for it places him in temptation to probe too deeply into the secrets of Nature, already mentioned as the other possibility for self-elevation:

Wer mag frevelich und vermessen eindringen wollen in das tiefste Geheimnis der Natur, wer mag erkennen, ja nur deutlich ahnen wollen das Wesen jenes geheimnisvollen Bandes, das Geist und Körper verknüpft und auf diese Weise unser Sein bedingt. Auf diese Erkenntnis ist aber doch der Magnetismus ganz eigentlich basiert. . . . (XIII, 330)

The Urge for Personal Power

Among those magnetiseurs who seek personal power are Alban and the Danish Major ("Magnetiseur"), whose demonic connections have already been discussed. They freely admit their attempts to approach the power of God through the subjugation of others. For Alban,

Der Fokus, in dem sich alles Geistige sammelt, ist Gott!—Je mehr Strahlen sich zur Feuerpyramide sammeln—desto näher ist der Fokus! (Dichtungen, IX, 46)
Similar motivation is evident from the Danish Major's speech in the young Baron's trance-like dream:

Was krümmst und windest du dich in deiner Knechtschaft, die du vergebens abzuschütteln strebst?—Ich bin dein Gott, der dein Innerstes durchschaut, und alles, was du darin jemals verborgen hast oder verbergen willst, liegt hell und klar vor mir. ("Magnetisuer," Dichtungen, IX, 10)

Alban managed to utilize Marie's very nature as the vulnerable point through which to gain possession of her mind:

Marie ganz in mein Selbst zu ziehen, ihre ganze Existenz, ihr Sein so in dem meinigen zu verweben, dass die Trennung davon sie vernichten muss, das war der Gadanke, der mich hoch beseligend nur die Erfüllung dessen aussprach, was die Natur wollte. (IX, 49)

Marie's reaction to Alban develops from indifference, after their first meeting, through positive feeling toward him due to his suggestions to her while she slept, through a brief relapse into distrust, to a final complete acceptance of him as her master. Alban's wish to become Godlike was realized, at least as far as Marie was concerned, for she credited him with filling her mind with "divine ideas" and she capitalized the pronouns referring to him, emphasizing her reverence:

Nur in diesem mit I h m und in I h m Sein kann ich wahrhaftig leben . . . ja, indem ich dieses schreibe,

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7 The picture of himself which Alban introduced into Marie's dreams was that of a "Sarastro" or "der weise Salomo," "wie der romantische König in der märchenhaften Geisterwelt ... [der] allen bösen Zauber löste." ("Magnetisuer," Dichtungen, IX, 38).
fühle ich nur zu sehr, dass nur Er es ist, der mir den Ausdruck gibt... ("Magnetiseur," Dichtungen, IX, 40)"

The subjective nature of the inimical force is demonstrated by Alban's labeling the love between Marie and Hypolit as "an alien inimical power," which it is, of course, with regard to Alban. However, from the point of view of an objective observer, this label is just the opposite of the truth, indicating that the person who regards this love negatively is on the side of error and of the inimical force itself. Alban's confident description of his complete power over Marie echoes her rhapsodic one:

Nur meines Blicks, meines festen Willens bedurfte es, sie in den sogenannten somnambulen Zustand zu versetzen, der nichts anders war, als das gänzliche Hinaustreten aus sich selbst und das Leben in der höheren Sphäre des Meisters. Es war mein Geist, der sie willig aufnahm und ihr die Schwingen gab, dem Kerker, mit dem sie die Menschen überbaut hatten zu entschweben. Nur in diesem Sein in mir kann Marie fortleben, und sie ist ruhig und glücklich. (IX, 50)

The true facts, however, were quite different. While Alban claimed to have freed Marie, actually he had made her his helpless slave, so dependent upon him that when he withdrew his support on the day of her marriage to Hypolit, she fell dead.

In "Magnetiseur" Hoffmann demonstrates for the first time his notion of the tremendous effort and mental strain which must be expended by the hypnotist in order to keep his subject under

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8 Cf. Schelling's terminology when he discusses the mystics' belief in the oneness of man and God and that man's feeling of freedom is proof "dass wir in Gott leben und sind" ("Menschliche Freiheit," Werke, Hauptband IV, 231). Cf. also Hoffmann's diary, February 18, 1811: "... Ktch--in ihr leben und sind wir!"
Thus while Alban "with arms outstretched to the North drew into himself new strength from the World Spirit . . ." (IX, 34), the Danish Major is described as being inherently exceedingly strong, physically as well as mentally. Rather than receiving strength from some outside source, he is represented as being able to retain his existence only by repeated physical battles with Satan, the very anticipation of which demanded a vast store of courage and determination. Yet even this superhumanly strong will was unable to cope with the natural resistance of a healthy mind, for the young Baron awoke in terror from his trance instead of sinking into helpless submission, and the Danish Major was found dead. Along with the termination of the Baron's dependence upon the Major (this dependence was looked upon by the Baron as "love"), came "the moment of destruction" (IX, 9), previously suggested to the Baron by telepathic means, but probably in a way not intended by the Major, who no doubt had similar plans as Alban for dealing with a difficult subject.

Euphemie (Elixiere) managed to weave, not with hypnotism, but with the magic of her beauty and charm, a spell nearly as strong as the mesmeric trance, and with strong mystic overtones:

Überall, wo sie erschien, ging ein neues, herrliches Leben auf, und man huldigte ihr mit dem glühendsten Enthusiasmus;

In her discussion of mystic contemplation, including the self-hypnotic aspect of it, Underhill mentions suffering on the part of the mystics presumably caused by "the immense strain which exalted spirit puts upon a body which is adapted to a very different form of life" (pp. 58 f.).
den Unbedeutendsten, Leblosesten wusste sie selbst in sein eignes Inneres hinein zu entzünden, dass er wie inspiriert sich über die eigene Dürftigkeit erhob und entzückt in den Genüssen eines höheren Lebens schwebte, die ihm unbekannt gewesen. Es fehlte naturlicherweise nicht an Anbetern, die täglich zu der Gottheit mit Inbrunst flehten; . . . sie [wusste] alle mit einem unaufloslichen Bande zu umschlingen, dass sie sich, festgezaubert in dem magischen Kreis, froh und lustig bewegten. (Elixiere, PW II, 66 f.)

By means of her charm, she hoped to control her own destiny by eliminating opposition to her plans in those around her:


Although she was successful in bending the old Baron to her wishes and in overcoming the "inimical principle" (PW II, 84), i.e. inimical to herself, which she found in Hermogen and eventually causing him to go insane, she was not perceptive enough to realize that Medardus was not Viktorin, but naively credited his supposed physical change to the power of her and Viktorin's will:

Selbst bei deinem ganz fremdartigen Wesen, das nicht allein die Kleidung erzeugt, ist es mir, als unterwerfe sich das Geistige dem herrschenden, es bedingenden Prinzip und wirke so mit wunderbarer Kraft nach aussen, selbst das Körperliche anders formend und gestaltend. . . . (PW II, 82)

While Viktorin paid for his attempt at self-elevation by his fall into the abyss, Euphemie fell victim to her own scheming and drank the poisoned wine she had meant for Medardus.
The motivation of Medardus for personal elevation is much more complex than that of Euphemie, and is complicated by his alternating tendencies toward doing evil and punishing evil, a vacillation utterly lacking in the ruthless Euphemie. From his early desire to be recognized as a saint\(^\text{10}\) simply by use of his power as an orator, Medardus began attempting to manipulate others physically as well as emotionally:

Euphemiens Untergang war beschlossen, und der glühendste Hass sollte, mit der höchsten Inbrunst der Liebe sich vermählend, mir den Genuss gewähren, der nun noch dem Übermenschlichen, mir inwohnenden Geiste würdig. (PW II, 94)

Wie erbärmlich erschienen mir nun jene Jünglinge, die in eitlen Wahn sich um die bemühten, die so ganz und gar mein eigen worden, dass ihr leisester Lebenshauch nur durch das Sein in mir bedingt schien. — Was sind mir diese Offiziere, diese Freiherren . . . als Insekten, die ich, wird mir das Volk lästig, mit kräftiger Faust zermalme. (PW II, 196)

At this point Medardus had become just as ruthless as Euphemie, equalling her complete disregard for the rights of others and displaying just as strong a faith in his own powers as she had done, overlooking completely the fact that it was just this behavior on Euphemie's part that had made him despise her and want to kill her.

After his arrival in Rome, Medardus' self-elevation again took the form of the desire for sainthood, this time on an even higher level, as a martyr:

Ich sah mich selbst, wie ich zu den Pforten des Klosters hinausschritt, und wie eine finstere Gestalt mich schnell

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\(^{10}\) Elixiere, PW II, 39: "Den Heiligen, den hoch über sie erhobenen, sollten sie in mir erkennen, sich niederwerfen in den Staub und die Fürbitte erfliehen vor dem Throne Gottes."
mit einem Dolch durchbohrte. . . . So arbeitete meine Phantasie ein Gemälde aus, das meine Verherrlichung hin­nieden mit lebendigen Farben darstellte, und nicht ge­danken, nicht ahnend, wie der böse Geist des sündlichen Stolzes mich auf neue Weise zu verlocken trachte, beschloss ich . . . in Rom zu bleiben . . . und so entweder glorreich zu sterben oder . . . emporzustiegen zu hohen Würden der Kirche. (PW II, 324 f.)

His final temptation to play fate by killing Aurelie, although overcome on his part, was transmitted, as the majority of Medardus' evil thoughts apparently were, to Viktorin, who carried it out. Medardus' definitions of himself, his actions, and his motivations undergo many changes. His early feeling was that of personal superiority:

Da keimte in mir der Gedanke auf, ich sei ein besonders Erkorner des Himmels; . . . alles deutete dahin, dass mein Geist, in unmittelbarer Berührung mit dem Himmlischen, sich schon hienieden über das Irdische erhebe und ich nicht der Welt, den Menschen angehöre, denen Heil und Trost zu geben ich hier auf Erden wandle. (PW II, 38)

After drinking the elixiers, he substituted for his feelings of relatedness to the heavenly powers feelings of relatedness to the demonic ones:

Es war nur meine Kraft, entflammt von geheimnisvollen Mächten, die sie [Euphemie] zwingen konnte . . . [und] sie wie die feindliche Macht selbst umkrallte, so dass keine Freiheit mehr möglich. (PW II, 86)

After his violent quarrel with Euphemie, during which he identified himself to her rather cryptically as "the spirit of vengeance," Medardus continued to see in himself a personified superhuman power, first still of evil, but then, suddenly, of God:

Jetzt hatte ich mich selbst auf einen Standpunkt gestellt, der mich dem gewöhnlichen menschlichen Tun ganz ent­rückte; . . . mich selbst als den bösen Geist der Rache verkündend, musste ich das Ungeheuere vollbringen. (PW II, 94)
Nicht fliehen wollt' ich mehr,—ja ihnen entgegenschreiten,  
die Rache Gottes an den Frevlern in donnernden Worten verkündend. (PW II, 97)

In his own eyes, Medardus had risen not only above his fellow human beings, but above the powers of good and evil and had become a kind of eternal force, subject to no judgment but his own:

Wie das waltende Verhängnis selbst trat ich ein, den bos-
haftlen Frevel strafend und den Sünder in dem ihm bereiteten Untergange entsündigend. . . ." (PW II, 100)

After this epitome of self-elevation, Medardus' confidence in himself gradually became replaced by his belief that he was only a tool of dark powers and that his strength came not from himself, but from them, and that his position was no better than Euphemie's had been:

. . . wo sind nun deine hochflyingen Pläne, der Glaube an deine überirdische Macht, womit du das Schicksal selbst nach Willkür zu lenken wähltest; . . . schmachvoll ver-
derben wirst du in trostlosem Jammer. . . . (PW II, 218)

From this low point, Medardus slowly regained a proper perspective of his own powers to govern his own actions, but not the destiny of others or even of himself. Of course his progress was not regular, and one instance of regression—his attempt to manipulate Aurelie—was so violent that he suffered a temporary loss of self through a period of insanity. Other periods of regression were briefer, and realization of the truth and return to appropriate action followed more rapidly:

. . . tröstend war die Überzeugung, dass wenigstens der höllische Geist des Stolzes, die Vermessenheit, es

aufzunehmen mit den dunklen Mächten, mich verlassen habe. (Elixiere, PW II, 329)

But the "hellish spirit of pride" attained expression again at Aurelie's investiture when his criticism of the Abbess demonstrated his own lack of humility:


Medardus' final exercise in self-elevation was one of a more positive nature at the suggestion of the Prior—he wrote his autobiography, successfully assuming the elevated position of one who has an overview of the facts of his life, but no longer the selfish desire to change or manipulate any part of it:

Die Phantasie wird dich wirklich in die Welt zurückführen, du wirst alles noch einmal fühlen, . . . aber hat der Geist des Bösen dich ganz verlassen, hast du dich ganz vom Irdischen abgewendet, so wirst du wie ein höheres Prinzip über alles schweben, . . . (PW II, 362)

According to Hoffmann's interpretation, Don Juan ("Don Juan"), too, similar to Euphemie, struggled to escape the inhibiting bonds of conventional life, using his attractiveness as a weapon. Unlike Euphemie, however, Don Juan is closely related to the Hoffmannesque artist-hero, attempting to still the incomprehensible "longing" for the Divine "that tears his breast" through the only means that seemed to provide an answer—sensual love. Hoffmann is careful to state that the idea was presented to Don Juan "durch des Erbfeindes List." Never capable of being a successful substitute for the divine love he unconsciously desired, sensual love disappointed him over and over and
called forth in him "tiefe Verachtung der gemeinen Ansichten des Lebens, über die er sich erhoben fühlte" and "bitter scorn" for the people who could find happiness in this conventional life without feeling the need to satisfy a deeper longing "which Nature malevolently placed in our breast" except as it could be fulfilled by the aspects of ordinary life. Defiance against that which he interpreted to be an "unknown fate-determining Being" which bound him to the pettiness of earthly life made him keep trying, ever unsuccessfully, to escape by rising above the conventional, above Nature (whom he blamed for his longing), and above the Creator (who may perhaps be equated with "the unknown fate-determining Being," which Don Juan considered inimical to himself personally), by harming and spoiling other humans:


Unlike Hoffmann's artist, who rises above the ordinary through his artistic creation which inspires other human beings and places the artist in the position of a mediator between man and the Divine, Don Juan attempted to rise through the ruin of others, thereby becoming a demonic instrument of destruction. Don Juan's character does, however, display an aspect of heroic tragedy which is totally lacking in the petty conceitedness of Euphemie, a contrast brought out especially plainly in their death scenes—he snatched up bodily
by hellish demons in the presence of the uncanny colossus, defiant to the end, while she naively fell victim to her own trite scheme, expiring alone in her room.

The Desire for Personal Gain

The most popular motivation among Hoffmann's manipulators for personal gain is love, especially romantic love for a person whose interests lie elsewhere and whose affections must therefore be ruthlessly altered in favor of the manipulator, no matter how violent the shock to the beloved.

Doubly guilty of stealing the betrothed of another by means of hypnosis was Graf S--i ("Gast"), who succeeded in alienating the affections first of Bogislav's sweetheart, and then, some years later, attempted to take the place of Moritz, who was assumed dead, in Angelika's heart. In the case of the latter, S--i worked as did Alban on the unconscious of the girl while she slept, but had little success in influencing Angelika in his favor, even after four years of effort ("Der Graf--der schreckliche Graf!--Nein, nein--nimmermehr!" Dichtungen, VI, 125). Only after S--i had resorted to complicated maneuvers involving Marguerite and the Chevalier von T. to keep Moritz a prisoner and Angelika under hypnotic surveillance day and night, did the girl, believing Moritz dead, react at all positively to S--i's romantic overtures. Her continued clear and loving remembrance of Moritz as well as the fact that she survived S--i's death and consequent withdrawal of support with no more than a brief period of unconsciousness attest to Angelika's healthy mental
state. After the girl's recovery, her relieved mother recognized that her intuition had told her the truth: "Immer war es mir, als würde mein Herzenskind mit dem Trauringe unheimlichen Mächten geweiht" (VI, 144).

At the same time Angelika was being influenced by the "unceasing spirit voice" (VI, 138), which was actually telepathic suggestion of S--i and Marguerite, Moritz too was being manipulated by their will, his normally healthy resistance having been lowered by his wound. As in the case of Angelika, his sleep was used as a vehicle for messages the conspirators wished to convey to him:

Ich sah Angelika, aber es war, als verginge die Gestalt in zitternden Schimmer, und vergebens ränge ich darnach, sie festzuhalten. Ein anderes Wesen drängte sich dazwischen und legte sich an meine Brust und erfasste in meinem Innersten mein Herz, und in der glühendsten Qual untergehend, wurde ich durchdrungen von einem fremden wunderbaren Wonnegefühl. (VI, 147)

The "other being" that invaded Moritz' dreams was Marguerite, who loved him, and the hypnotic effect was heightened by her picture, which had been hung opposite his bed. The arrival of Bogislav and his company of soldiers brought Moritz back to reality:

Ich erkenne den fröhlichen Marsch russischer Reuterei, mein ganzes Herz geht mir auf in heller Lust, es ist, als wenn auf den Tönen freundliche Geister zu mir wallen und zu mir sprechen . . . als wenn das wiedergewonnene Leben mir die Hände reicht, mich aufzurichten aus dem Sarge, in dem mich eine feindliche Macht verschlossen! (VI, 148)

Moritz used the same words as Bogislav to describe S--i's effect upon his beloved: "Er hat dich verlockt durch satanische Künste" (VI, 143), that is, by means of hypnosis.
The affair involving Bogislav, S--i, and Bogislav's sweetheart did not end as happily for the lovers as that of Moritz and Angelika, however. As the girl was about to marry the Sicilian, she fell dead, echoing the fate of Marie in "Magnetiseur." The cause of her death was said to be nervous apoplexy, the same malady as later caused the death of S--i, an indication again of the extreme strain involved in hypnosis, often on the part of both participants, according to Hoffmann's view. After Bogislav's duel with S--i, who was wounded slightly, Bogislav was tormented by what he assumed was the evil spirit of the supposedly dead Count ("Seit jenem unglücklichen Tage in Neapel verfolgt mich das Grauen, das Entsetzen der Hölle!" Dichtungen, VI, 115). Since Count S--i had not been killed, it was obviously not his ghost which was plaguing Bogislav, but probably telepathic suggestion originating with Count S--i or his fiancée, either from a motive of jealousy (on his part) or revenge (on hers), which terminated with the destruction of the girl's picture or with her death. Whether these two phenomena occurred at the same instant, which would be a typical Hoffmann device, is not explained, nor is the source of the "spirit." If, however, it was the girl whose changed allegiance and desire for revenge motivated Bogislav's difficulties, there is double reason for her death. Not only was Count S--i working on her mind, but she, in turn, was occupied with Bogislav's. When Bogislav had

12 S--i foresaw his death after the departure of Marguerite: "Bis zum höchsten Moment trete ich kühn der feindlichen Macht [Moritz, who was, of course, inimical to S--i and his plans] entgegen. Aber ich fühle es, dieser Moment gibt mir den jähen Tod!" ("Gast," Dichtungen, VI, 152).
recovered from the wound caused by the same bullet which destroyed the picture, he had also recovered from his infatuation for the girl, indicating his release from her power. If the "spirit" originated with S—i, it is possible that S—i's new entanglement with Angelika caused him to lose interest in Bogislav.

Three cases of manipulation for love via mesmerism are dealt with in "Das öde Haus." The first occurs in a subplot and deals with an Italian officer in Germany who was apparently under the magnetic power of a once-loved woman in Pisa named Antonia. After suffering from pain, trances, and unexplainable weariness, the Italian officer eventually died, again of apoplexy, at the same moment when Antonia died, clutching his picture "with loving arms" ("Haus," Dichtungen, IX, 165). In the attempt to absorb her absent lover mentally in the hope of winning him physically as well, she succeeded not only in destroying herself, very much as S—i did, but also in destroying her lover.

The second subplot is interwoven with the main story and deals with some of the same people as does the main story. Again an old love which had existed at one time between Count von S. and Countess Angelika, similar to the situation between Antonia and the Italian officer, provided the necessary susceptibility required for Angelika to draw him into her power. She was more successful than Antonia, however, for in addition to causing the Count von S. to suffer physical pain while he was distant, she induced him to leave his wife and return to her. Nonetheless, the experiment in manipulation ended with his death, again of apoplexy, and her insanity.
The main plot deals with the successful attempts of the old insane Countess Angelika to lure Theodor, whom she apparently mistook for her dead lover, into her house by telepathically projecting the picture of herself as a young girl into a mirror in Theodor's possession. Theodor is presented as being so sensitive that his friends dub him "Spalanzanische Fledermaus," so Angelika's hypnotic efforts fell upon a fertile medium. Although she could not gain complete possession of his mind, she continued to try to do so, even after the abortive encounter in her house, and continued to make him uncomfortable:

Nur so viel sage ich noch, dass mich nach diesen Begebenheiten ein drückendes, unheimliches Gefühl aus der Residenz trieb, welches erst nach einiger Zeit mich plötzlich verliess. Ich glaube, dass die Alte in dem Augenblick, als ein ganz besonderes Wohlsein mein Innerstes durchströmte, gestorben ist. ("Gast," Dichtungen, IX, 177)

A final example of mesmeric manipulation for love is found in a subplot of "Magnétiseur." Here Alban's friend Theobald succeeded in regaining the love of his childhood sweetheart, Auguste, who had fallen in love with an Italian officer while Theobald was away at the university. She became so distraught when the officer was transferred that she could not even recognize Theobald when he returned. Through suggestions made to her while she slept, Theobald succeeded in inducing the girl to accept him again, first in an unconscious state, then eventually also in a wakeful one:

Bald nachher gestand sie unter vielen Tränen, wie sie sich gegen ihn vergangen; wie es einem Fremden auf eine seltsame Weise gelungen, sie von ihm abwendig zu machen, so dass sie, wie von einer Fremden Gewalt befangen, ganz aus ihrem eigenen Wesen herausgetreten sei, aber Theobalds wohltätige Erscheinung
in lebhaften Träumen habe die feindlichen Geister, die sie bestrickt, verjagt; ja, sie müsse gestehen, dass sie jetzt nicht einmal des Fremden äussere Gestalt sich ins Gedächtnis zurückrufen könne... und nur Theobald lebe in ihrem Innern. Alban und Theobald, beide waren Überzeugt, dass Augusten der wirkliche Wahnsinn, von dem sie ergriffen worden, gänzlich verlassen hatte... ("Magnetiseur," Dichtungen, IX, 30)

Auguste was persuaded to accept her love affair with the Italian as having been induced by "an alien power," yet nowhere in the events of the story are we led to believe that the Italian had any powers but an attractive appearance and typically Italian persuasiveness. Her love for the Italian was regarded by Theobald and Alban simply as insanity, completely disregarding the girl's point of view. Thus although the Italian received the blame for using "an alien power" to gain his ends, and it was Theobald who attempted to assume the role of the wronged lover, in reality the facts are just the reverse. Theobald and Alban spread a smoke screen of falseness, typical of inimical forces, to mask their own shoddy activities, for the Italian was innocent and it was Theobald, who in league with the sinister Alban, used hypnotic power in what Werner terms "geistige Vergewaltigung" (p. 104).

The fact that an unwanted love may, simply by its existence, threaten the psychological stability of an extremely sensitive individual is illustrated in Kater Murr. Although Kreisler was aware of the psychic relationship between himself and Princess Hedwiga, the abbot's indication to him that Hedwiga might be in love with him surprised and frightened Kreisler:

Es war ihm, als wolle eine fremde geistige Macht gewaltsam in sein Inneres dringen und ihm die Freiheit des Gedankens rauben. (Murr, Dichtungen, V, 358)
In a similar case of manipulation unawares, the traveling Enthusiast ("Das Sanctus") caused Bettina to lose her voice by the power of suggestion, even though that was not his serious intention:

... haltet übrigens meine Hexerei für Scherz, unerachtet es mir zuweilen recht schwer aufs Herz fällt, dass ich ohne Wissen und Willen einer unbekannten psychischen Kraft zum Medium des Entwickelns und Einwirkens auf Bettina gedient haben mag. ("Sanctus," Dichtungen, VIII, 87)

Apparently the Enthusiast's joking admonition ("Wissen Sie denn nicht ... dass es sündlich ist, dass es nicht straflos bleibt, wenn man während des Sanctus die Kirche verlässt? -- Sie werden so bald nicht mehr in der Kirche singen!") VIII, 89), coupled with Bettina's conscience, effected her loss of voice.

Perhaps the most ruthless of Hoffmann's non-mesmeric manipulators for personal gain, her desire to rise to the nobility as the mother of a reigning princess, is Rätin Benzon:

... sie [war] es eigentlic, welche die Fäden des Puppen-spiels an diesem Miniaturhof zog. (Murr, Dichtungen, V, 46)

Through tireless scheming she affected the lives of every principal member of the court, including the two individualists who did not fear her, Meister Abraham and Kreisler, for she incited Fürst Irenäus to kidnap Abraham's clairvoyant wife in hopes of lessening his power at court and increasing her own, and she arranged that her daughter Julia, whom Kreisler loved, become engaged to the doltish Prince Ignatius, so that she would eventually, through Julia, control the court absolutely. Madame Benzon was quite aware of the dangers of self-elevation, but believed that they applied only to others, not herself, and felt justified in criticizing Kreisler to Meister
Abraham for attempting to rise above the mundane situations in life by escaping into art or wit:  

Weisst du den, . . . ob ich nicht allein in konventionellen Verhältnissen des Lebens, die der Überspannte Kreisler verächtlich finden mag, Trost und Ruhe fand?—Glaubst du denn nicht überhaupt, alter Mann, . . . dass es ein gefährliches Spiel ist, sich über jene Verhältnisse erheben und dem Weltgeist nähertreten zu wollen in der Mystifikation des eigenen Seins? (Murr, Dichtungen, V, 293)

She justified her own manipulative practices as expressions of love and concern: "Retten muss ich die, die mir teuer sind . . . ." (V, 295). Yet the only result of her efforts in the past had been unhappiness for those she manipulated, and at the end of the fragment, still greater unhappiness seems inevitable for her victims.

The personal gain hoped for by the Pope (Elixiere) was the attainment of an intellectual sparring partner:

. . . er glaubte, sich mit dir zu einem höheren Standpunkt erheben und in sündhaftem Vernünfteln über alle Tugend und Religion recht erlaben und erkräftigen zu können, um, wie ich wohl sagen mag, mit rechter Begeisterung für die Sünde zu sündigen. (Elixiere, PW II, 337)

13 In a footnote to her discussion of man's relationship with Lucifer, who fell because he strove to rise too high, Jaffe connects with Johannes Kreisler a statement of Boehme: "Vgl. Jacob Boehme über Luzifers Sturz: 'Der eigene Wille war der Anfang der Hoffart.' Aus: 'Mysterium Magnum', Werke, Leipzig, 1843, Bd. V, S. 41. Hoffmann hat in der Gestalt des wahnsinnigen Musikers Johannes Kreisler einen am Gefühl der Unbedingtheit gescheiterten Menschen dargestellt: ' . . . als er im Gefühl der göttlichen Übermacht, die ihm der Geist verliehen, sich frei regien und bewegen wollte, da musste er wahnsinnig sein!' (Jaffe, p. 589, note 179). This quotation would indicate that Kreisler's insanity was a result of his attempt at uncontrolled self-elevation. In context, however, the meaning of this passage is quite different, for Berganza explains that because Kreisler was artistically talented, and thus different from his prosaic neighbors, they assumed he was insane ("Berganza," Dichtungen, XIII, 31).
Even the Pope was not immune to the deadly temptation of rising above the rest of the world and above religion itself.\footnote{The Pope seems a good example of a group Schelling dubbed "geistige Wollüstlinge," who succumb to the "Hochmutsgeist" because they are not sufficiently righteous; "Menschliche Freiheit," Werke, Hauptband IV, 285.}

A humorous instance of attempted personal elevation with negative results takes place in "Die Königsbraut." Even in this fairy tale world, the forces of evil work through deception and delusion. Ännchen von Zabelthau was so dazzled at the thought of becoming a queen through her prospective marriage to the gnome king, that she broke off with her fiancé of long standing, offering to make him her court poet, only to regret her haste when she discovered the true nature of Daucus Carota's kingdom and the fact that she was beginning to look like a carrot, a hard fate indeed for a pretty young girl:

\begin{quote}
O mein herzlieber Amandus, verzeihe doch nur, was ich dir in meiner Verblendung geschrieben! Aber ich war ja verhext und bin es wohl noch... O spotte nicht... ich bin für meinen einfältigen Stolz, eine Königin werden zu wollen, hart genug bestraft! ("Königsbraut," Dichtungen, VII, 306)
\end{quote}

The position of Torbern ("Falun") as a manipulator is difficult to determine. According to legend, he worked unceasingly, now as during his lifetime, for the good of the mines—warning miners of danger, showing them new veins of ore, and recruiting new miners when there was a labor shortage, which seems, on the surface, almost a noble course of action. Since Torbern was reputed to be in league, however, with "the secret force which reigns in the bowels of the earth and boils metals" (Dichtungen, IX, 207), his interest
in furthering the mine may perhaps be designated as a desire for personal gain. In spite of his obvious demonic connections, Torbern did not seek personal power, nor did he seem to be interested in Elis' soul, but just in his undivided allegiance to his work. Torbern's influence on Elis' dreams has already been discussed above in another connection.

The Desire to Seize Another's Soul

This category is very small, consisting only of Dapertutto and O'Malley, for the other devil figures and inimical characters are portrayed following other activities. Trabacchio and Denner ("Denner"), for example, were chiefly interested in obtaining ingredients for their elixirs, Klingsohr and Nasias ("Kampf") are introduced primarily to act as foils to show off Wolfframb's virtues, and Fermino Valies ("Datura") engaged in his own unique method for gaining converts for the Jesuits, which might of course also be designated as the desire to seize souls, although his procedure was questionable, to say the least. The purpose of Satan's presence in Berlin ("Aus dem Leben eines bekannten Mannes") is not discovered.

The purpose of O'Malley ("Elementargeist") and Dapertutto ("Silvester-Nacht"), however, is unmistakable. While O'Malley made use of the mesmeric trance to enmesh Viktor, Dapertutto acted less subtly, using his knowledge of Erasmus' guilt of murder and

Giulietta's possession of Erasmus' shadow to blackmail his victim into becoming more deeply embroiled in evil. Once Dapertutto and O'Malley were certain of their victims' emotional involvement with their beautiful lures, they attempted to exact the traditional promise from them to surrender their souls. Thus Aurora asked:

"Könntest du wohl um den Preis meines Besitzes der Seligkeit eines unbekannten Jenseits entsagen?" ("Elementargeist," Dichtungen, VI, 248), while Giulietta dictated a somewhat more complex text which Erasmus would be expected to sign with his own blood:

Ich gebe meinem guten Freunde Dapertutto Macht über meine Frau und über mein Kind, dass er mit ihnen schalte und walte nach Willkür und löse das Band, das mich bindet, weil ich fortan mit meinem Leibe und mit meiner unsterblichen Seele angehören will der Giulietta, die ich mir zum Weibe erkoren, und der ich mich noch durch ein besonderes Gelübde auf immer-dar verbinden werde. ("Silvester-Nacht," Dichtungen, VI, 45)

Whether O'Malley, as a demonic human, escaped unscathed as Dapertutto (whose name means "everywhere" and is obviously intended to represent Satan himself), is not made clear, unless Paul Talkebarth's comment, in his own inimitable "French" is based on knowledge possessed only by him:


The Well-Meaning Bunglers

Here again, love is a favorite reason for the interference of one person in the life of another, although it is not usually romantic love which is involved, but love for a young person who seems,
in the well-meaning eyes of the manipulator, unable to govern his own affairs without a good deal of outside help. In attempting to play the role of fate, the well-meaning bunglers succeed only in transforming themselves into really inimical principles, who do harm to their proteges and sometimes to themselves. They nearly always realize their error in trying to elevate themselves, even though this insight often comes too late to make amends.

The situation of Rat Krespel has been touched upon above. His attempt to protect Antonie by isolating her from her art and the world had only a limited success, for she died at an early age in spite of his efforts. He realized the injustice he had done her only after it was too late:


Junger Mensch! du magst mich für nürrisch, für wahnsinnig halten, das verzeihe ich dir, da wir beide in demselben Irrenhause eingesperrt sind, und du mich darüber, dass ich Gott der Vater zu sein währne, nur deshalb schiltst, weil du dich für Gott den Sohn hältst; ... ("Krespel," Dichtungen, I, 249)

The "Irrenhaus" was the state of error in which both men had found themselves, that of trying to manipulate Antonie, pulling her in opposite directions. Now the Enthusiast was attempting to manipulate Krespel as well, into admitting that he had carried his interference in Antonie's life to the ultimate extent of killing her. Krespel's grief had brought him insight into his own error as well as the Enthusiast's, however, and he reacted to the younger man's accusation with understanding and kindness instead of his usual eccentric violence.
Similarly the old Widow Helms ("Datura") had tried to protect the naive Eugenius from the hard knocks of the world by marrying him. She realized the grossness of her error only on her deathbed, after she, Eugenius, and Gretchen had all suffered from the unnatural and ridiculous aspects of the situation:

Ach, erst jetzt, erst in meinem hohen Alter muss ich es einsehen, dass der irdische Mensch festgehalten ist im irdischen durch Bande, denen er sich nicht entwinden darf, da der Wille der ewigen Macht sie selbst geschlungen. Ja, Eugenius, es ist ein törichter Frevel, die gerechten Ansprüche des Lebens, wie sie aus der Natur unseres Daseins entspringen, nicht gelten lassen zu wollen und hochmütig zu glauben, man wäre über sie erhaben! Nicht Sie, Eugenius, ich allein habe gefehlt... ("Datura," Dichtungen, IX, 293 f.)

Meister Wacht's prejudice against lawyers caused him to attempt to separate his daughter Nanni and his foster son Jonathan, disregarding completely Jonathan's fine character and the love the two young people felt for each other. For Jonathan, Wacht had become the personification of fate and all inimical forces. Wacht understood from the beginning the folly of playing fate:

... es wäre Vorwitz, ja vielleicht verderblicher Frevel, der gerade das Gegenteil bewirken könnte, wenn man versuchen wollte, mit ohnmächtiger Hand hineinzugreifen in das grosse Schwungrad des Geschicks. ("Wacht," Dichtungen, X, 310 f.)

What he did not understand was the fact that he himself was guilty of just this error, and only the final realization that Jonathan's generosity and love of justice surpassed even his own, caused him to understand the falseness of his previous actions.

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16 "Wacht," Dichtungen, X, 296: "Es darf kaum hinzugefügt werden... dass der junge verliebte Advokat nach seinen verzweiflungsvollen Beteuerungen der erste und einzige Mensch auf der
Meister Martin's similar meddling with the life of his daughter earned his friend Paumgartner's reproach:

Dem Himmel, spracht Ihr, soll Eurer Tochter Schicksal anheimgestellt sein, und doch greift Ihr mit irdischer Blödsinnigkeit dem Ratschluss der ewigen Macht vor, indem Ihr eigensinnig vorher festsetzt, aus welchem kleinen Kreise Ihr den Eidam nehmen wolit. Das kann Euch und Eure Rosa ins Verderben stürzen. Lasst ab, Meister Martin... von solcher unchristlicher kindischer Torheit, lasst die ewige Macht gebieten, die in Eurer Tochter frommes Herz schon den richtigen Ausspruch legen wird. ("Martin," Dichtungen, X, 206)

Meister Martin elevated himself in believing that his interpretation of his grandmother's prophetic song was the only correct one possible (X, 209), but when evidence proved the contrary, he was the first to recognize the truth:

... ist denn nicht alles so gekommen, wie die Alte es geweissagt? ... O ich blöder Tor ... nun ist alles gut ... der Eidam ist gefunden! (X, 263 f.)

Less happy results occur after the well-meant manipulations in "Falun," Doppeltgänger," and "Pivardiere."

Pehrson Dahlsjö tried to push his daughter Ulla and Elis Fröbom into admitting their love for each other by pretending to betroth Ulla to someone else, but the shock of the thought of losing the girl only caused Elis to pledge his allegiance to Torbern, the first step toward his eventual insanity. Later Pehrson also determined the wedding day of the young couple, and he refused to believe that Elis' strange behavior resulted from his involvement with demonic forces.

ganzen Erde war, dem solch ungeheures geschehn, weshalb er denn auch das Schicksal und alle feindlichen Mächte als nur gegen ihn verschworen anklagte."


The "Elend und Jammer" (IX, 217) which clouded Dahlsjö's old age were really brought on, in part, by his own clumsy efforts at manipulation.

Both the Count von Törny and the exiled Fürstin believed that a marriage between the young Prince and his cousin Natalie would solve the problems at court, so that

... beide daher alle Mittel, die ihnen zu Gebote standen, aufbietend, dahin strebten, ein Paar zu vereinen, welches, wie sie währten, eine geheimnisvolle Verkettung der Dinge für einander bestimmt hatte. ("Doppeltgänger," Dichtungen, VIII, 229)

When their plans seemed about to succeed, the Fürstin's old love for Törny burst forth in a desperate attempt to remain on a higher plane:

O Törny, wir gehören nicht mehr der Erde an, kein irdischer Gram hat hinfort Macht über uns!—Lass uns die Ruhe, die Seligkeit des Himmels geniessen! (VIII, 232)

The two conspirators could not accomplish their plans, however, for Natalie refused to choose between the doubles, preferring to marry neither, and even the Fürstin and Törny spent their last years apart.

In his efforts to rear his motherless daughter free from typically feminine "weaknesses," Chauvelin fostered in her his own theory that love was

... ein Gefühl, das ein böses Prinzip in der Natur mit heilloser Ironie in die menschliche Brust gelegt, da es die Urkraft des menschlichen Geistes breche und nichts herbeiführe als ein durch Demütigungen, durch lächerliche Narrheiten aller Art verstörtes Leben. ("Pivardiere," Dichtungen, XI, 313)
When she discovered that her husband, whom she had married because he ostensibly also adhered to her father's theory, had become unfaithful to her, and she was convinced of the fallacy of their thinking, she turned against both her dead father (whom she now considered "das böse Prinzip" [XI, 324] in her life) and her faithless husband:

I h n [Pivardiere] sah sie für den an, der bestimmt gewesen, das zu vollenden, was der Vater begonnen, nämlich ihr Lebensglück zu zerstören. Sie vergiss, dass es nur ihr eigner verkehrter Sinn gewesen, der sie dem Marquis in die Arme führte. (XI, 327)

Yet her erroneous thinking had been instilled in her by her father, who had carefully discouraged every suitable prospective suitor from approaching the girl, thereby laying the groundwork for her unhappy life.

The well-meaning bungler with the most far-flung results is the fairy Rosabelverde ("Zaches"), whom von Schenck considers to be a personification of hypnotism (p. 117). Indeed, her spell had a hypnotic effect on an entire town, throwing the lives of its inhabitants into an uproar. In the process, the usually popular "Stiftsfräulein" inadvertently succeeded in causing innocent people to suffer (Balthasar, Candida, Pulcher, Sbiocca), attracting a great deal of negative thinking on the part of the wronged toward herself, although most of them did not know that it was she who was at the source of their problems. Thus Pulcher blamed "a hellish power" ("Zaches," Dichtungen, III, 178), Prosper Alpanus "a secret magic force" (III, 195), Balthasar "the inimical force" (III, 173) and "the dark force" (III, 218), and it was generally thought that a
A form of witchcraft was afoot (III, 172, 186, 232), suggesting that a fairy is really not so far removed from a witch. After her defeat by Prosper Alpanus, Rosabelverde realized that her experiment in trying to help Klein Zaches had been a mistake:


Rosabelverde had attempted to rise above the will of Nature, who did not intend that Zaches be intelligent, handsome, and talented, and she was punished by failure. Her powers, which she meant to use for doing good, turned her into an inimical force for deserving people and did not really help the one she intended to favor. 17

Even Meister Abraham (Murr) was guilty of manipulation in his unsuccessful attempts to gain favor for Kreisler at Fürstin Maria's birthday celebration, as Kreisler accused him:

Hailf Kreisler, indem er, zehrendes Feuer im Blick, aufsprang, ha, Meister! ist dir die Macht gegeben, mit mir freches, höhnendes Spiel zu treiben?—Bist du das Verhängnis selbst, dass du mein Inneres erfassen magst? (Murr, Dichtungen, V, 20)

17 Rosabelverde's well-meant gift to Klein Zaches has a parallel in the magic microscope which Meister Floh provided for Balthasar, by means of which the thoughts of others could be read. The ambivalent nature of this instrument was eventually recognized by Balthasar, who voluntarily gave it up: "... doch nun erst ging es ihm auch deutlich auf, dass Meister Flohs verhängnisvolles Geschenk, habe er es selbst auch gut gemeint, doch in jedem Betracht ein Geschenk sei, das der Hölle angehöre" ("Floh," Dichtungen, III, 630). Similarly: "Nein! Frevel, ruchloser Frevel ist es, sich wie jener gefallene Engel des Lichts, der die Sünde über die Welt brachte, gleich stellen zu wollen der ewigen Macht, die das Innere des Menschen durchschaut, weil sie es beherrscht" ("Floh," Dichtungen, III, 631).
But Meister Abraham had already realized his error:

Nun in der Stille der Nacht kam der Gedanke, was für ein Spiel ich unternommen, wie ich gewaltsam den Knoten, den das dunkle Verhältnis geschlungen, zerreissen wollen, aus meinem Innern herausgetreten, fremdartig, in anderer Gestaltung auf mich los, und indem mich kalte Schauer durchbebten, war ich es selbst, vor dem ich mich entsetzen musste. (Murr, Dichtungen, V, 29)

As a final example, old Baron Roderich's plans ("Majorat") for his descendents could not rise above the negative aspects of human nature and fell apart almost immediately upon the old man's death:


The Unselfish Manipulators

Under certain circumstances, personal elevation and manipulation may have positive aspects, but the element of pride must be completely lacking. Thus the mystic overview of a deeply religious person who strives toward union with the beneficent forces of Heaven is not considered punishable, nor is manipulation which is undertaken for aesthetic purposes.

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18 Elixiere, PW II, 24: "... die im weltlichen Treiben Befangenen ... mussten ... eingestehen ... dass vielleicht der Geist, je mehr er sich über das Irdische erhebe, dem Menschen schon hienieden ein höhere Sein bereiten könne." Cf. also Elixiere, PW II, 119: "In der Tat ist jenes Frauenzimmer, die das Porträt getraulich darstellt, eine fromme Heilige, die im Kampfe sich zum Himmlischen erhebt. Ich habe sie gemalt, als sie, von dem entsetzlichsten Jammer ergriffen, doch in der Religion Trost und von dem ewigen Verhängnis, das über den Wolken thront, Hilfe hoffte; und den Ausdruck dieser Hoffnung, die nur in dem Gemüt wohnen kann, das sich über das Irdische hoch erhebt, habe ich dem Bilde zu geben gesucht."
Three instances of the first type occur in *Elixiere*. Aurelie, fatally wounded immediately after taking her vows, was able to understand the truth with a clarity normally granted only to spirits beyond the earthly life:


In her last moments Aurelie was able to convey to Medardus so plainly the true meaning of their relationship that he shared with her at least a part of this overview, free from selfish motivation:

Diese Gedanken erhoben mich über mein irdisches Selbst, und so waren wohl jene Tage im Zisterzienserklöster die wahrhaft seligsten meines Lebens. *(Elixiere, PW II, 361)*

This selfless overview permitted him to write objectively the autobiography the Prior requested, as has been mentioned above.

The old painter, too, had attained a state of elevation:

Ich stand vor ihm [his son] wie das Strafgericht des Herrn, denn sein Innerstes lag vor mir offen und klar, und was der Welt verborgen, das sagte mir der Geist, der mächtig und mächtiger wird in mir und mich emporhebt über den brausenden Wellen des Lebens, dass ich hinabzuschauen vermag in die Tiefe, ohne dass dieser Blick mich hinabzieht. *(PW II, 300 f.)*

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19 "Don Juan," Dichtungen, I, 153: "Don Juan ladet den erstochenen Alten höhnend im Bilde ein zum lustigen Gastmahl, und der verklärte Geist, nun erst den gefallenen Menschen durchschauend und sich um ihn betrübend, verschmäht es nicht in furchtbarer Gestalt ihn zur Busse zu ermahnen."
In the personality of the old painter, the spirit for good had overcome the evil demon within, and the world no longer tempted him to take part in its activities, except to try to warn his descendants. His elevation was less perfect than Aurelie's, however, for his penance was not yet complete:


Thus his attempts at manipulating the still living failed, while the words of the completely purified Aurelie succeeded in redeeming Medardus.

Among those manipulators who furthered the cause of the arts are Celionati ("Brambilla"), Salvator Rosa ("Signor Formica"), and Prosper Alpanus ("Zaches"). All three had double personalities, which they kept more or less separate, so that the general public was quite unaware that the charlatan Celionati was also Fürst Bastianello di Pistoja, the painter Salvator Rosa was not associated with the satirical actor Signor Formica, and opinion was sharply divided as to whether Prosper Alpanus was an eccentric physician or a magician. All three possess a superhuman aspect--Celionati in his mysterious friendship with the ageless magician Ruffiamonte, Prosper Alpanus' clearly magical abilities, and Rosa, the only one of the three who appears in a realistic work, appeared superhuman
to different people in different ways. Thus Antonio praised his work:

Es ist die oft übermenschliche Grösse der Gedanken, die ich in Euren Werken anstaune. Ihr erfasst die tiefsten Geheimnisse der Natur . . . Ihr vernehmt ihre heilige Stimme, Ihr versteht ihre Sprache und habt die Macht, es aufzuschreiben, was sie zu Euch gesprochen. ("Formica," Dichtungen, VIII, 256)

The Roman public, unable to appreciate Rosa's talent as a painter and poet, placed him upon a pedestal as Signor Formica:

Oh Formica!—Formica benedetto!—Oh Formicissimo!—Man betrachtete den Formica als eine Überirdische Erscheinung, und manche alte Frau, die im Theater sich vor Lachen ausgeschüttet, wurde, wagte ja einer nur das mindeste zu tadeln an Formicas Spiel, plötzlich ernsthaft und sprach feierlich: Scherza coi fanti e lascia star i santi! [Scherze mit den Toren, und lasse die Heiligen in Ruhe.]

The reputations of the three men among the people they manipulated vacillated sharply; thus Giglio was never certain whether Celionati was an eccentric friend ("Brambilla," Dichtungen, III, 301) or a madman who intended to harm him (III, 363), but only recognized for certain the fact that he was being manipulated, and resented it:

"Ihr seid ein fürchterlicher graulicher Mensch!—Was dringt Ihr ein in mein Leben? was wollt Ihr Euch meines Seins bemächtigen?—Ihr prahlt mit einer Allwissenschaft, die Euch vielleicht wenig Mühe kostet. . . . Ich bin mündig," sprach Giglio, "und bitte Euch, mein Herr Ciarlatano, mich getrost mir selbst zu überlassen."

("Brambilla," Dichtungen, III, 310 f.)

While Balthasar usually trusted in Alpanus as "the beneficent magician who would put an end to Zinnober's vile, detestable spell"

20 Cf. Underhill's statement that art must not just mirror life, but must "catch and translate for us something of . . . the transcendental . . . world." (p. 74).
at times he, too, lost his faith:

Wahnsinn, dass ich auf Rettung hoffte von Prosper Alpanus . . . der mich selbst mit hōllischen Künsten verlockt . . .

("Zaches," Dichtungen, III, 218)

Only Rosa enjoyed the unwavering affection of his protege Antonio because the bonds of friendship transcended every other facet of their relationship. However, Capuzzi hated Rosa until he discovered that Rosa and Formica were the same and realized that Formica had shown him the truth and prevented his making a grave error in separating the lovers.

In a sense, Aurelie, the old painter, Celionati, Alpanus, and Rosa play the same role, that of a creature with supernatural connections, operating on a higher plane, be it mystical or aesthetic, and acting the part of a savior or saint to aid a worthy person still struggling against his tribulations below. Again Hoffmann has modified a traditional concept—here a Christian-Roman Catholic one—into forms that fit the situations he wished to depict. Schelling considered art and religion "sinnig verbunden" and stressed the importance of the artist as a teaching intermediary between God/Nature and man,21 as did the mystics:

He [the artist] is the mediator between his brethren and the divine, for art is the link between appearance [the sensual world] and reality [the transcendent world].

(Underhill, p. 74)

Hoffmann, too, considered his artists to be worthy intermediaries whose inherent understanding of the divine marked them as favorites of Nature and placed them beyond punishment for their elevated status. Thus in "Brambilla" Hoffmann describes his own audacity in opening for the reader the wonderful upper regions of the world of poesy:

... und du wirst, sehr geliebter Leser, diesen Mut kaum für Übermut, sondern nur für das verzeihliche Streben halten können, dich aus dem engen Kreise gewöhnlicher Alltäglichkeit zu verlocken und dich in fremdem Gebiet, das am Ende doch eingehegt ist in das Reich, welches der menschliche Geist im wahren Leben und Sein nach freier Willkür beherrscht, auf ganz eigne Weise zu vergnügen. (Dichtungen, III, 291)

In summary, Hoffmann's concept of personal elevation covers a broad spectrum, ranging from the demonic, self-seeking, egocentric elevation of Euphemie and Alban on one end, to the divine, selfless, altruistic transcendentalism of Aurelie and Salvator Rosa on the other. The selfish manipulators want to get; the unselfish manipulators want to give. The former strive by intellectual means to retain and expand their own personalities, ruthlessly destroying others in the process, while the latter are motivated by love, gladly sacrificing their individuality if necessary to help others. Between the two poles lie the bunglers, those ordinary people, neither demonic nor divine, whose motivation may be noble, but whose self-will

22 Aurelie gave up her individuality through death and the absorption of her personality into that of St. Rosalia; Alpanus departed for Famagusta, another Atlantis; Rosa and Celionati each separated his personality into two diversified characters in order to be able to work on two separate planes.
is still too strong and whose insistence on maintaining their individuality is too great to be really unselfish in their actions. As a rule, the selfish manipulators unless they are true demons, sooner or later stand to be punished, the bunglers are eventually enlightened, and the unselfish manipulators—the aesthetes and mystics—are crowned with success.
CHAPTER VI

THE THEME OF REDEMPTION

As has been stressed in the preceding chapters, succumbing to the inimical force is not inevitable, but the result of some weakness or error on the part of the victim. Even those prospective victims who have become enmeshed with some aspect of the inimical force are often able to extricate themselves, once they recognize the truth about their situation, by following one or more of a rather limited number of possible avenues of escape, most of which are fairly closely related.

Aurelie (Elixiere) sums up the possibilities for redemption, upon which she had relied from her childhood:

Nur unbegrenzte Zuversicht, sagte endlich der Geistliche, nur unwandelbares Vertrauen, nicht wohin zu befreundeten Menschen, als zur Religion und ihren Dienern, KÖnne Rettung bringen. (Elixiere, PW II, 251)

In addition to the escape into death or insanity, the latter of which has been mentioned particularly in connection with Serapion and

1 Cf. Harich, Dichtungen, VI, viii, ix; and von Schaukal, pp. 212 f.

2 The possibility of salvation through the help of people or God was accepted by Schelling also. Cf. "Menschliche Freiheit," Werke, Hauptband IV, 281.
Anselmus, Aurelie's possibilities, with slight variations, are those used consistently by Hoffmann in works dealing with redemption from the inimical force. They may be divided into categories as follows: (1) Divine intervention; (2) Help of a friend, who may be a beloved person, a family member, an acquaintance, or even a benevolent stranger; and (3) Constancy of belief, not always in a Christian sense. The element of pure, unselfish love is basic to all possibilities for redemption, and the theme of salvation through the love of a pure woman (a variation on the "friend" possibility) occurs frequently enough to warrant special mention, and it, in turn, overlaps with the redeeming quality of music, as will be shown. Recognition of truth and acceptance of the appropriate, which have been discussed previously, are seldom lacking in Hoffmann's treatment of the theme of redemption, and when they are violated, the effort at redemption does not succeed. Thus Nathanael ("Sandmann") could not be rescued ultimately by his friend Siegmund in spite of the latter's efforts, for Nathanael was not able to see the truth.

3 Cf. Schubert, Traum, pp. 196 f.


5 "'Behüte dich Gott, Herr Bruder,' sagte Siegmund sehr sanft, beinahe wehmütig, 'aber mir scheint es, du seist auf bösem Wege... Auf mich kannst du rechnen, wenn alles--Nein, ich mag nichts weiter sagen!:'-" ("Sandmann," Dichtungen, VI, 86f.)
regarding Olimpia as it was presented to him by Siegmund and mistakenly credited the latter’s faithful care to Clara, who had had nothing to do with his recovery:

Bei Gott, Bruder! ich war auf schlimmem Wege, aber zu rechter Zeit leitete mich ein Engel auf den lichten Pfad—
Ach, es war ja Clara! ("Sandmann," Dichtungen, VI, 95)

Of course this was not true, and when Clara had attempted earlier to help him overcome his fear of Coppola/Coppelius, he had refused to take her seriously. Similarly Erasmus ("Silvester-Nacht") refused to accept Friedrich's advice regarding Giulietta, Eugenius ("Datura") ignored Sever's warnings concerning Fermino and Gabriella, and the reproaches of the old painter, the prior, and Medardus' dead mother were not accepted by Medardus (Elixiere)—until the three young men had discovered the truth for themselves and had accepted the necessity for directing their affections into different and acceptable channels.

The Redemptive Power of Pure Love

The importance of the element of perfect love, which binds the mortal with the Eternal, is expressed especially strongly in Elixiere and "Topf":

... jetzt erst, nachdem sie der Erde voller Qual entrückt,
war ich mir der reine Strahl der ewigen Liebe, der in meiner Brust aufglühte. Ja! Aureliens Tod war das Weihfest
jener Liebe, die wie Aurelie sprach, nur über den Sternen
thront und nichts gemein hat mit dem Irdischen. (Elixiere,
PW II, 316)

... ich weiss doch, dass der Gedanke in mir ewig ist, und kein feindliches Prinzip kann ihn vernichten; aber ist der Gedanke denn was anders, als Serpentinas Liebe? ("Topf,"
Dichtungen, III, 61)
However, less ethereal creatures than Aurelie and Serpentina may also act as "Angels of Light" whose love has redeeming qualities. Among those ordinary girls described as "Angels of Light" or in similar terms, and whose love did help to save their sweethearts from some inimical fate or bring them bliss, if only on earth, are Gretchen ("Datura"), Marianna ("Formica"), Röschen Lämmerhirt ("Floh"), Angelika ("Gast"), Annunziata ("Doge"), and Madelon ("Scuderi"). Other human angels who were not so successful are Seraphine ("Majorat"), Clara ("Sandmann"), and Angiola.

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6 "Datura, Dichtungen, IX, 296: "Sever trat hinein und sprach . . . 'Eugenius, du hast den Engel des Lichts gefunden, der dir den Frieden deiner Seele wiedergeben wird, und selig wirst du sein hinieder und dort.'"

7 "Formica," Dichtungen, VIII, 271.


9 "Gast," Dichtungen, VI, 143.


12 "Majorat," Dichtungen, II, 78: "... die Baronesse wurde der Engel des Lichts, dem sich die bösen gespenstischen Mächte beugen."

13 "Sandmann," Dichtungen, VI, 95.
Angela Benzoni (Murr), and Julia Benzon (Murr), whose angelic nature was recognized by Meister Abraham (Murr, Dichtungen, V, 486) and Prince Hektor (V, 262, 398) as well as by Kreisler, upon whom she had an effect suggesting a mystic relationship. The recollection of a dream in which Julia appeared as an angel figure, singing his music inspired in Kreisler an "ecstasy," recognized by the abbot as "the upper Region into which you ascended" (V, 348), although he could not guess the exact cause of this ecstatic state. For Kreisler, Julia possessed the same characteristics as music, which was for him (as for Hoffmann) the perfect means of temporary escape from the mundane into the elevated realms of aesthetic expression, and which he conceived as having the form of an angel:

\[\text{Nur einen Engel des Lichts gibt es, der Macht hat über den bösen Dämon. Es ist der Geist der Tonkunst, der oft aus} \]

15 "Falun," Dichtungen, IX, 199.
16 "Spielerglück," Dichtungen, XI, 86.
17 Murr, Dichtungen, V, 518 f.
19 The names selected by Hoffmann for these "human angels" frequently have heavenly connotations, the most popular being variations of Angela. Seraphine is equally angelic, Marianna is close to the name of the Virgin, Annunziata brings to mind the angel's annunciation to the Virgin. Röschen Lämmerhirt's last name suggests the Good Shepherd, while Gretchen cannot fail to remind the reader of Goethe's redemptive heroine.
Eventually the concepts "Music" and "Julia" became one in Kreisler's mind, which state of affairs he ironically recognized when he mused about whether "es möglich sei, dass ein Ton dunkelblaue Augen haben könne?" (V, 312). The redemptive ability of music and the singer to elevate the spirit is stressed also in "Ombra adorata," where the singer is compared to "a heavenly light":

Es war sehr zart gehalten und schien in einfachen, aber tief in das Innerste dringenden Tönen von der Sehnsucht zu reden, in der sich das fromme Gemüt zum Himmel aufschwingt und alles Geliebte wiederfindet, was ihm hienieden entrissen. . . . Alles war vergessen, und ich horchte nur entzückt auf die Töne, die, wie aus einer andern Welt niedersteigend, mich tröstend umfingen. (Dichtungen, I, 24 f.)

*Divine Intervention*

Related to the redeeming love of angelic human women is the redemptive power of Heaven itself, which is occasionally credited with the salvation of one caught in the trap of error or evil. In contrast to the inimical force, whose direct representatives appear frequently in Hoffmann’s works, direct representatives of the beneficent force such as angels, saints, and figures suggesting Mary

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20 Julia experienced a similar reaction when performing Kreisler’s music, which she considered "Himmelstöne": "In der Tat fühlte sie sich bald getröstet, erhebter, der Gesang trug sie fort in eine andere Welt, es gab keinen Prinzen, ja keine Hedwiga mehr, deren krankhafte Phantome sie verstören durften?" (Murr, Dichtungen, V, 397).

21 Cf. the following passage from "Sanctus," Dichtungen, VIII, 94: "Ich merkte wohl, dass der Geist des Herrn mit milden tröstender Stimme im Gesange zu ihr gesprochen, und dass sich ihre Brust öffnen würde seiner Gnade. . . ."
or Christ appear scarcely at all. The few exceptions are the fairy-like stranger child ("Das fremde Kind"), who displays characteristics that suggest the Christ Child or an angel, the little boy and his father who appear during Medardus' childhood (Elixiere) and who resemble the Christ Child and Joseph, and finally in the same work, St. Rosalia, who appeared to the painter in a vision. However, only the last is given any intercessional power. The stranger child can only warn the children against the evil gnome Pepser without the strength to conquer him, while the Christ Child and Joseph function solely in the capacity of guides during Medardus' earliest childhood and do not appear again later in the story. Thus the beneficent force in Hoffmann's works is left to operate on a far less concrete plane than the inimical force, whose representatives take an active part in the lives of their prospective victims.

The possibility of the intervention of Heaven in a redeeming capacity is explained to Eugenius by Sever in "Datura fastuosa":

Bei den sanften Vorstellungen, wie es eben der irdische Erbteil des Menschen sei, dass er oft nicht widerstehen könne der bösen Verlockung, wie aber oft der Himmel ihn errette auf wunderbare Weise, und dass in dieser Rettung eben Sühne und Trost zu finden, erweichte sich der in Verzweiflung erstarrte Sinn des Jünglings. ("Datura," Dichtungen, IX, 293)

Even before Sever convinced Eugenius not to take revenge upon Fermino and Gabriella, Eugenius had recognized the truth of his situation.

22 Like Angels, the child's gender is apparently neuter, while its mother is a kind of queen of Heaven, suggesting the Virgin Mary. In its final appearance to the children, the child is surrounded by a blindingly bright light.
and credited God with preventing the death of the Professorin, as Eugenius had planned: "... gerechter Gott, du hast Erbarmen mit dem Verworfenen?" (Dichtungen, IX, 291), and at the end of the story, the Professorin, too, was convinced that God had had a direct part in saving Eugenius from the inimical trap set by Fermino: "Aus der Hölle hat Sie der Herr des Lichts errettet" (IX, 293). In Eugenius' case, the combination of recognition of truth, the unselfish love of the angelic Gretchen, the help of his friend Sever, and divine intervention could not fail to save Eugenius from the clutches of the inimical force.

An almost classical instance of the deus ex machina occurs in the work "Ignaz Denner" in the form of the merchant who appeared at the last moment to save Andres from the noose:

Der Zufall oder vielmehr eine besondere Schickung des Himmels wollte, dass er gerade in dem entscheidensten Augenblick auf dem Richtplatz ankam... ("Denner," Dichtungen, IX, 111)

Although the mention of "chance" before "a special providence of Heaven" weakens the statement considerably as a positive expression of divine intervention, the verb "wollte," which indicates an active will quite inappropriate to the idea of simple chance or accident, serves to strengthen it. Later even Danner admitted that "divine providence had saved Andres from death" (IX, 121) and the pious Andres considered himself "chosen by God" (IX, 130) to save his child by killing Denner.
Another case of divine redemption occurs in "Spielerglück," where Chevalier Menars plays the role of a rather unlikely messenger of the Divine:

Der Baron erkannte die Warnung des Himmels, der ihm, als er eben sich dem Abgrund näherte, den Chevalier Menars in den Weg führte zu seiner Rettung, und gelobte, allen Verlockungen des täuschenden Spielerglücks zu widerstehen. (Dichtungen, XI, 100)

Direct divine intervention occurs, according to the mother of Angela in "Gast" when S—i's death released Angela from her mental slavery to him:

... nichts mehr von dem finstern unbekannten Reich, wo das Grauen wohnt und das Entsetzen!—Dank der ewigen Macht des Himmels, die mein liebes Herzenskind gerettet. . . .
(Dichtungen, VI, 154)

For Olivier Brussont, the idea of appealing to Mademoiselle de Scuderi for help represented a message from Heaven:

Mein ganzes Wesen war Entzücken, denn der Himmel selbst zeigte mir durch den frevelichen Cardillac den Weg, mich zu retten aus der Hölle, in der ich, ein verstossener Sünder, schmachte. ("Scuderi," Dichtungen, II, 234)

Medardus' horror at Auralie's violent death changed into the conviction that she had been rescued by Heaven in a very special way:

... aber wie bald erkannte ich, dass die Gunst der ewigen Macht sie das Höchste bestehen liess!—Das Martyrium der geprüften, entsündigten Christusbraut!
(Elixiere, PW II, 361)

Although "the eternal force" is not modified by "of Heaven," the context of the passage leaves no doubt that it is the traditional force of God which is meant.

As a final example of divine interference in human affairs, the humorous situation in "Formica" suggests that Heaven sometimes
attains a double result from a single interventional act, aiding the lovers while thwarting the foolish Capuzzi:

Der Himmel, der sich oft der sonderbarsten Werkzeuge bedient, um die Narren zu züchtigen, schlug sich aber zugunsten des bedrängten Liebespaares ins Mittel und regierte den Michele, dass er seiner Tölpelei Raum gab und dadurch bewirkte, was Salvators und Antonios Kunst nicht zu erringen vermochte. ("Formica," Dichtungen, VIII, 318)

As was pointed out in detail above with regard to "Datura," the intervention of Heaven is seldom the sole means of salvation, but works in combination with other factors to attain final success.

The Help of a Friend

More common than the direct intervention of Heaven is the help of a friend as the decisive factor in saving a person from the inimical force. This emphasis is not surprising, considering the importance of the role of friendship in Hoffmann's life. His loyalty and devotion to his friends Hampe, Hitzig, Leo, Devrient, Fouqué and the rest of the Serapionsbrüder, and especially to Hippel were unusually strong. The redeeming friend in his works may be the angelic woman mentioned above or the clear-thinking observer, such as Sever ("Datura"), Paul Talkebarth ("Elementargeist"), and Jonathan Engelbrecht ("Wacht"), discussed in detail in a previous section, and indeed this redemptive role is the chief function performed by these two types of characters, as well as that of a third important group of characters found in Hoffmann's works—the wise mentors such as Prosper Alpanus ("Zaches"), Lindhorst ("Topf"), Mademoiselle de Scuderi, the old painter (Elixiere), and even
Meister Floh, who usually have some element of the supernatural about them. In addition, friends occur who cannot be categorized, for they display a variety of idiosyncratic characteristics. Thus George Pepusch, who was really a reincarnated thistle, saved his friend Peregrinus Tyss from the brink of insanity by insisting that the latter face reality:

Aber es ist gewiss, dass sein weiches, zum Trübsinn geneigtes Gemüt den Stoss nicht ertragen konnte, den ihm der Tod der Eltern versetzte, und dass er Trost in einem Treiben suchte, das an Wahnsinn grenzt. Er ist verloren, wenn ich ihn nicht rette. ("Floh," Dichtungen, III, 532)

The Greek princess in "Geheimnisse" was saved "from the edge of the abyss" (Dichtungen, XI, 299), i.e. marriage to the foolish Baron Theodor whom she had mistaken for a Greek prince, by her nurse Aponomeria, who escaped from Schnüspelpold's enchantment of her into a parrot just in time to enlighten the princess regarding Baron Theodor's true identity:

... vernichtet ist der hollische Zauber des schwarzen Dämons [Schnüspelpold]—er liegt in schmachvollen Banden, du bist frei, hohe Fürstin. . . . (Dichtungen, XI, 299)

Through a combination of friendship and the redeeming power of music, the pious Wolfframb von Eschinbach was able to rescue Mathilde and Heinrich chiefly by means of his inspired songs:


In a humorous variation of this same theme, the student Amandus von Nebelstern unwittingly rescued his former fiancee Ännchen
von Zabelthau from the demonic Daucus Carota, not through music, but by reciting his own wretched poetry:

Laut kreischte Daucus Carota auf, schlüpfte, zum kleinen kleinen Mohrrübchen geworden, herab von Annchens Schoss und in die Erde hinein, so dass er in einem Moment spurlos verschwunden. ("Königsbraut," Dichtungen, VII, 309);

and Ännchen returned the favor, just as unwittingly, by curing Amandus of his delusions of poetic talent by hitting him on the head with a spade.

An unusual approach to salvation through a friend is touched upon three times in Elixiere. It is the idea of the possibility of salvation's being generated by the thought, the presence, or the voice of a friend, with or without that friend's conscious intention. In the first instance, Belcampo (like Clara in "Sandmann") maintained that the seat of the inimical force was within the victim himself. However, unlike Clara, he realized that the victim could not always dispatch this inner enemy by himself:

Zuletzt ergriff er das Messer, welches ich [Medardus] beim Umkleiden auf den Tisch gelegt, und stach damit, in dem er eine Fechterstellung annahm, in die Luft hinein. "Ich tötet Ihren Widersacher," rief er, "und da er eine blosse Idee ist, muss er getötet werden können durch eine Idee und er Stirbt demnach an dieser, der meinigen, die ich, um die Expressio zu verstärken, mit schicklichen Leibesbewegungen begleite. Apage Satanas..... Nun das wäre getan", sagte er..... (Elixiere, PW II, 124)

Although Belcampo's efforts were ultimately unsuccessful, Medardus later made an effort to instigate a similar situation, in the hope that the sister of the abbess would be able to attain the deliverance for Medardus toward which Belcampo had striven:

Unwiderstehlich zog es mich fort nach der Residenz. Die Schwester meiner Pflegemutter..... sollte mich wieder
Again the aid of another is needed to "kill the enemy." Here the helper apparently needed do nothing but appear to generate the saving idea, but again the experiment failed. When the attempt finally succeeded, it came about completely unintentionally and unexpectedly at Aurelie's investiture:


**Constancy of Belief**

Even if the quotation "Quod deus bene vertat" which appears so frequently in Hoffmann's diaries that Erné refers to it as "almost a kind of heraldic motto for Hoffmann" (p. 869) does not stamp Hoffmann "an incurable Optimist" as Erné considers him to be (p. 13), it does indicate at least a certain amount of faith on Hoffmann's part in the power of positive thinking, which is stressed repeatedly in a number of works in the form of statements such as the following:

"Lass uns", so schloss Dagobert, "allem verstörenden Wesen mit festem Gemüt, mit unwandelbarem Vertrauen auf das Leben begegnen. Keine finstere Macht wird das Haupt beugen, was sich kräftig und mit heitem Mut emporhebt!" ("Gast," Dichtungen, VI, 122)

Peregrinus! mögen auch finstere Geister über dich beschlossen haben, was sie wollen, ihre Macht scheitert gebrochen an deinem frommen Wesen, das fest und stark ist in Liebe und unwandelbarer Treue.
Was soll, was kann eine Liebe verstören wie die unsrige; verbanne jeden Zweifel, unsere Liebe ist der Talisman, vor dem die mächtigen Gestalten fliehen. ("Floh," Dichtungen, III, 628)


"Des Menschen Herz ist ein wunderliches Ding, aber der wahre fromme Glaube überwindet wohl die schnöde, ja sündliche Tapferkeit eines verhärterten Gemüts, und alles wendet sich, wie der liebe Gott es will, zum Guten." ("Wacht," Dichtungen, X, 335)

Trage Gott im Herzen, gedenke des Heils deiner Seele, und du wirst den Lockungen des Satans widerstehen! ("Elementargeist," Dichtungen, VI, 251)

As the above quotations show, the objects of constancy vary considerably from faith in life and oneself in "Gast" through faith in love and loyalty in a beloved person ("Floh" and "Scuderi"; also in "Zaches," Dichtungen, III, 191), to faith in God, the traditionally accepted source of salvation ("Wacht" and "Elementargeist"), and the one most frequently mentioned specifically by Hoffmann. The saving power of a strong faith in God is stressed especially in the Kreisler portion of Kater Murr in Julia's convictions (Dichtungen, V, 243, 397), in "Ignaz Denner" throughout the story, and in Elixiere throughout the story and particularly in Cyril's advice to Medardus (PW II, 32, 33, 35); but it also plays a role in "Kampf der Sänger" (Dichtungen, X, 101, 105), "Majorat" (Dichtungen, II, 74), and "Brautwahl" (Dichtungen, VII, 158). A faithful devotion similar to that of a pious Christian is called for by the stranger child:

Behaltet mich nur treu im Herzen, wie ihr es bis jetzt getan, dann vermag der böse Pepser und kein anderer
Widersacher etwas über euch!—liebt mich nur stets recht
treulich! ("Kind," Dichtungen, VIII, 140),

while personal courage and determination are recommended by
Balthasar in "Zaches" and Bickert in "Magnetiseur" to overcome
satanic forces:

... ist irgend ein höllischer Zauber im Spiele, so kommt
es nur darauf an, ihm mit festem Sinn entgegen zu treten,
der Sieg ist gewiss wenn nur der Mut vorhanden. ("Zaches,"
Dichtungen, III, 178)

Hab' ich mich denn nicht trotz dem h. Antonius mit dreitausend Teufeln herumgebalgt und mich ebenso tapfer ge-halten?—Sieht man dem Volke keck ins Auge, so verdunstet
es von selbst in Staub und Rauch. ("Magnetiseur,"
Dichtungen, IX, 54)

Meister Abraham, perhaps Hoffmann's most sympathetic and personal
caracter, recognized the value of religious faith, but did not
overlook the practical necessity of helping oneself as well when
he advised Julia and offered his own aid:

Du bist, sagte der Meister Julien leise ins Ohr, du bist
ein frommer Engel, und darum hat der finstre Höllengeist
der Sünde keine Macht über dich. Vertraue dich mir ganz;
fürchte nichts und fasse dich mit aller Kraft des Geistes.

.......

Was hast du von bedrohlichen Anschlägen zu fürchten, wenn
Standhaftigkeit, Liebe und Mut dich schützen vor den Bösen,
die dir nachstellen. (Murr, Dichtungen, V, 486, 488)

Unfortunately, Julia chose to disregard Meister Abraham's advice and
took, instead, that of her mother and Kreisler, whose words, 23

23 "Nein, sagte Kreisler, kein feindlicher Misston soll den
Wohllaut des Himmels verstören, der in deinem Gemüt wohnt, du frommes
Kind!—in gleisnervicher Verkappung gehen die Geister der Höle durch
die Welt, aber sie haben keine Macht über dich, und du darfst sie
nicht erkennen in ihrem schwarzen Tun und Treiben!" (Murr, Dichtungen,
V, 263 f.)

"Die Benzon , . . schloss Julien in die Arme, küsste sie auf die Stirn
und sagte: Du bist mein gutes, liebes Kind und wirst immer das sein,
although rising from motives diametrically opposed, still amounted to the same thing: the disregarding of anything unpleasant or evil, thus shutting out a part of reality and truth—always a dangerous procedure. Thus, in this realistic and deeply personal story, Hoffmann showed that faith in the Divine and the concern of friends were apparently not enough to preserve Julia from her tragic fate, and her lack of personal determination allowed her to be manipulated to her great disadvantage.

An additional aspect of steadfastness of belief is alluded to in the quotation from "Meister Wacht" cited more completely above:

... der wahre fromme Glaube überwindet wohl die schnöde, ja sündliche Tapferkeit eines verhärten Gemüts. . . .
("Wacht," Dichtungen, X, 335)

The idea that even a simple person who possesses a firm, steady character may exert great persuasive influence upon others, especially those with a more vacillating nature, is put forth by Schubert, who uses as examples of steadfast characters early Christians who reputedly healed those possessed, and the disbeliever in hypnotism, whose presence disturbs the somnambulist. Good examples of this type of steadfastness occur in "Datura," where Sever was able to save Eugenius from becoming a murderer:

Sever liess dem Freunde einige Augenblicke Ruhe, sich zu fassen, und übte dann über ihn die Macht, die jedem festen klaren Gemüt eigen. ("Datura," Dichtungen, IX, 293),

was du sein sollst.—Hüte dich nur vor überspannten, wahnsinnigen Toren und verschliesse dein Gemüt dem bösen Zauber ihrer verlockenden Reden." (Murr, Dichtungen, V, 327 f.)

Schubert, Nachtseite, pp. 94 f.
and in *Murr*, where Kreisler prevented Cyprianus from destroying the spirit of the monastery, and the reason for his success as stated by the Abbot nearly paraphrases Schubert:

> Ein standhaftes Gemüt, ein fester Sinn, vorzüglich aber wohl ein tiefes, richtiges Gefühl, das wie eine wunderbar wahr-sagende Erkenntnis in unserer Brust verborgen, richtet vereint mehr aus als der scharfste Verstand, der geübteste, alles scheidende Blick. (*Murr, Dichtungen*, V, 524)

The power of a simple steadfastness in a non-Christian sense is illustrated in "*Topf,*" where Serpentina warned Anselmus against Liese:

> Nimm dich vor der Alten in acht, lieber Anselmus, sie ist dir feind, weil dein kindlich frommes Gemüt schon manchen ihrer bösen Zauber vernichtet. (*"Topf," Dichtungen*, III, 81)

Here Anselmus' influence worked negatively upon Liese, even without his being aware of it.

**The Escape into Death**

The possibility of death as an ultimate escape from the misery and inadequacy of earthly existence and perhaps even of the entanglements of the inimical force is suggested cautiously in "Sandmann" and more positively in "Meister Floh," Hoffmann's last major work. In spite of the Faustlike death scene of Nathanael's father, the boy grasped at slender evidence that his father's soul was not damned:


This hope remained with the youth, even in the depths of his terrifying experience with Coppola, finding expression in his
pessimistic-optimistic premonition of his own end, which, though tragic, would at the same time bring illumination and escape:

... dann wirst Du überzeugt sein ... dass ein dunkles Verhängnis wirklich einen trüben Wolkenschleier über mein Leben gehängt hat, den ich vielleicht nur sterbend zerreisse. ("Sandmann," Dichtungen, VI, 60)

The idea that the approach of death expands the individual's capacity for comprehension of ultimate truth is proposed also in Aurelie's visionary death scene (Elixiere, PW II, 357) and in the statements of the elderly Uncle V. in "Majorat" when he realized that he would soon die:

Ich meine, dass im Hellsehen des Alters sich deutlicher das Walten der unerforschlichen Macht zeigt. Es sind Blicke vergönnt in das gelobte Land, zu dem die Pilgerfahrt beginnt mit dem zeitlichen Tode. ("Majorat," Dichtungen, II, 115 f.)

Schubert, too, believed that the approach of death brought to plants and animals the ability to foresee their own transformation into a new, higher form of existence (Nachtseite, p. 250). Thus George Pepusch ("Floh") was able to foretell accurately his own fate:

Denn bald blühet die Distel um Mitternacht auf in voller Pracht und Kraft, und in dem Liebestod dämmert die Morgenröte des höheren Lebens. ("Floh," Dichtungen, III, 584)

While it is not certain whether Nathanael was able, as he had hoped, to escape even in death from the elements of the inimical force which had bound him up in error during his life, the positive fulfillment

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of George's longing for attainment of renewed existence on a higher plane is proclaimed with certainty by Peregrinus/Sekakis:

Das Mysterium ist erschlossen, der höchste Augenblick alles erfüllten Sehns war auch der Augenblick deines Todes. ("Floh," Dichtungen, III, 641)

If Jaffe’s conjecture that Anselmus' shattering of the crystal signified his death is accepted, then perhaps Anselmus' transformation into a higher form of existence in Atlantis, which certainly constitutes the fulfillment of his longing, may provide insight into the final salvation of Pepusch as well.

26 Jaffe, p. 420.
CHAPTER VII

THE UPPER REALM

A number of statements have been made by Hoffmann scholars concerning the nature of Hoffmann's upper realm, most of which use Atlantis as an example and point of departure, for it is the supernatural world which is most elaborately developed by Hoffmann himself. References to other realms beyond the sensory world are scattered and incomplete and their sources are more difficult to trace. The fact that Atlantis is mentioned by Schubert (Nachteile, pp. 4, 49) is elaborated upon bySucher (Pirker, p. 273), Dahmen, Mühlher, Negus (p. 174), Jaffe (pp. 329 f.), and Werner (pp. 90 f.), and the latter two authors also point out passages in Schelling and Novalis which deal with the golden age of innocence, when men lived in harmony with nature and God, before

... der Funke der Erkenntnis ... die ursprüngliche Einheit der Natur gesprengt, den heiligen Einklang der

1 Urdarland ("Brambilla") is also mentioned by Schubert.

2 Dahmen, "Hoffmann und Schubert," Literaturwissenschaftliches Jahrbuch der Görresgesellschaft (Freiburg/Br., 1926), I, 78.

Wesen gestört, die Weltseele in Millionen einander fremder Einzelwesen zerspalten [hat]. . . . (von Müller, Künstlerisches Schaffen, p. 29)

Von Müller continues: "... das Einzelwesen kann nur zum Glück gelangen, wenn es sich dem Allwesen hingibt" (p. 29), which corresponds to the thinking of Jaffe when she equates Atlantis with the unconscious (pp. 268, 331). This striving of the individual to lose his individuality is, of course, closely connected with the goal of the mystics, absorption of the individual personality into that of the Divine. Harich extends the idea of loss of individuality to the Kreisler portion of Kater Murr and to "Prinzessin Blandina" as well, putting forth the postulation that the lovers in both stories were destined to be joined in "Nirwana," a process which was ostensibly to be taken up by Hoffmann in the unwritten endings of both works. While the prospect of so mythical an ending for so realistic a work as the Kreisler portion of Murr seems inappropriate and unlikely, a similar "ending" for "Blandina" appears less likely yet, as the playlet, though ostensibly a fragment, actually possesses quite a satisfactory solution. Harich, of course, is led astray by Kreisler's satirical comments after the end of the play, taking them entirely seriously as Hoffmann's true intentions and

4 Pirker, p. 267.


6 Cf. Negus, p. 166.
failing to recognize that the ludicrousness of the contradiction between the wildly slapstick "Blandina" as presented and the excessive sentimentality of the ostensibly proposed final acts constitutes a twist of Kreisler/Hoffmann's ironic sense of humor.

Hoffmann's conception of Heaven, or the world beyond death, particularly as it may differ from Schubert's primeval world of harmony, is neglected to a great extent. Statements to be found are usually of a general nature, such as those made by Werner and Negus, which are applicable to all areas of the upper realm, not just that of purified human spirits:

Der Dualismus von irdischer und Überirdischer Welt, die sich miteinander in gewissem Sinne verschränken, durchzieht das ganze Werk Hoffmanns. Ob die Überirdische Welt nun als Reich der Poesie, der Phantasie oder als Reich Gottes bezeichnet wird, bleibt gleichgültig. (Werner, pp. 76 f.)

It [Hoffmann's underworld] is definitely to be contrasted with the upper regions of his primeval world, a kind of Paradise. (Negus, p. 82)

Whether the "primeval world" in its original state as Schubert conceived of it could even be classified as an "upper realm" is open to question, as Schubert (and Hoffmann) always considered this world as having existed on earth, like Eden, in the distant past. Schelling, too, refers to a primeval world in at least two instances, but they do not have connotations as idyllic as do Schubert's and Hoffmann's versions, nor does Schelling indicate any desirability in returning to a similar world after death, but rather stresses as ideal the return to an even earlier state, into "das Geschlecht der Ideen" in
the intellectual world\textsuperscript{7} where the individual identity would be lost and the individual soul absorbed into the Divine. In the light of Hoffmann's recurring fear of losing his personality, and the negative connotations which he regularly attached to the states which would incorporate this loss (magnetism, insanity), this interpretation of Hoffmann's upper realm is difficult to accept in the case of Atlantis and even more so in Hoffmann's other works where a "higher realm" plays a role.

The simple explanation of Atlantis as the elevated realm of poesy, as Hoffmann himself explains,\textsuperscript{8} i.e. a part of the world of art, seems to be the most satisfactory answer as to the nature of Atlantis, and the one most commonly accepted,\textsuperscript{9} for Hoffmann's works contain frequent references to such a world, as has been indicated in a limited way in the section on redemption and will be discussed in greater detail below.

The theory that Hoffmann dealt with reality on two or more levels—one of them the higher realm—is suggested by Dahmen,\textsuperscript{10}

\begin{itemize}
  \item \textsuperscript{7} Schelling, "Menschliche Freiheit," Werke, Hauptband IV, 270 ff.; "Philosophie und Religion," Werke, Hauptband IV, 52.
  \item \textsuperscript{8} "Topf," Dichtungen, III, 118: "Ist denn überhaupt des Anselmus Seligkeit etwas anderes als das Leben in der Poesie, der sich der heilige Einklang aller Wesen als tiefstes Geheimnis der Natur offenbaret?"
  \item \textsuperscript{9} Cf. Negus, p. 86; Strohschneider-Kohrs, p. 349; Mayer, I, p. xix.
  \item \textsuperscript{10} Dahmen, "Weltanschauung," Beiträge zur deutschen Literaturwissenschaft, No. 35 (Marburg a.L., 1929), 40.
\end{itemize}
Harich (Dichtungen, VI, iii), von Müller, who quotes von Schaukal (Künstlerisches Schaffen, p. 31), and Mayer (I, viii ff.). Each world overlaps the adjacent ones to some extent, but this overlapping is apparent only at some times to some people:

> Wird die Erscheinung der höheren Welt nur äusserlich wahr-genommen, aber nicht innerlich verstanden, so hält man das Gesehene für eine Täuschung. (Dahmen, "Weltanschauung," Beiträge zur deutschen Literaturwissenschaft, No. 35 [Marburg a.L., 1929], 42.)

Schmerbach rejects this idea of layers of reality, at least as far as a character depicted as a living person is concerned:

> Eine ganz besondere Rolle spielt das Gleichnis für unseren Dichter, der die Übersinnliche Welt gestaltete und doch fest auf dem Boden der Wirklichkeit blieb. Er glaubte ja nicht daran, dass der Mensch als reales Wesen in eine höhere Welt eindringen könne und so wurde ihm die höhere Welt nur ein Gleichnis, das heisst, er legte immer wieder irdische Massstäbe an, verglich mit dem Irdischen. Die "als ob" und "wie wenn" sind der stilistische Ausdruck solcher Vergleiche zwischen höherer und realer Welt. (Schmerbach, p. 87)

Schmerbach does not dispute here the possibility that a no longer living person may penetrate into a higher realm, but neither he nor the authors mentioned above in regard to multiple levels of reality attempt a classification of the possible areas within this upper realm regardless of its relative difficulty or ease of accessibility.

An analysis of the various regions of Hoffmann's upper realm as they are presented in his works and personal papers shows that they are as interrelated and overlapping as the regions in his realm of darkness. Indeed, there is even a degree of blurring in the borders separating some parts of the upper realm with some parts of the lower, chiefly in the area of Hoffmann's nature goddess, whose domicile
appears as ambivalent as her own personality. However, in the upper realms as in the realm of darkness, though definite descriptions are not always given, certain distinctions can be made, and the areas may best be divided into three main categories: (1) Heaven, or the Realm of Light and Love; (2) the World of Art; (3) the Sanctuary of Nature. Here, as in the realm of darkness, similar symbolism and descriptions may form a part of more than one area. References to brightness and music, for example, are found in all three areas, and other similarities and differences will become apparent as the areas are discussed in detail.

Heaven, or the Realm of Light and Love

"Light, ineffable and uncreated, the perfect symbol of pure undifferentiated Being: above the intellect, as St. Augustine reminds us, but known to him who loves." (Underhill, p. 115)

Hoffmann's lack of formal connection with any particular religious faith is a generally accepted fact, as is his obvious interest in Catholicism, especially during the years when his artistic creativity was centered in music. Hewett-Thayer credits him with having possessed a "deeply religious nature" but admits that it did not adhere to traditional forms (p. 128), while Heilborn insists, as was mentioned in the introduction, that Hoffmann was an "absolutely unethical person" who only paid lip service to the recognition of good versus evil, while depending upon his aesthetic sensitivity as
a guide\textsuperscript{11} for judging behavior (Heilborn, 94, 95).\textsuperscript{12} As opposite as these two opinions are with regard to Hoffmann's degree of religious devoutness, and it would seem that the true situation lay somewhere between the two extremes, Heilborn's indication that Hoffmann followed his own rules of behavior (as is also implied by Hewett-Thayer), which did not always agree perfectly with morality as generally accepted, is borne out in his works, as was shown above in the sections on error and self-elevation.

In Hoffmann's conception, the world beyond the grave as it is presented in his works and papers definitely exists in an elevated area "beyond the stars" although its boundaries are not absolutely fixed, is influenced somewhat by traditional Catholic/Christian/Mystic elements, with strong overtones of the aesthetic, expressed in the recurring presence of music as a part of the heavenly scene.\textsuperscript{13} Heaven is the final home of purified spirits, perfect love, and of "Sehnsucht," the emotion so prominent in the thinking of the Romanticists. As was mentioned above in the discussion of Harich's views on Nirwana, another popular Romantic idea, that of loss of

\textsuperscript{11} Dahmen, "Hoffmann und Schubert," Literaturwissenschaftliches Jahrbuch der Görresgesellschaft (Freiburg/Br., 1926), I, 73: "... so müssen wir für Hoffmann statt des Guten das Schöne setzen..."

\textsuperscript{12} Pirker, p. 268. According to Sucher, Hoffmann is entirely lacking in the "Realizierung der moralischen Konzeption des Göttlichen."

\textsuperscript{13} Cf. Murr, Dichtungen, V, 244: "Floh," Dichtungen, III, 639.
self, of being freed through death from the pain of individualization, does not appear in Hoffmann's thinking. Rather, he looked forward to gaining even greater insight into the individuality of beloved persons, once they and he were free of their earthly bonds, as he expressed in a beautiful passage regarding Julia from his letter of May 1, 1820, to Speyer:

Sagen Sie ihr, dass das Engelsbild aller Herzensgüte, aller Himmelsanmut wahrhaft weiblichen Sinns, kindlicher Tugend, das mir aufstrahlte in jener Unglückszeit acherontischer Finsternis, mich nicht verlassen kann beim letzten Hauch des Lebens, ja dass dann erst die entfesselte Psyche jenes Wesen das ihre Sehnsucht war, ihre Hoffnung und ihr Trost, recht erschauen wird, im wahrhaftigen Sein!

Similar statements are made in *Elixiere* (PW II, 363) where the lovers hope to meet beyond their earthly life, and in "Magnetiseur" by the Hoffmannesque artist, Bickert:

Es gibt für mich keine Gegenwart mehr, nur der Vergangenheit glückliche Tage schliessen sich an das ferne Jenseits, das mich oft in wunderbaren Träumen mit lieblichem Schimmer, aus dem die geliebten Freunde lächelnd mir zuwinken, umfängt. —Wann — wann werde ich zu euch hinüberwallen? ("Magnetiseur," Dichtungen, IX, 57)

Schücking points out the ambivalence of Hoffmann's world of spirits:

So freilich offenbart sich nur eine Seite des Hoffmannschen Weltbildes, die Annahme, dass das Geisterreich eine Art von Garten Eden sei. Häufiger hatte er die Empfindung, es wäre der Hölle gleichzusetzen.

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Plainly Hoffmann's spirits, as well as their world, are divided into good and evil, or perhaps pure and impure would be a better description, for those spirits who dwell in the upper realm are those who have been penetrated by the pure and selfless love of Heaven, a requisite for redemption, according to Schubert (Traum, pp. 196 f.), and a process which may be started while man is still experiencing his earthly life. Boehme also stresses the change which must come about in the nature of love after death: "Profane love has been changed into holy love and wedded people now love spiritually" (Stoudt, p. 289).

A relationship approaching this spiritual love in treated in "Pivardiere," a work which might well serve as an example of Schubert's belief that spiritual perfection is best attained by loss of the beloved person (Traum, p. 142). The lovers in "Pivardiere" discovered their mutual love only after her marriage to someone else and his becoming a priest:

Er versicherte, dass er nun erst den ewigen Ratschluss des Himmels erkenne und preise, nachdem sein irdisches Glück zertrümmert worden um seinen Sinn ganz zu reinigen, zu heiligen, empfänglich zu machen für ein Verhältnis, das auf Erden schon die Seligkeit des Himmels erschliesse. Ihn habe die ewige Macht ausersehen, sie, die er einst mit der höchsten Inbrunst geliebt, auf den wahren, einzigen Himmelweg zu leiten. ("Pivardiere," Dichtungen, XI, 325)

The penetration of the human heart by heavenly love is illustrated in "Floh" in the vision involving King Sekakis/Peregrinus and the lovers Dörtje and George:

Kommt an meine Brust, Geliebte! Der Strahl des Karfunkels wird euer Herz durchdringen, und ihr werdet die Seligkeit des Himmels geniessen. ("Floh," Dichtungen, III, 639)
This mystic penetration transformed the stormy, often one-sided courtship into a relationship of a much higher order ("... man erstaunte nicht wenig, als man wahrnahm, dass sie das Brautgemach gar nicht betreten" ["Floh," Dichtungen, III, 641]), characterized by the "pure, ethereal fire of Heaven" (III, 640).

Hoffmann is no more definite in describing Heaven than in describing Hell. The outstanding characteristic of Heaven, however, is light. Thus Heaven is the "source of light" ("Haus," Dichtungen, IX, 162), God is "the Father of Light" ("Datura," Dichtungen, IX, 286), and "the joy of Heaven arose brightly" in the heart of Medardus (Elixiere, PW II, 354). The element of fire is shared by Heaven with Hell, but the difference between the two fires is clearly recognized by Aurelie:

Es gab Augenblicke, in denen ... es mir war, als strahle aus seinem Innern der Funke des Himmels, der mich zur reinen Überirdischen Liebe entzünden könne. Aber dann wusste er mit verruchter List ... eine Glut aufzufachen, die aus der Hölle kam. (Elixiere, PW II, 253 f.)

Love and longing are not only attributes of Heaven, they are supernatural powers in themselves, according to Meister Abraham (Murr) and the clairvoyant Fürstin in "Doppeltgänger," both of whom are positive characters:

... in mir glühte alle Liebe, die der ewige Weltgeist selbst ist. (Murr, Dichtungen, V, 489)


Ihr fernen Klagetöne, habt ihr euch losgewunden aus der Brust des Menschen, dass ihr vermöget, frei euch zu erheben im gewaltigen Chor?—Aber verhallen müsst ihr in Lust, denn die in segensreichen Himmeln thronende Macht, die euch gebietet, ist ja die Sehnsucht. ("Doppeltgänger," Dichtungen, VIII, 175)

The heavenly elements of perfect love and longing are frequently combined, resulting in strong suggestions of the love death theme, long before this theme is actually completely carried out in "Floh." Thus the love of two pairs of star-crossed lovers—Aurelie and Medardus and Kreisler and Julia—demonstrates the love death proclivity very prominently:

Sowie ich Aurelien erblickte, fuhr ein Strahl in meine Brust und entzündete alle die geheimsten Regungen, die wonnevollste Sehnsucht, das Entzücken der inbrünstigen Liebe, alles, was sonst nur gleich einer Ahnung aus weiter Ferne im Inneren erklingen, zum regen Leben. . . .
(Elixiere, PW II, 76)

. . . noch einmal breite ich die Arme aus wie Adlersflügel, mich dorthin zu schwingen, wo ein süßer Zauber waltete, wo jene Liebe, die nicht in Raum und Zeit bedingt, die ewig ist wie der Weltgeist, mir aufging in den ahnungsvollen Himmels- tönen, welche die dürstende Sehnsucht selbst sind und das Verlangen. (Murr, Dichtungen, V, 312)

However, a similar description is given for the relationship of Peregrinus and Röschen, who enjoyed not only a happy contemporary marriage, but had apparently also had a similar happy relationship in the distant past in Famagusta:

So wie Peregrinus der holden Jungfrau ins Auge blickte, war es ihm, als habe er in schwerlastenden Banden gelegen,

18 This tendency is mentioned by Harich, who includes, inexplicably, Giglio and Giazinta ("Brambilla") among lovers undergoing the love death. (Dichtungen, III, xxxi).
Since the lovers in this case continued to live on earth, one can only assume that a really selfless and pure love affords the lovers a foretaste of the divine love to come in the afterworld. A similar idealized existence is enjoyed by Candida and Balthasar on their estate outside Kerepes—a kind of miniature suburban Atlantis—given them by Prosper Alpanus as a wedding present ("Zaches").

The unsuccessful attempt at attaining such a state of temporary bliss through earthly love is portrayed by Hoffmann three times, in Elixiere, "Floh," and "Irrungen." The passage from Elixiere, directed toward the reader, suggests the love death theme very strongly:

... rufe dir jene höchste Sonnenzeit zurück, schaue noch einmal das holde Frauenbild, das, der Geist der Liebe selbst dir entgegentrat... Du umfingst sie voll glühenden Verlangens und wollest, losgelöst von der Erde aufzudern in inbrünstiger Sehnsucht!—Aber das Mysterium blieb unerfüllt, eine finstre Macht zog stark und gewaltig dich zur Erde nieder, als du dich aufschwingen wolltest mit ihr zu dem fernen Jenseits, das dir verheissen.

(Elixiere, PW II, 193)

The "dark power" involved here is that of reality and earthly existence, which cannot yet be left behind. The same elements occur in a humorous vein, predictably in late works, "Floh" and "Irrungen."

Thus Peregrinus cut his nose on Dörjte's headdress while bending down to kiss her:

Wohl oft hat es sich aber begeben, dass jemand gerade im höchsten Rausch der Überschwenglichsten Wonne sich recht derb die Nase stiess und plötzlich geweckt durch den
Peregrinus' "delirium of excessive bliss" has a counterpart in Theodor's dream trance, his magic carpet flight with the Greek princess, which also ended with his fall back into reality: "Befand ich mich wirklich mit ihr, mit dem Leben meiner Seele auf der Reise nach Paphos und riss mich eine dämonische Gewalt herab?" ("Irrungen," Dichtungen, XI, 203). In spite of the humor of the situations treated in "Floh" and "Irrungen," a serious theme is concealed just below the surface—the inability to find fulfillment with an inappropriate partner. Indeed, three of the four persons involved (Peregrinus, Dörtje, and the Greek princess) were connected to more appropriate lovers by mysterious bonds.

Hoffmann's most delicate and deeply personal expression of the perfect love which transplants a part of Heaven's bliss into the human heart is, of course, the idea of the artist's love, here presented by Kreisler:

Und nun lodert auf in reinem Himmelsfeuer, das nur leuchtet und wärmt, ohne mit verderblichen Flammen zu vernichten, alles Entzücken, alle namenlose Wonne des höheren, aus dem Innersten emporkeimenden Lebens, und tausend Fühlhörner streckt der Geist aus in brünstigem Verlangen und umnetzt die, die er geschaut, und hat sie, und hat sie nie, da die Sehnsucht ewig dürstend fortlebt! (Murr, Dichtungen, V, 193 f.)

Julia, the object of Kreisler's artist's love, experienced a far paler version of Kreisler's dynamic emotions, in accordance with her passive, somewhat timid character: "Wir fühlen uns in seiner Nähe von einem gewissen gemütlichen Wohlbehagen geheimnisvoll.
If Julia's love did not carry her to Heaven, it at least elevated her somewhat over the ordinary world.

If love provides, though only on a temporary basis, a means of entry to the world of light and love ("... so geschah es, dass Peregrinus selbst in der Ekstase, die ihn einen niegeahnten Himmel schauen liess..." ["Floh," Dichtungen, III, 616]), it is also a subtle communication from above:

Es gibt Höheres als irdische Lust... und das ist jene höchste Sonnenzeit, wenn... die Geliebte wie ein Himmelsstrahl alles Höhere, alles, was aus dem Reich der Liebe segensvoll herabkommt auf den armen Menschen, in deiner Brust entzündet. (Elixiere, PW II, 362)

Traditional means of communication with the heavenly powers which Hoffmann mentions specifically are prayer ("Feind," Dichtungen, II, 312, 313; "Spielerglück," Dichtungen, XI, 94; "Räuber," Dichtungen, IX, 331; etc.), conscience (Murr, Dichtungen, V, 509), dreams ("Don Juan," Dichtungen, I, 155; "Doge," Dichtungen, X, 146; "Magnetiseur," Dichtungen, IX, 57), through a representative of the church20 and the faithful contemplation of relics, whether they are genuine or not:

Was ist jenes Stückchen Holz--jenes Knöchlein... aber den Gläubigen, der, ohne zu grübeln, sein ganzes Gemüt

19 Cf. passage regarding Julia in letter to Speyer, May 1, 1820.

The judgment made of poets, also intermediaries with the Divine, who are less than genuine, i.e. those who are bad or insincere, is less generous:

Doch freut es mich, dass du meinen Zorn, meine Verachtung gegen eure falschen Propheten--so will ich die nennen, die der wahren Poesie zum Hohn sich nur im Falschen, Angeeigneten bewegen--so gut aufgenommen oder vielmehr für gerecht erkannt hast.--Ich sage dir, Freund, traue nicht den Gesprenkelten! ("Berganza," Dichtungen, XIII, 92)

Although the novel Elixiere is permeated with the atmosphere of Catholicism, and this atmosphere also plays an important role in the Kreisler portion of Murr, in "Marquise de la Pivardiere," in "Gelübde," and in "Feind," even in these works the glimpses afforded concerning the nature of Heaven and its powers are usually not expressed in traditionally Catholic terms. The fact that Hoffmann rarely refers to the Diety as "God" is quite obvious even to the casual reader. Instead, Hoffmann substitutes such expressions as "die ewige Macht des Himmels" (sometimes shortened to "die ewige Macht"), "die ewige unerforschliche Macht," "die himmlische Macht," "der ewige Geist," "die höchste Macht des Himmels," "die ewigen Himmelsmächte," and other similar forms. The Virgin is seldom mentioned, few saints referred to (St. Rosalia and St. Anthony in Elixiere and St. Cäcilie in "Berganza"), and the figure of Jesus is neglected almost completely. True angels are lacking almost entirely (Hadwiga expresses the hope
that "an angel of Heaven" might carry her "up to the stars" [Murr, V, 244]). Instead, angelic women and the spirit of artistic inspiration fulfill the usual functions of angels as comforters, intermediaries, and messengers of the Divine.

Although the beneficent force has no direct superhuman representatives on earth, it nonetheless is credited with directly influencing human affairs in a variety of ways. Thus Heaven is a source of talents and personal characteristics ranging from occult powers to physical beauty:

Aber dieser Wissenschaft geseilt sich eine besondere Gabe bei, die der Himmel mir verlieh in unerforschlicher Absicht--wie in einem fernen dunklen Spiegel erscheue ich oft künftige Ereignisse. . . . (Quotation of Margareta/Beatrice, "Doge," Dichtungen, X, 150 f.)

Lämmerhirt näherte sich dem Peregrinus und begann halb leise von Röschen zu reden, was sie für ein frommes gütes liebes Kind sei, der der Himmel auch die Gabe äusserer Schönheit verliehen. . . . ("Floh," Dichtungen, III, 620)

It is the source of comfort:

Mit heiterm Antlitz . . . trat er [Wacht] unter seine Getreuen und verkündigte, wie der gütige Himmel den Geist der Gnade und des Trostes auf ihn herabgesandt,

21 Strich, II, 6 f. According to Schleiermacher, "die mythischen Vorstellungen von Göttern, Dämonen, Engeln und Elementargeistern" are human inventions. Cf. Schelling, "Kunst," Werke, Hauptband III, 456. Schelling expresses the opinion that the angels' places in Heaven were contrived by the church so that its hierarchy might form a parallel with that in Heaven.

und wie er nun gestärkt mit Mut und Kraft seinen Beruf erfüllen werde. ("Wacht," Dichtungen, X, 281)

of inspiration:

"Sieh nur, mein alter Kamerad," sprach Wacht, "welchen wunderbaren Weg die ewige Macht gewählt hat, um mich mein grosses Leid überstehen zu lassen. In den Tagen... gab mir der Geist den Gedanken eines besonders künstlichen... Hängewerks ein, ..."("Wacht," Dichtungen, X, 282)

and of special favors, usually to reward virtue:

Da liess es die ewige Macht des Himmels geschehen, dass eine besondere anmutige Gunst des Schicksals die Liebe des Fräuleins lohnte und die Bemühungen des guten Doktors unterstützt.

("Genesung," Dichtungen, XI, 400)

Heaven may rescue persons from danger or pain while preserving their lives:

Dank den himmlischen Mächten, dass du errettet bist aus den Schlingen der arglistigen Welt... (Elixiere, PW II, 334 f.)

or by granting them escape through death, as expressed in Hoffmann's touching letter to Hitzig upon the death of the latter's daughter, only a few months before Hoffmann himself died:

Gepriesen sei die ewige Macht, die endlich die namenlose Erdenqual des frommsten Kindes geendet hat!... Sie war für ein höheres Leben bestimmt und dem ist sie zugesteilt!

(January 18, 1822)

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Yet, the beneficent force inspires not only love, but also fear. It not only grants favors, but tests, sometimes cruelly, its subjects and metes out punishment as well. This ambivalence is illustrated in a statement made by Hoffmann/Theodor to the Serapionsbrüder:

Bald ist daher die Andacht innere Zerknirschung bis zur Selbstverachtung und Schmach, Hinsinken in den Staub vor dem vernichtenden Blitzstrahl des dem Sünder zürnenden Herrn der Welten, bald kräftige Erhebung zu dem Unendlichen, kindliches Vertrauen auf die göttliche Gnade, Vorgefühl der verheissenen Seligkeit. (Serapionsbrüder, Dichtungen, XIII, 366 f.)

As the wrath of God may manifest itself in "the annihilating bolt of lightening," so it may appear in the rumble of distant thunder (Elixiere, PW II, 297; "Dichter und Komponist," Dichtungen, I, 124), in a dream (Elixiere PW II, 338), in abandonment of the sinner to the powers of the inimical force (Murr, Dichtungen, V, 426), or direct punishment of wickedness or unseemly behavior ("Doge," Dichtungen, X, 155; "Formica," Dichtungen, VIII, 344; Murr, Dichtungen, V, 278; "Scuderi," Dichtungen, II, 173; "Spielerglück," Dichtungen, XI, 83 f., 99; "Zaches," Dichtungen, III, 122). Even the spiritually oriented artist's love may be a painful and unsuccessful venture for the sensitive earth-bound lover. Thus Hedwiga could not sublimate her feelings for Kreisler into a form acceptable to him and the world:

... es war der Gedanke der höchsten Seligkeit, der zu mächtig wurde, der diese Brust zersprengen wollte, und dessen Himmelsentzücken sich gestaltete wie tödender Schmerz. (Murr, Dichtungen, V, 374)

A reflection of Schubert's thinking is found in this statement of Dahmen:


Schubert believed that the real world was originally meant to be a symbol of the higher world to come (Traum, pp. 70-78). This theory was given expression by Hoffmann as the opinion of the rather negatively portrayed Jesuit Professor Walther:

"Ei," sprach er, "das höhere Reich soll man erkennen in dieser Welt, und diese Erkenntnis darf geweckt werden durch heitere Symbole, wie sie das Leben, ja der aus jenem Reich ins irdische Leben herabgekommene Geist, darbietet. Unsere Heimat ist wohl dort droben; aber solange wir hier hausen, ist unser Reich auch von dieser Welt." ("Jesuiterkirche," PW II, 478)

Hoffmann could not really accept this reasoning, except perhaps as it applied to nature, until the very last period of his life, for until then, painful reality was no home for him, but something to be escaped as frequently and completely as possible, into the "higher existence" of fantasy and art, in the artist's version of the advice given to the depressed Hermogen by Reinhold:

... ein Jüngling, so wie Sie, mit innerer Kraft, mit jugendlichem Feuermute ausgerüstet, muss vermögen, sich gegen des Schicksals eharne Faust zu wappnen, ja er muss, wie durchstrahlt von einer göttlichen Natur, sich über sein Geschick erheben und so, dies höhere Sein in sich selbst erweckend und entzündend, sich emporschwingen über die Qual dieses armseligen Lebens! (Elixiere, PW II, 62)

Hoffmann felt truly penetrated by art as by a divine spirit by means of which he could rise above the "torture of this miserable life."
His love for his art, as Negus notes, approached religious devotion (p. 36) and, inextricably bound up as it was with his love for Julia, formed at least a temporary spiritual bridge away from reality to the upper realm of the Divine:

Ach!—gibt es denn eine Kluft, über die die Liebe mit starkem Fittich sich nicht hinwegschwingen könnte? Was ist für die Liebe der Raum, die Zeit!—Lebt sie nicht im Gedanken, und kennt der ein Mass? (Elixiere, PW II, 62)

The World of Art

Klar wird der höhren Mächte dunkles Walten, Entstrahlt's der Dichtung hellem Zauberspiegel. ("Geheimnisse," Dichtungen, XI, 249)

As the last paragraph in the preceding section indicates, it is scarcely possible to separate Hoffmann's world of art from his world of the Divine, a fact pointed out also by Himmel:

Die Kunst, die ihres religiösen Charakters entkleidet ist, ist für den Romantiker nicht mehr die ganze Kunst; sie wird dämonische Schöpfung des einzelnen, der für sich selbst arbeitet (Cardillacs Arbeit), oder tändelndes Spiel für ein Publikum (die Werke der Scuderi).

Similar examples of the abasement of art abound in Hoffmann's writings and are condemned by him—among them the necessity for the musician to "entertain" instead of inspire and edify his listeners with his compositions ("Kreisler's musikalische Leiden"), Hoffmann's own forced

29 Serapionsbrüder, Dichtungen, XIII, 378. According to Cyprian, "Jenseits" is the home of music.

labors as a popular writer (Letter to Carl Schall, January, 1822) and theater musician (Letter to Hitzig, May 25, 1809), and the glorification of unworthy objects by artists (Elixiere, PW II, 290; "Feind," Dichtungen, II, 300; "Kampf," Dichtungen, X, 86).

According to Schelling:

Die unmittelbare Ursache aller Kunst ist Gott.--Denn Gott ist durch seine absolute Identität der Quell aller Ineinsbildung des Realen und Idealen, worauf alle Kunst beruht.

Ich rede von einer heiligeren Kunst [than that practiced merely for pleasure or relaxation], derjenigen, welche, nach den Ausdrücken der Alten, ein Werkzeug der Götter, eine Verkündigerin göttlicher Geheimnisse, die Enthüllerin der Ideen ist, von der ungebornen Schönheit, deren unentweihter Strahl nur reine Seele inwohnend erleuchtet, und deren Gestalt dem sinnlichen Auge ebenso verborgen und unzugänglich ist als die der gleichen Wahrheit.

Wachenroder believed art and religion arose from the same source, and Friedrich Schlegel, Schleiermacher, and Novalis considered artists the ones chosen to help ordinary mortals understand the Divine. Even Schubert placed art on a level nearly as high as that of religion:

Die hohe Welt der Poesie und des Künstlerideals, noch mehr die Welt der Religion, vermag in dem irdischen Oaseyn nie


34 Strich, II, 2; Novalis, "Blütenstaub," No. 77: "Dichter und Priester waren im Anfang eins, und nur spätere Zeiten haben sie getrennt. Der echte Dichter ist aber immer Priester, so wie der echte Priester immer Dichter geblieben."
Like Schelling, Hoffmann believed the artist's genius to be a spark of the Divine. For the artist Hoffmann reserves the supreme religious experience—the mystic union with the Divine:

... aber nur wenige, erweckt aus dem Traume, steigen empor und schreiten durch das Reich der Träume—sie kommen zur Wahrheit—der höchste Moment ist da: die Berührung mit dem Ewigen, unaussprechlichen! ("Glück," Dichtungen, I, 127)

Thus the artist was logically the most important intermediary between man and God:

Ist es, sagte Kreisler sehr ruhig und dem Mönch fest ins Auge blickend, ist es sündhaft, die ewige Macht zu preisen in der Sprache, die sie uns selbst gab, damit das Himmelsgeschenk die Begeisterung der brünstigsten Andacht, ja die Erkenntnis des Jenseits in unserer Brust erwecke, ist es sündhaft, sich auf den Seraphsfittichen des Gesanges hinwegzuschwingen über alles Irrische und in frommer Sehnsucht und Liebe hinaufzustreben nach dem Höchsten so bin ich ein arger Sündner. (Murr, Dichtungen, V, 514)

By means of his works, the artist can transport the human spirit into spheres which would otherwise be inaccessible:

Die Musik schliesst dem Menschen ein unbekanntes Reich auf, eine Welt, die nichts gemein hat mit der äussern Sinnenwelt, die ihn umgibt, und in der er alle bestimmten Gefühle zurücklässt, um sich einer unaussprechlichen Sehnsucht hinzugeben. ("Beethovens Instrumental-Musik," Dichtungen, XII, 14)


36 "Alte und neue Kirchenmusik," Dichtungen, XII, 27: "Dass dieser Leichtsinn, dieses ruchlose Verleugnen der über uns waltenden Macht, die nur allein unserem Wirken, unsern Werken Gedeihen und Kraft gibt, die spöttelnde Verachtung der heilbringenden Frömmigkeit von jener Nation herrührte, die so lange Zeit auf unglaubliche Weise der verblendeten Welt in Kunst und Wissenschaft als Muster galt, liegt am Tage."

This same idea with regard to the other arts as well as music is expressed also in "Berganza" (Dichtungen, XIII, 82), "Blandina" (Dichtungen, VIII, 320), Murr (Dichtungen, V, 352 f.), "Majorat" (Dichtungen, II, 81), "Beethovens Instrumental-Musik" (Dichtungen, XII, 14), and "Dichter und Komponist" (Dichtungen, XIII, 107).

The upper realm which is the source of art is described in the same way as the realm of love and light as a bright "distant land of spirits" ("Dichter und Komponist," Dichtungen, XIII, 107):

Ja, in jenem fernen Reiche, das uns oft in seltsamen Ahnungen umfährt, und aus dem wunderbare Stimmen zu uns herabtönen und alle die Laute wecken, die in der beengten Brust schliessen, und die, nun erwacht, wie in feurigen Strahlen freudig und froh heraufschossen, so dass wir der Seligkeit jenes Paradieses teilhaftig werden--da sind Dichter und Musiker die innigst verwandten Glieder einer Kirche, denn das Geheimnis des Worts und des Tons ist ein und dasselbe, das ihnen die höchste Weihe erschlossen. ("Dichter und Komponist," Dichtungen, XIII, 106)

Just as the artist is a citizen of and emissary from the transcendental realm of art, so he is a direct descendent from the primeval land of harmony with Nature, where, according to Schubert, man's speech was poetic and his knowledge of Nature complete (Nachtseite, p. 63). Certainly Atlantis is as much an idyllic nature kingdom as it is a world of poesie, and an important indication of Anselmus' transformation into a poet is his ability to understand the language of Nature, a feat of which he was incapable while he was still a student, but one which he shares with others of Hoffmann's artists--Salvator Rosa ("Formica," Dichtungen, VIII, 256), Berthold ("Jesuiterkirche," Dichtungen, VIII, 67), Kreisler ("Lehrbrief,"
The powers of the artist may, however, transport the spirit not only into the sunny upper realms, but into the realm of darkness as well, awakening the emotions of fear and horror, yet without destroying hope and longing:

In die Tiefen des Geisterreichs führt uns Mozart. Furcht umfängt uns, aber ohne Marter ist sie mehr Ahnung des Unendlichen. Liebe und Wehmut tönen in holden Geisterstimmen; ... und in unaussprechlicher Sehnsucht ziehen wir nach den Gestalten, die freundlich uns in ihre Reihen winkend, in ewigem Sphärentanze durch die Wolken fliegen. ("Beethovens Instrumental-Musik," Dichtungen, XII, 16)

Beethovens Musik bewegt die Hebel der Furcht, des Schauers, des Entsetzens, des Schmerzes und erweckt eben jene unendliche Sehnsucht, welche das Wesen der Romantik ist. ("Beethovens Instrumental-Musik," Dichtungen, XII, 17)

The dangers involved in music which leads the artist too far into the depths of the dark realm are touched upon in two works. In "Kampf der Sänger," Klingsohr flirted with the demons of Hell:

Du hast den Klingsohr als hohen Meister erkannt. Er ist es; aber wehe dem, der nicht begabt mit der eigentümlichen Kraft, die ihm eigen, es wagt, ihm gleich entgegenzustreben dem finstern Reich, das er sich erschlossen. (Dichtungen, X, 116 f.)

In "Kreisleriana" Kreisler is pictured teetering on the brink of insanity:

Der Gesang wirkte beinahe verderblich auf ihn, weil seine Fantasie dann überreizt wurde und sein Geist in ein Reich entwich, wohin ihm niemand ohne Gefahr folgen konnte. . . . (Dichtungen, I, 4)

Cf. Murr, Dichtungen, V, 347.
Although the musician's (and artist's) "kingdom is not of this world" ("Berganza," Dichtungen, XIII, 42), but it is the "World of Light to which they belong" (Murr, Dichtungen, V, 352), they are still bound physically to the earthly existence, where their fire of inspiration is too frequently mistaken by the prosaic for the fire of insanity:

Jeden, der einer grossen heiligen Idee, die nur der höheren göttlichen Natur eigen, Glück, Wohlstand, ja selbst das Leben opfert, schilt gewiss der, dessen höchste Bemühungen im Leben sich endlich dahin konzentrieren, besser zu essen und zu trinken und keine Schulden zu haben, wahnsinnig, und er erhebt ihn vielleicht, indem er ihn zu scheiden glaubt, da er als ein höchst verständiger Mensch jeder Gemeinschaft mit ihm entsagt. ("Berganza," Dichtungen, XIII, 31)

But the artist is misunderstood and thwarted not only in this respect. Thus Hoffmann expressed great bitterness, after leaving Bamberg, toward the entire attitude of the nonartistic and

... die ganze Opposition gegen alles bessere Tun, Wirken und Treiben in dem höheren Leben, wo der Mensch sich mit regem Fittig über den stinkenden Pfuhl seines armseligen Brotbettel-Lebens erhebt... (Letter to Speyer, July 13, 1813)

Not all the artist's tribulations are of human origin, however. Even his inspiration is painful at first, just as the religious pilgrim


traveling the mystic way must pass through the desolate dark night of the soul before he achieves his desired union with God:

Glaubst du nicht, lieber Leser! dass das, was aus dem höhern Reich der Liebe in unsre Brust hinabgekommen, sich uns zuerst offenbaren müsse im hoffnungslosen Schmerz?--Das sind die Zweifel, die in des Künstlers Gemüt stürmen. . . . Aber dann kommt ihm wieder ein göttlicher Mut. . . . ("Artushof," Dichtungen, VIII, 15)

The threatening, shadowy realm of dreams, where the developing artist is in danger of simply fading into nothingness, but through which he must pass to reach his goal of artistic accomplishment, is described in "Gluck" (Dichtungen, I, 127), and Anselmus, too, reached Atlantis only after arduous struggle. However, the struggle must be undergone by the chosen one:

Das rege Gefühl des höheren Seins, das Sie ewig mit dem schalen irdischen Treiben entzweien wird, entzweien muss, strahlt mächtig heraus in der Kunst, die einer anderen Welt gehört, und die ein heiliges Geheimnis der himmlischen Liebe mit Sehnsucht in Ihrer Brust verschlossen. (Murr, V, 352)

And for him it is worth while—"... nur dem Geheiligten entfaltet die blaue Blume willig ihren Kelch!" ("Berganza," Dichtungen, XIII, 87)---for the artist finally discovers that he can never lose the upper realm into which he has been admitted, for it is also found inside himself:


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While the upper realm of light and love may be approached temporarily or simulated on the worldly plane, frequently almost automatically, by the earth-bond lover (i.e., one not involved in the artist's love), if his love is appropriate, the world of art, which coincides with the heavenly realm to a great extent, is accessible after a struggle only to the chosen ones, artists, who then possess an aspect of it permanently as the inspiration which dwells within their breasts.

Nature and her Sanctuary

"O Natur, süsse grausame Natur..."
("Geheimnisse," Dichtungen, XI, 263)

One of the most important and illusive supernatural characters to appear in Hoffmann's works is his personified Nature, a mysterious goddess and ambivalent mother figure who is mentioned specifically in at least a dozen works and indirectly in many others. In her detailed work dealing primarily with "Topf" Jaffe sees in the witch Liese a personification of Hoffmann's nature goddess, whose realm is the "Reich der Nacht und des Unbewussten," and who behaves in a negative way toward Anselmus because he feared and hated her: "Denn die Natur wendet dem Menschen stets diejenige Seite zu, die dessen eigener Einstellung zu ihr entspricht." (Jaffe, pp. 289 f.). Jaffe points out also the similarities on the one side between Hoffmann's nature goddess and the Egyptian goddess Isis, who brings "Irrwahn und

Raserei, Krankheit, Tod und Trauer... es ist die zürnende Göttin" (p. 276), and on the other side, Boehme's personified nature figure, the virgin Sophia:

Diese Jungfrau aber ist Gottes Gleichnis, seine Weisheit, darinnen sich der Geist erblicket, und immer und in Ewigkeit seine Wunder darinne eröffnet... Sie ist ein Zirkel und Modell, welche uns unser Gemüth eröffnet, dass wir sie und in ihr Gott schauen.

Both aspects of Nature are amply dealt with by Hoffmann, who envisioned his goddess, who is seldom called a goddess, but usually referred to as "die Mutter," as the ruler of the original harmonious world:

... als die Natur dem Menschen, ihn als ihr liebstes Schosskind hegend und pflegend, die unmittelbare Anschauung alles Seins und mit derselben das Verständnis des höchsten Ideals, der reinsten Harmonie verstattete... ("Brambilla," Dichtungen, III, 323)

However, human beings, spoiled by the bountiful pleasures they enjoyed so effortlessly ("In träger Untätigkeit schwelgten die Kinder der Natur, und die schönsten Gaben, die sie ihnen bot, achteten sie nicht, sondern traten sie in einfältigem Mutwillen mit Füssen." ["Dichter und Komponist," Dichtungen, XIII, 124]), and bored by the simplicity of this natural life ("Der Gedanke zerstörte die Anschauung..." ["Brambilla," Dichtungen, III, 327]), they turned from

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44. Cf. Jaffe, pp. 322 f., quoting from Boehme, "Psychologia vera oder vierzig Fragen von der Seele."

Nature, who punished them by deserting them, and by introducing war ("Dichter und Komponist," Dichtungen, XIII, 124), horror and fear into the world:


Since this time, Nature—"die Herrscherin alles Seins" ("Brambilla," Dichtungen, III, 326)—lives in exile, but her influence is still very much felt, for like Heaven, she is the presenter of talents and human characteristics, good and bad.

Cäcilia war demnach die einzige, die wirklich von der Natur nicht allein mit einem tiefen Sinn für die Kunst, sondern auch mit einem genialen Produktionsvermögen ausgestattet war. (Quotation of Berganza, "Berganza," Dichtungen, XIII, 54)

Du merkst, dass sie leider zu den Weibern gehört, die die Natur mit recht bitterer Ironie mystifiziert, indem sie, trotz alles Sträubens zu ewiger Kindheit verdammt...

"Herz," Dichtungen, X, 35)

46 The idea that nature punishes humanity is treated as a fixed idea in the very late work "Genesung," Dichtungen, XI, 397.

Nature does not hesitate to use demonic means, when she thinks them necessary:

Lothar befand sich nämlich wieder in der seltsamen Seelenstimmung, in der er überzeugt war, das ganze Leben werde schal und ungenießbar durch die ewigen moralischen Foppereien des feindlichen Dämons, den die Natur dem Menschen, den sie behandle wie ein unmündiges Kind, zur Seite gestellt als pedantischen Hofmeister, und der nun wie dieser die süßen Makronen versetze mit bitter Arzenei, damit der Junker einen Ekel davor empfinde, nicht mehr davon genieße und so den guten Magen konserviere. (Serapionsbrüder, Dichtungen, XIII, 384)

She selects favorites among humans, whom she furtheres in her own varying ways:


These favorites are usually artists, who, as has been mentioned above, are able to understand her language and motives:

Die poetischen Gemüter [sind] die Lieblinge der Natur, und törticht sei es zu glauben, dass sie zürnen solle, wenn diese Lieblinge darnach trachteten das Geheimnis zu erraten, das sie mit ihren Schleiern bedecke, aber nur wie eine gute Mutter, die das köstliche Geschenk den Kindern verhüllt, damit sie sich desto mehr freuen sollen, wenn, ist ihnen die Enthüllung gelungen, die herrliche Gabe hervorfunkelt. (Opinion of Cyprian, Serapionsbrüder, Dichtungen, XIII, 350)

Even the nonartists selected occasionally, such as Euchar in the example above, must be of a sensitive nature. Thus Giacinta, even before she became an actress, considered herself "ein Nestkind der gütigen Natur ("Brambilla," Dichtungen, III, 271), Peregrinus is described as "ein Schosskind der Natur" ("Floh," Dichtungen, III, 606), as is Don Juan (Dichtungen, I, 150). Alban considered himself
a "Schosskind der Natur" and a "Priester des Isis" ("Magnetiseur," Dichtungen, IX, 45, 49). Obviously virtue has nothing to do with the choices. Toward the rest of mankind, Nature appears indifferent, or even cruel. Thus Princess Hedwiga comments:

Die Natur ist grausam, sie hegt und pflegt nur die gesunden Kinder, die kranken verlässt sie, ja richtet bedrohliche Wachen gegen ihr Dasein. (Murr, Dichtungen, V, 245)

Toward Klein Zaches, Nature seemed to behave like a cruel stepmother, so that Rosabelverde felt obliged to correct "alles, was die Natur dem Kleinen stieß mutterlich versagt...." ("Zaches," Dichtungen, III, 220). Nature seems to take on an inimical character even toward artists when they have arrived at that painful stage in their development where they realize that her physical manifestations are more than just a pattern for copying, but do not yet comprehend her deeper significance. Thus Berthold:


Princess Hedwiga experienced a similar change in her relationship with Nature:

Du weisst, dass mir sonst die Natur nichts war als eine Bildergalerie, hingestellt, um die Kräfte des Geistes und der Hand zu üben, aber jetzt ist es anders worden, da ich nichts fühle, nichts ahne als ihr Entsetzen, Ich möchte lieber in erleuchteten Sälen zwischen bunter Gesellschaft wandeln, als einsam mit dir in dieser mondheißen Nacht. (Murr, Dichtungen, V, 245)

The fact that art occupies a far smaller place in her life than in that of Berthold is reflected in the vaguer, less personal attitude
she feels toward Nature, both in her previous stage of development and now. For her, Nature had been an impersonal, silent picture gallery, while Nature had seemed a vocal friend to Berthold. Now Nature seemed to have a specific message for Berthold ("... ihre Stimme ... verkündete ihm nun Untergang und Verderben"), while Hedwiga felt only a general fear.

The encompassing character of Nature, unpredictable to man, is well expressed in the following passage from "Meister Wacht":

Die Natur verfolgt, ihrer Kinder Schicksal erwägend und bestimmend, ihren eignen dunkeln, unerforschlichen Weg, und das, was Konvenienz, was im beengten Leben geltende Meinungen und Rücksichten als wahre Tendenz des Seins feststellen wollen, ist ihr nur das vorwitzige Spiel sich weise dünkender betörter Kinder. Aber der kurz­sichtige Mensch findet oft in dem Widerspruch der Über­zeugung seines Geistes mit jenem dunkeln Walten der uner­forschlichen Macht, die ihn erst an ihrem mütterlichen Busen gehegt und gepflegt und ihn dann verlassen, eine heillose Ironie; und diese Ironie erfüllt ihn mit Grausen und Entsetzen, weil sie sein eignes Ich zu vernichten droht.

Nicht die Paläste der Grossen, nicht fürstliche Prunkgemächer wählt die Mutter des Lebens für ihre Lieblinge. ("Wacht," Dichtungen, X, 271)

Thus in a relatively brief passage Hoffmann equates "Nature" with "Fate," "the unfathomable force" and "the mother of life," whose actions remain enigmatical and sometimes terrifying to man because he has a limited, human point of view.

The connection between Nature and the Divine is also made in "Magnetiseur," where Alban considers his powers, which elevate him to a position approaching the Divine, a gift of Nature (Dichtungen, IX, 49), Ottmar believes they are a gift of God, (IX, 22), and the Baron believes Alban receives strength from the "Weltgeist" (IX, 34).
Since, in this work, Ottmar is portrayed as something of a "Schwärmer," his opinion is probably to be considered as least accurate. Although the term "Weltgeist" is sometimes used by Hoffmann to designate the beneficent power, it also has at times a somewhat different significance as it has here, the animating power of the universe, which aspect will be discussed in detail in another section. In the same work, Bickert expresses the opinion that Humans are ruled by Nature, even when they believe themselves free:

Die ganze Natur mit allen ihren Erscheinungen steht ihm [dem Menschen] nicht sowohl bei, als sie selbst in Raum und Zeit die Werkstatt darbietet, in welcher er, sich ein freier Meister während, nur als Arbeiter für ihre Zwecke schafft und wirkt. ("Magnetiseur," Dichtungen, IX, 13)

This passage expresses the same basic idea as the frequently quoted statement of Kreisler, who also feels bound by the limitations placed on man by virtue of his human lot:

Sie können nicht wegkommen von dem Worte Kreis, und der Himmel gebe, dass Sie dann gleich an die wunderbaren Kreise denken mögen in denen sich unser ganzes Sein bewegt und aus denen wir nicht herauskommen können, wir mögen es anstellen, wie wir wollen. In diesen Kreisen kreiselt sich der Kreisler, und wohl mag es sein, dass er oft, ermüdet von den Sprüngen des St. Veitstanzes, zu dem er gezwungen, rechtend mit der dunklen unerforschlichen Macht, die jene Kreise umschrieb, sich mehr, als es einem Magen, der ohnedies nur schwächlicher Konstitution, zusagt, hinaussehnt ins Freie. (Murr, Dichtungen, V, 81)

As artists, Bickert and Kreisler are unusually sensitive to these natural bonds which fasten their spirits to the physical. The same idea is expressed in "Topf," where only Anselmus notices the restraint of the crystal bottle while the prosaic Kreuzschüler and Praktikanten consider themselves completely free.
The domicile of Nature is as varied as the roles she plays, for it surrounds man in the sensory world, it is a part of the abyss, as was shown in the section on the realm of darkness, and it is a part of the upper realm.

The fact that Atlantis is as much an idyllic nature realm as it is the land of poesy has been brought out; in fact, it is mentioned specifically in "Brambilla" as the abode of the nature goddess:

Es ist nun an der Zeit, dass ich nach Atlantis wandle und aus der Hand der hohen mächtigen Königin das Geschenk empfange, das sie zum Zeichen der Versöhnung mir versprach. . . . Lebe wohl, König Ophiuch! In dreizehn mal dreizehn Monden sehest du mich wieder, ich bringe dir die schönste Gabe der versöhnnten Mutter. . . . (Dichtungen, III, 327)

In "Topf," the sun is personified as "die Mutter," the source of life (Dichtungen, III, 22), and the nature goddess appears later even more characteristically described:

Versuche es, geneigter Leser! in dem feenhaften Reiche voll herrlicher Wunder, die die höchste Wonne sowie das tiefste


49 Jaffe's views of the chthonian nature of Hoffmann's goddess have been discussed. Negus' entire notice of Hoffmann's nature goddess in his book dealing with the original mythology in Hoffmann's works consists of a brief footnote: "Controlling the 'Urdarquelle' is an unidentified maternal goddess, perhaps related to Gaia, since her giant son, Typhon, is also part of the myth. . . . There is a similar goddess in the mine in Die Bergwerke zu Falun." (Negus, p. 143).
Entsetzen in gewaltigen Schlägen hervorrufen, ja, wo die ernste Göttin ihren Schleier lüftet, dass wir ihr Antlitz zu schauen wähnen—aber ein Lächeln schimmert oft aus dem ernsten Blick, und das ist der neckhafte Scherz, der in allerlei verwirrendem Zauber mit uns spielt, so wie die Mutter oft mit ihren liebsten Kindern tändelt... ("Topf," Dichtungen, III, 31)

This passage indicates the ambivalent character of the nature goddess and her realm by contrasting "Wonne" with "Entsetzen" and "ernst" with "Lächeln."

At one time, however, Nature was at home in Urdarland, which appears appropriate in connection with old Germanic myth dealing with Urd, a feminine Being who sits beside a spring beneath the tree of the world, spinning the fates of human beings. Urd is sometimes considered to be only one of several Germanic fates (Nornen). In any case, her relationship with man is equally as ambivalent as that of Hoffmann's nature goddess, which may explain Hoffmann's selection of Urdarland as one of Nature's haunts, and as the location of the entrance to her exile in the abyss ("Brambilla," Dichtungen, III, 322-326).

50 Jan DeVries, Altgermanische Religionsgeschichte (Berlin, 1956), I, 269 ff.: "Aus der Erfahrung, dass im Leben der Menschen Glück und Unglück gemischt sind, konnte die Vorstellung entstehen, dass die Nornen teils gut-, teils übelgesinnt waren" (p. 271).

51 No mention of her presence is made in the dream vision in "Floh" (Dichtungen, III, 639 f.), unless the old Aline/Königin von Golkonda, who was also present in the same story in the idyllic nature land Famagusta, can be considered as a possible Mother Nature, nor in the Famagusta which is the home of Prosper Alpanus ("Zaches"). The land of the dream vision has a character combining elements of nature and Heaven, while Alpanus' home is more oriented toward the artistic-heavenly.
The upper realm most closely connected with the nature goddess, however, is the home of the stranger child. Negus skillfully points out a number of nature-related motifs involved in this transcendent world, which is so far away and high up that it is not accessible to human beings—the wonders of nature which exist there, the fact that it (like Atlantis) is the home of elemental spirits, the ability of the stranger child to understand the voices of nature, and a dualistic aspect of this realm: "In this story, Hoffmann's other world is a curious combination of remoteness and nearness. The remoteness keeps it superior to common experience; yet it is close by, because its agents in nature make it accessible" (Negus, p. 128).

Nevertheless, Negus overlooks some additional important pieces of evidence that enhance greatly the theory that this is Hoffmann's chief effort at creating a transcendent nature kingdom. The most important omission is the presence of the nature goddess herself, in the form of the stranger child's mother. As the "mightiest fairy there is," she is the queen of this upper nature realm, and the elemental spirits living there serve her. But she also has a hand in living things on earth, where she has been at least partially rejected by people, however:

Alles, was auf der Erde webt und lebt, hält sie mit treuer Liebe umfangen, doch zu ihrem innigen Schmerz wollen viele Menschen gar nichts von ihr wissen. ("Kind," Dichtungen, VII, 115)

Cf. the distance to the Atlantis in "Brambilla": "... in dreizehn mal dreizehn Monden siehst du mich wieder..."
The negative aspect of this realm and of the nature goddess' character consists in the possibility that the children there, whom the goddess 'loves above all else' (Dichtungen, VII, 115), are subject to great danger, especially when they behave inappropriately, even without realizing it—the song of the birds may cause them to die, they may fall to their death off the rainbow, or another kind of bird may tear open a child's breast "mit seinem scharfen Schnabel . . . so dass es blutend aus den Wolken herabfällt" (VII, 116). Plainly the children are treated as indifferently as Nature's children on earth, although the stranger child reports that his mother 'grieves' when children are hurt, and rather than submitting to more "worry and fear" (VII, 117) by allowing an unlimited number of additional children into her kingdom, Mother Nature allows her own child to fly to earth, in spite of the danger to it from the evil gnome Pepser.53

The presence of the children in Nature's kingdom is the second point left unexplained by Negus. Since both Felix and Christlieb (whom Negus erroneously calls "Gottlieb") felt that the stranger child was an old friend ("Beiden Kindern war es in der Tat so, als ob sie schon lange das fremde Kind gekannt und mit ihm gespielt hätten, und als ob ihr Unmut nur daher gerührt hätte, dass der liebe

53 In its role as interpreter of the upper realm to the earth, the child is related to the artist, just as its enemy Pepser, who destroys beauty and fantasy wherever he can while persecuting the child and its way of life, is related to the prosaic elements inimical to the arts.
Spielkamerad sich nicht mehr blicken lassen." [VII, 10^5]), the reader suspects that they possess a partial memory of their own pre-existence as two of the children in Nature's kingdom, before they were born. It may be remembered that Schubert suspected that children retained snatches of memory from their pre-earthly lives (Nachtsene, p. 303). The fact that Herr von Brackel could suddenly also remember the stranger child just before he died appears to be another example of the ability of those approaching death to penetrate more clearly than others into basic truths.

The great inaccessibility of the realm of Nature introduces another of Hoffmann's favorite ideas—the theory that it is dangerous to probe too deeply into the secrets of Nature or other transcendental secrets, for this is basically another form of attempted self-elevation. Jaffe finds that any form of negative attitude toward Nature is dangerous:

\[ \text{Gleichgültigkeit, "Vorwitz" oder ichhaft diabolische Berechnung gegenüber der Natur scheinen Hoffmann gefährliche Einstellungen, die den Menschen ins Verderben reissen können. (Jaffe, pp. 277 ff.)} \]

However, it is the impious probing against which Hoffmann warns again and again:

\[ \text{Wer artig ist, trachtet nicht, wie der neugierige Bube, den Kasten zu zerschneiden in dem es orgelt, wenn er die äussere Schraube dreht... \text{"Jesuiterkirche," PW II, 485)} \]

Cf. Underhill, p. 162: "In Levi's [Eliphas Levi] words, 'Too deep a study of the mysteries of nature may estrange from God the careless investigator, in whom mental fatigue paralyses the ardours of the heart.'"
"Schon das Wort magnetisch macht mich erbeben," zürnte der Baron; "aber jeder nach seiner Weise, und wohl euch, wenn die Natur es leidet, dass ihr mit täppischen Händen an ihrem Schleier zupft, und eure Neugierde nicht mit euerm Untergang bestraft." ("Magnetiseur," Dichtungen, IX, 6) 55

The punishment meted out by Nature affronted is severe, and it is hinted that she may turn the surreptitiously gained knowledge itself against the unwary spy, just as he misused her trust to obtain it:

... entsagen Sie für immer diesen Geheimnissen. Die Natur, die grausame Mutter, die abhold geworden den entarteten Kindern, wirft den vorwitzigen Spähern, die mit kecker Hand an ihrem Schleier zupfen, ein glänzendes Spielzeug hin, das sie verlockt und seine verderbliche Kraft gegen sie selbst richtet. (Quotation of S--I, "Gast," Dichtungen, VI, 104) 55

As was mentioned above, Nature's favorites, as a rule, are not subject to these dangers, for to them she willingly reveals her secrets.

Not only Nature resents Man's tugging at her veil. Other personified powers, too, hide information from man, usually for his


own good, and it is dangerous to seek to discover these secrets.

The following are a few examples involving a variety of powers:

Hat es nun der ewigen Macht gefallen, einen Schleier zu werfen über das, was vor jenem Märtyrertum geschah, ist es nicht eine grausame heillose Teufelei, an diesem Schleier zu zupfen? (Quotation of Serapion, "Serapion," Dichtungen, X, 12 f.)

"Die Sache wird geheimnisvoll bleiben," sagte der Fürst, "Wir wollen nicht mehr an dem Schleier zupfen, den ein wunderbares Geschick wohltätig darüber geworfen hat." (Elixiere, PW II, 341)

In summing up the character of Nature, as Hoffmann portrayed her, it is apparent that her scope is broader than that of the other supernatural powers we have discussed so far, for she is at home in the upper realm, on earth, and in the realm of darkness. Nature's best interpreters are artists, who also function as intermediaries between man and God. Nature, like the heavenly powers, is considered to be the source of personal traits and abilities, and though she appears to select favorites among mankind, her choice seems arbitrary and subject to reversal. Like the forces of Heaven and Hell, she may punish those guilty of attempting to reduce her position by penetrating

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57 Werner, p. 87, quotes Wackenroder's Klosterbruder: "Vermag der schwache Mensch die Geheimnisse des Himmels aufzuhellen? Glaubt er verwegen ans Licht ziehen zu können, was Gott mit seiner Hand bedeckt?"

58 Cf. Elixiere, PW II, 257; Murr, Dichtungen, V, 293.
her secrets. She is a tangible manifestation of the Divine, yet an independent and capricious force in herself, at least from the human point of view, from which her intentions cannot always be plainly seen. Although he did not personalize Nature as Hoffmann did, Schelling expressed a view similar to Hoffmann's in describing her character by means of a quotation from Schiller:


Fate and Chance

Considering the number of forces which, in Hoffmann's works are able to take a more or less direct part in directing the lives of humans—the inimical forces, Heaven, Nature, spirits, good and evil stars, and other humans—it seems scarcely conceivable that the forces of fate and chance could play a great role in these works. Yet, these forces are mentioned with great frequency. There is scarcely a work in which "Schicksal," "Verhängnis," "Geschick," and "Zufall" are not credited with some good or bad occurrence, a

fact recognized by von Schaukal in setting up a general pattern for Hoffmann's plots:

Seiner Technik liegt ein ihm notwendiges Schema zugrunde, das ein Dreieck versinnlicht: Jüngling und Jungfrau, beide konventionell entworfen, aber mit farbiger Ironie (die bis zur Possenhaftigkeit sich versteigt) angelegt, darüber die Spitze, die Vorsehung, der Stern, das Schicksal oder wie man diese "Gegebenheit" nennen mag. (p. 268)

The fact that essentially synonymous words such as "Schicksal," "Verhängnis," and "Vorsehung" were enjoying widespread usage in Hoffmann's day, particularly in connection with the fate tragedies popular at that time, probably explains in part Hoffmann's frequent employment of them. Except for "Die Räuber" and Elixiere, however, Hoffmann's works have little in common with the melodramatic piling up of coincidences common in the fate tragedies.

The mechanistic idea of the universe is treated ironically in "Zusammenhang der Dinge" (Dichtungen, XI, 103), where it is the theory accepted by the flighty Ludwig, and in "Artushof" (Dichtungen, VIII, 10 f.), where it is introduced as the theory of a physics professor, who is obviously of the same ilk as Professor Mosch Terpin in "Zaches" and Leuwenhoek and Swammerdamm in "Floh" scientists who seek to explain natural phenomena by destroying their wonders. A more serious reference to this theory appears in "Räuber," where

60 August Langen, Deutsche Sprachgeschichte vom Barock bis zur Gegenwart (Berlin, n.d.), p. 269.
61 In "Magnétiseur" a series of significant events occur on September 9, but this is little stressed.
Willibald and Hartmann felt themselves pulled into the strangely familiar events enveloping the Bohemian castle:

Das unheimlich Seltsame häuft sich zu sehr, und es will mich bedünnen, dass wir dem Räderwerk, das hier ein besonderes böses Verhängnis zu treiben scheint, zu nahe kommen und von dem Schwungrad ergriffen unaufhaltsam hineingeschleudert werden könnten ins Varderben. ("Räuber, Dichtungen, IX, 321)

Similar statements are found in the same work on page 352 and also in "Meister Wacht," where the dangers of interrupting the mechanism of fate are stressed (Dichtungen, X, 310 f.), a prospect which Meister Abraham ironically contemplated because it appeared that "a malevolent spirit operated the machinery falsely" (Murr, Dichtungen, V, 322 f.). In the same work, Hedwiga expressed her dissatisfaction with her physician,

... der die menschliche Natur zu handhaben vermeint wie ein Uhrwerk, das man abstäuben, aufziehen muss! Grauenhaft ist er mir mit seinen Tropfen, mit seinen Essenzen! Von diesen Dingen soll mein Wohlb abhängig sein? So wäre ja das Leben hienieden eine entsetzliche Neckerei des Weltgeistes! (Murr, Dichtungen, V, 373)

The author of the particular fate in question is very important in considering its significance. Thus, whenever "Verhängnis" is used (usually preceded by one or more adjectives, as "das böse entsetzliche Verhängnis," "ein finstres, undurchschauliches Verhängnis"), it usually appears as a true inimical force, acting purposefully to bring disaster to its unfortunate victim:

Ich freute mich auf die Residenz, denn es war mir, als solle dort die Last des schweren finstern Verhängnisses, die mich niederdrückt, mir entnommen werden, ja als würde ich mich dort, erkräftigt, der bösen Macht, die mein Leben befangen, entreissen können. (Quotation of Medardus, Elixiere, PW II, 148 f.)
... sollten Sie mich nicht schon oft unter den Schrecknissen des fürchterlichsten Verhängnisses erblickt haben, nicht schon oft von dem ungeheuern Geschick erschüttert worden sein, das mich so grimmig erfasste? (Quotation of Amalia, "Räuber," Dichtungen IX, 350)

Sometimes a human being may act as a personified "Verhängnis," either toward others or himself. Thus Napoleon acted as "das dunkle feindliche Verhängnis, das über Spanien zu walten schien." ("Zusammenhang," Dichtungen XI, 135 f.); Medardus was certain that he was destined to possess Aurelie:

Ja, es ist gewiss, dass sie noch mein wird, denn das Verhängnis waltet, dem sie nicht entgehen kann; und bin ich nicht selbst dieses Verhängnis? (Elixiere, PW II, 117. Cf. p. 100); and Franz believed he harbored his dark fate within himself in the form of his unrequited passion for Amalia:

Ja, ich bin ... nur ein Unglücklicher, den ein schwarzes Verhängnis erfasst, dem schmerzlichsten qualvollsten Tode geweiht hat—und dieses Verhängnis ruht unveritgbar in seiner eigenen Brust. . . .

... . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .


For Rosabelverde, the Enlightenment, which had stripped her of most of her powers, was "das feindselige Verhängnis" ("Zaches," III, 123), while in the same work, Balthasar never missed a lecture

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at Mosch Terpin's house, even though he despised the professor's methods:

Eine unbekannte Gewalt zieht mich jeden Morgen hinein in Mosch Terpins Haus. Ich fühle im voraus meine Qualen, und doch kann ich nicht widerstehen, ein dunkles Verhängnis reisst mich fort! ("Zaches," Dichtungen, III, 143)

In this unusual use of "Verhängnis," it is Balthasar's love for Candida, Terpin's daughter, which is meant. The possibility of escaping one's "Verhängnis" by changing one's course of action is specifically mentioned in "Topf" and "Räuber," and indeed this escape is successful in the latter case.

A humorous use of "Verhängnis" occurs in the Kreisler portion of Murr, where Meister Abraham had arranged an elaborate outdoor celebration:

Nun wollte es aber das dunkle Verhängnis, dass eine grosse Feuerlilie dem Fürsten gerade auf die Nase fiel und sein ganzes Gesicht glutrot überstaubte, wodurch er ein ungemein majestätisches, der Feierlichkeit des Festes würdiges Ansehen gewann. (Murr, Dichtungen, V, 23 f.)

Perhaps Hoffmann's most interesting and unusual application of "Verhängnis" occurs in the fairy tale "Nussknacker und Mausekönig," where it is relentlessly satirized:

"Was bedeutet das mit dem Konditor, guter Herr Drosselmeier?" fragte Marie. "Ach, beste Demoiselle Stahlbaum," erwiderte Nussknacker, "Konditor wird hier eine unbekannte aber sehr grauliche Macht genannt, von der man glaubt, dass sie aus dem Menschen machen könne, was sie wolle; es ist das Verhängnis, welches über das kleine lustige Volk regiert, und sie fürchten dieses so sehr, dass durch die bloße Nennung des Namens der grösste Tumult gestillt werden kann, wie es eben der Herr Bürgermeister bewiesen hat. Ein jeder denkt dann nicht mehr an irdisches, an Rippenstösse und Kopfbeulen, sondern geht in sich und spricht: "Was ist der Mensch, und was kann aus ihm werden?!" (Dichtungen, VII, 72 f.)
To the inhabitants of the sugar kingdom, the confectioner is logically an object of fear and awe. In spite of the humor of this situation, a serious note on Hoffmann's part cannot be overlooked: even the most idyllic land of the imagination is not without an inimical force.

"Schicksal" (also "Glück" and "Geschick") are sometimes used just as negatively as "Verhängnis," again stressing purposeful action:

... so war es gewiss, dass irgend ein feindseliges Schicksal den Fremdling von guter Geburt in die unterste Klasse des Volks geschleudert haben musste. ("Doge," Dichtungen, X, 128)\(^63\)

Humorous situations involving an inimical "Schicksal" occur in Murr, where Murr blamed inimical fate for his landing in the gutter and losing a fight with another cat (Dichtungen, V, 254), and in "Zusammenhang," where Ludwig blamed his mistaking another girl for his beloved Viktoreine, and beginning to propose marriage to her on "die Tücke des feindlichen Schicksals" (Dichtungen, XI, 121).

"Schicksal" ("Glück" and "Geschick") frequently acts just as purposefully for good as for evil:

... ich [hätte] unfehlbar den Hals gebrochen, wenn das Glück nicht einen Wagen mit Wollsäcken vorbeigebracht hätte.... ("Blandina," Dichtungen, VII, 322)\(^64\)


In its positive connotation, "Schicksal" is often thought not only to act directly, but to give warnings and suggestions:

Doch nun, Mathilde, meine herzliebe Tochter Mathilde, horche wohl auf, was die Stimme des Schicksals zu deinen Eltern, zu dir so warnend spricht, dass es sündlicher Frevel wäre, ihrer nicht zu achten. ("Feind, Dichtungen II, 302) 65

The relationship between Providence and fate is expressed by Schelling:

Auch das Schicksal ist Vorsehung, aber im Realen angeschaut, so wie die Vorsehung das Schicksal ist, aber im Idealen angeschaut. ("Kunst," Werke, Hauptband III, 449)

Very frequently the eternal force and Heaven play the role of fate in Hoffmann's works. They cannot, however, be considered a perfect counterpart to the inimically directed "Verhängnis," for sometimes the heavenly powers determine tragic fates as well as happy ones.

In dem unerforschlichen Ratschluß der ewigen Macht lag es aber, dass gerade in dieser Zeit der höchsten Kümmernis und Not der bedrängten Herde der treue Hirte entrissen werden sollte. ("Doge," Dichtungen, X, 124)

An ihm liegt es nicht, dass ich nicht unaussprechlich elend wurde, er tat das Seinige dazu, doch der Himmel wollte es nicht--("Majorat," Dichtungen, II, 129) 66


For Schubert, "fate" and "Providence" were synonymous:

Nur der Genius, welcher über den Schicksalen der Einzelnen wie über die Geschichte des ganzen Geschlechts waltet, wird die mannigfaltigen, und öfters sich wiederstreichenden Bestrebungen der verschiedenen Zeiten zuletzt in seeliger Harmonie vereinen. (Nachtselte, p. 380)

Certainly Hoffmann expressed a similar thought at various widely separated times in his life. Thus in a letter to Hippel, written on March 6, 1806, he expressed his resignation to his career as a jurist, in spite of his distaste for it:

Je älter ich werde, mein Freund, desto bestimmter entwickelt sich mein Selbst dazu, wozu es das höhere Walten, wogegen der Mensch vergebens mit seinen kleinlichen Ab- und Einsichten einzugreifen wagt, bestimmt hatte.

More than seven years later, in a letter written to Kunz on September 8, 1813, he reminisced about the evenings spent in Kunz's wine cellar:

Was ist der Mensch o Gott! pflegte ich dann oft andächtig zum Himmel blickend zu sagen, wenn mir der Chambertin Prima recht gut mundete, in diesem Ausruf über die Nichtigkeit alles menschlichen Tuns und Treibens tröstete mich aber gerade die Überzeugung vom Gegenteil--denn nie fühlte ich die Herrlichkeit des lebendigen Lebens mehr als eben das und jener Ausruf war so gut wie die Ausforderung eines unbekannten Widersachers im höchsten Übermut, so wie im Shakespear die besoffnen Schlingel die unverwundbare Luft mit ihren Streichen zu verletzen trachten--Lassen Sie meinen zweiten Spruch: Es ist alles Eins--nicht aus Gedanken und Herzen--Das Vertrauen auf jene Hand, die sich über das All erstreckt, und wie der geschickte Maschinist des Marionetten-Theaters jeden Faden zu rechter Zeit zu bewegen weiss ist in jetziger Zeit recht nötig--

67 Cf. Z. Funck, p. 31, regarding Hoffmann's reaction to the news of his opportunity to come to Bamberg: "I... ich... ward, wie ich dies nie im Leben so mächtig gefühlt, ordentlich ganz religiös gestimmt, weil ich die Hand der Vorsehung darin zu erblicken glaubte."
This passage hints at possible dangers in defying fate, an idea expressed much more strongly in the introduction to *Elixiere*, which was begun the following year:

Nachdem ich die Papiere des Kapuziners Medardus recht emsig durchgelesen, ... war es mir auch, als könne das, was wir insgemein Traum und Einbildung nennen, wohl die symbolische Erkenntnis des geheimen Fadens sein, der sich durch unser Leben zieht, es festknüpfend in allen seinen Bedingungen, als sei der aber für verloren zu achten, der mit jener Erkenntnis die Kraft gewonnen glaubt, jenen Faden gewaltsam zu zerreißen und es aufzunehmen mit der dunklen Macht, die über uns gebietet. (PW II, 8f.)

The letter to Kunz and *Elixiere* both fall into the period designated by Hans von Müller as Hoffmann's "demonic period" between 1812 and 1817, during which time Hoffmann was particularly occupied with the role of fate as represented by good and evil forces (*Künstlerisches Schaffen*, p. 28). Indeed, the statement of the "editor" in Murr (written much later, in 1821) regarding the placing of one's trust in the eternal force seems to be made from a position elevated over that of fate's victim, chafing at his bonds:

Auf zwei Momente aus dem Leben des geliebten Kapellmeisters war bemeldeter Herausgeber besonders begierig ..., nämlich, auf welche Weise Meister Abraham in die Familie geriet und einwirkte auf den kleinen Johannes, und welche Katastrophe den ehrlichen Kreisler aus der Residenz warf und umstempelte zum Kapellmeister, welches er hätte von Haus aus sein sollen, wiewohl man der ewigen Macht trauen darf, die jeden zu rechter Zeit an die rechte Stelle setzt. (Murr, Dichtungen, V, 136)

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The elevated position is provided by experience. Though Hoffmann/Kreisler knew he should have been a musician "von Haus aus," Hoffmann/the Biographer, having experienced the difficulties of surviving exclusively as an artist, realized that the status quo was very probably the more desirable. Thus Hoffmann's attitude developed from grudging resignation to his lot, through defiance toward his fate, to gradual acceptance of his life as it was, which was reflected in the fact that his fictional heroes no longer found it necessary to flee to Atlantis to find fulfillment, but rather found it in reality, if at all.

Closely related to the power of fate in Hoffmann's works is that of chance. According to Heilborn, chance does not exist for Hoffmann, but is equated with "the invisible hand of the Eternal Force":

Nein; Hoffmann, dieser Hazardeur der Phantasie, hat immer und in allem grellen Widerspiel flackernden Lebens und wechselnder Begegnisse eine durchaus schicksalgebundene Welt gestaltet. . . . Nein; diese Phantasie suchte in der Freiheit Bindung, hinter diesen Menschen und Masken und Fratzen stand in fühlbarer Naturnähe Schicksal. (pp. 124 f.)

Heilborn's theory is supported by Hoffmann himself, in a letter to Kunz, written March 24, 1814, regarding Elixier:

Es ist darin nichts geringeres abgesehen, als in dem krausen, wunderbaren Leben eines Mannes, über den schon bei seiner Geburt die himmlischen und dämonischen Mächte warteten, jene geheimnisvollen Verknüpfungen des menschlichen Geistes mit all' den höhern Prinzipien, die in der ganzen Natur verborgen und nur dann und wann hervorblitzen, welchen Blitz wir dann Zufall nennen, recht klar und deutlich zu zeigen.
Additional examples in which chance, fate, and Heaven are equated, abound. Thus Giglio was searching for the house of Bescapi:

Das Schicksal oder der Zufall wollte es jedoch, dass er, endlich auf den spanischen Platz geraten, gerade vor Bescapi's Haus stand. . . . ("Brambilla," Dichtungen, III, 306)

After spending the night a prisoner in Bescapi's house, Giglio was told by the former:

Nicht wahr, Ihr befindet Euch besser liebster Signor? . . . Der Himmel führte Euch in Euer bösen Paroxismus in mein Haus. . . . (III, 308)

Further analysis shows that chance acts in just as purposeful a manner as fate.

Ohne mich darum weiter zu kümmern, beschloss ich dem mich ganz zu fügen, was der Zufall über mich verhängt haben würde, wenn die Baronesse angkommen und mich gesehen. (Elixiere, PW II, 75)

It may be negative in character: "Der Zufall ist ein neckischer und neckender Spukgeist!" ("Irrungen," Dichtungen, XI, 222) or positive: "... nach seiner innersten Überzeugung hatte nur der Zufall ihn, wo nicht vom Tode, doch von der Gefahr, wahnwitzig zu werden, befreit." ("Topf," Dichtungen, III, 26). Typically, the theme


of chance in connection with the powers of Nature and the inimical force is satirized most humorously in a late work, Murr, in Kater Hinzmann's eulogy for his comrade Muzius, who died as a result of a leg wound suffered in a trap:

O, kann es die Natur zulassen, dass das, was sie auf lange Dauer mühsam konstruiert hat, vor der Zeit zerstört werde, oder gibt es wirklich einen finstern Geist, Zufall genannt, der in despotischer, frevelnder Willkür hineingreifen darf in die Schwingungen, die alles Sein dem ewigen Naturprinzip gemäß zu bedingen scheinen? (Murr, Dichtungen, V, 404)

From the above examples, it appears evident that Hoffmann did assign the machinations of fate and chance to the various superhuman powers above and below, working in opposition to each other and alternately influencing human beings in varying ways. The conception of fate thus created is quite different from the traditional one of preordained rigidity, absolute and inescapable. Rather there emerges a picture of life displaying many possibilities, for any of the fateful powers may at any time burst into the life of the individual, then withdraw just as rapidly, often without leaving even a hint of their identities. It is then the responsibility of the individual to utilize or overcome the boon or burden thrust upon him according to his own ability and strength of character.

71 The forces involved are not always positively identified, and "a dark power" is not necessarily negative. Thus: "Aurelie mein Weib!—Das Weib eines verbrecherischen Mönchs! Nein! so wollen es die dunklen Mächte nicht, mag auch über die Arme verhängt sein, was da will!" (Elixiere, PW II, 237). Cf. Elixiere, PW II, 226, 238, 303, 344; "Jesuitenkirche," PW II, 484; "Kampf," Dichtungen, X, 76; "Floh," Dichtungen, III, 641.
The World Spirit

As has been mentioned above, the appellations "Weltgeist," "Geist der Welten," "der ewige Geist," and the like are among the designations used by Hoffmann for God or the beneficent force. At times, however, "Weltgeist" appears to have a somewhat different significance, used at least partly in the sense of the traditional Christian "Holy Ghost" or "Holy Spirit," the divine bond of love which seems to partake at once of the transcendental and the created world" (Underhill, p. 116), "the indwelling Spirit which is the source of man's transcendental consciousness and his link with the Being of God" (Underhill, p. 109), that which is usually called his soul. Thus Meister Abraham identifies the Weltgeist as the divine love which dwells in the human breast: "... ich glühte alle Liebe, die der ewige Weltgeist selbst ist" (Murr, Dichtungen, V, 489). Kreisler, too, connects the Weltgeist with the elevated artist's love—"jene Liebe, die nicht in Raum und Zeit bedingt, die ewig ist wie der Weltgeist." (Murr, Dichtungen, V, 312).

Hoffmann's Weltgeist is also connected with Schelling's "Weltseele"—the motivating life force that is common to all living things: 72

Dürfen wir nun das Über Natur und Geisterwelt schwebende Wesen als allgemeine Seele, als die im Ganzen wohnende


Das erste Bewegende (primum Movens) im Universum ist daher allein das Gemüth der ewigen Natur oder die heilige Seele der Welt, die alle Dinge stets in sich auflösend und gleichsam verzehrend, das erste und vornehmste Werkzeug der Ewigkeit ist.

Thus Theodor, feeling renewed in body and spirit after a long illness, tells the Serapionsbrüder:

   In der Tat, man muss so krank gewesen sein als ich, um dieses Gefühls fähig zu werden, das, Geist und Gemüt stärkend, die eigentliche Lebensarznei scheint, welche die ewige Macht, der weltende Weltgeist uns selbst unmittelbar spendet.--Aus meiner eigenen Brust weht der belebende Hauch der Natur. (Serapionsbrüder, Dichtungen, XIII, 387 f.)

In this same connection, the world of nature is called "the eternal temple of the World Spirit" and the lives of artists and natural scientists who work with nature "ein steter Gottesdienst" therein ("Datura," Dichtungen, IX, 230). Just as Schelling connected "aether" and "artistic wisdom" with the world soul, so did Hoffmann connect the least tangible and most ethereal form of art--music--with his World Spirit:

   Keine Kunst, glaube ich, geht so ganz und gar aus der inneren Vergeistigung des Menschen hervor, keine Kunst bedarf nur einzig rein geistiger ätherischer Mittel, als die Musik. Die Ahnung des Höchsten und Heiligsten, der geistigen Macht, die den Lebensfunken in der ganzen Natur entzündet, spricht sich hörbar aus im Ton, und so wird Musik, Gesang, der Ausdruck der höchsten Fülle des Daseins--Schöpferlob! (Serapionsbrüder, Dichtungen, XIII, 371)

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From this point, the association with the mythical music of the spheres is only a short step:

Unmöglicher kannst du die Macht unseres psychischen Prinzips wegleugnen, unmöglich dein Ohr verschliessen wollen den wunderbaren Ankängen, die in uns hinein, aus uns heraus-tönen, der geheimnisvollen Sphärenmusik, die das grosse unwandelbare Lebensprinzip der Natur selbst ist.
(Serapionsbrüder, Dichtungen XIII, 330)

The equating of the music of the spheres with the World Spirit forms yet another connection with Nature, for this combined divine phenomenon was already present during the golden age of harmony:

Ein Nachhall aus der geheimnisvollen Tiefe dieser Urzeit ist die herrliche Sage von der Sphärenmusik, welche mich schon als Knabe . . . mit inbrünstiger Andacht erfüllte.
. . . ("Automate," Dichtungen, I, 189)

The fact that Nasias sang "a wonderful song about the seven planets and the heavenly music of the spheres" ("Kampf," Dichtungen, X, 102) intimates that the World Spirit is, indeed, a universal animating force, a source of inspiration in its most basic sense for every kind of living being, the demonic as well as the earthly and the Divine. Thus it is entirely plausible that Alban absorbed strength from the World Spirit ("Magnetiseur," Dichtungen, IX, 34), as did O'Malley ("Elementargeist," Dichtungen, VI, 227), and it is through Alban and O'Malley that the connection between Hoffmann's World Spirit and the human unconscious becomes most plain, for the human unconscious is a part of the area in which the World Spirit functions, or perhaps it may be called a part of the World Spirit itself, a kind of astral plane which is described by Schubert, who regularly designates the
unconscious as that part of man which was originally most closely connected with God (Traum, p. 80):

Endlich werden wir in mannigfaltigen Erscheinungen, das Eingreifen eines künftigen höheren Daseyns, in das jetzige minder vollkommene anerkennen, und wie der tief im Innern unseres Wesens schlummernde Keim eines neuen Lebens, in gewissen Momenten, wo die Kräfte des jetzigen ruhen, deutlich hervorbiekt. Hier ist es vorzüglich, wo alle die Erscheinungen, welche jenen Thatsachen eigentlich ihren Namen gegeben haben, die des thierischen Magnetismus, der Vorahnungen, Träume, Sympathien und dergleichen, zusammen eintreten werden. (Nachtseite, p. 22)

Thus O'Malley claims "association with higher spiritual natures" ("Elementargeist," Dichtungen, VI, 226) and Alban calls himself a "king of spirits" ("Magnetiseur," Dichtungen, IX, 45), who is able to penetrate "das höhere Leben" (IX, 40). While Alban works with spirits of the living, O'Malley apparently communicates with spirits of the physically dead, but their meeting place is the same—the all-encompassing self of the World Spirit. Again the danger is stressed in penetrating unbidden into an area belonging to a supernatural force:

Wer mag frevelich und vermessen eindringen wollen in das tiefste Geheimnis der Natur, wer mag erkennen, ja nur deutlich ahnen wollen das Wesen jenes geheimnisvollen Bandes, das Geist und Körper verknüpft und auf diese Weise unser Sein bedingt. Auf diese Erkenntnis ist aber doch der Magnetismus ganz eigentlich basiert. . . . (Serapionsbrüder, Dichtungen, XIII, 330)

Der Reiz, in einer höheren Geisterwelt zu existieren, sei für poetische oder . . . exaltierte Gemüter zu verlockend. . . . (Serapionsbrüder, Dichtungen, XIII, 341)

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74 Cf. Jaffe, p. 488.
75 Cf. Murr, Dichtungen, V, 353 f., where it is love which is called "das geheimnisvolle Band, das Geist und Körper verbindet."
At the same time, however, the treasures freely given by the World Spirit to man in the form of dreams and daydreams, prophetic trances and spontaneous telepathy, help us to transcend and enhance our present lives by granting us glimpses of the glories yet to come:

Welch eine herrliche Welt liegt in unserer Brust verschlossen! ... Wie so tot, so bettelarm, so maulwurfsblind wäre unser Leben, hätte der Weltgeist uns Söldlinge der Natur nicht ausgestattet mit jener unversieglichen Diamantgrube in unserem Innern, aus der uns in Schimmer und Glanz das wunderbare Reich aufstrahlt, das unser Eigentum geworden! ("Brambilla," Dichtungen, III, 337 f.)

In conclusion, then, Hoffmann's final superhuman force, the impartial World Spirit, who is the same as its realm and is symbolized by music, represents the essence and totality of universal love and life, the binding force that connects Nature, man, the beneficent and the inimical forces as long as their spirits endure:

Nun immer weiter fort und fort treibt der waltende Weltgeist; nie kehren die verschwundenen Gestalten, so wie sie sich in der Lust des Lebens bewegten, wieder; aber ewig, unvergänglich ist das Wahrhaftige, und eine wunderbare Geistergemeinschaft schmiegt ihr geheimnisvolles Band um Vergangenheit, Gegenwart und Zukunft. (Serapionsbrüder, Dichtungen, XIII, 377 f.)

CHAPTER VIII

CONCLUSION

From the foregoing chapters, it is apparent that Hoffmann conceived of his world as the center of an active, dynamic universe, the object of multiple forces, demonic, Divine, and indifferent, moving to direct it from above and below, ignited into life by the World Spirit, and nurtured or deprived by the forces of Nature and human society. In the center of this feverish activity, buffeted from all sides, desperately striving to retain his identity even as he sought to absorb and yet reflect to others that which was good and beautiful—the sensitive man, the artist, Hoffmann himself.

We have seen that determination of the exact nature of the various inimical forces involved in Hoffmann's writings is complicated by the fact that there are no clear borders between the various aspects of these forces, but rather than they run into each other and overlap among themselves, extend into the world of human beings by means of their representatives and some shared areas, and even have some common ground with certain aspects of the beneficent forces of the upper realms, where the differences that exist are extremely subtle. The difficulty of classifying these forces exactly was apparent to Hoffmann himself, for he repeatedly referred to them as being "unerforschlich," "undurchschaulich," and the like.

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Although the entire sphere of activity on all levels of the universe, as Hoffmann described it, was surrounded by the activating, all-encompassing World Spirit, this apparently constituted the only element which formed a link with each of the other powers. There is little evidence that Hoffmann had pondered to any appreciable extent or with a positive result on the theory, widespread during the eighteenth century, that all things in the cosmos bear a distinct relationship to each other. This lack of a definite cosmic frame of reference on Hoffmann's part is recognized by Werner, who also points to Hoffmann's substitution of personal and variable impressions for such a system:

... doch hat Hoffmann ein streng in sich gegliedertes, logisch zusammengefügtes weltanschauliches System nicht besessen. Zwar griff er auf einen nicht allzu grossen Vorrat ständig wiederkehrender Themen und Motive zurück, zwar durchziehen gewisse Leitgedanken sein gesamtes Schaffen, mit deren Hilfe er die vielfältigen Erscheinungen des Lebens zu bewältigen und zu ordnen versuchte, doch ordnete und gliederte er in vielen Fällen nicht nach logischen, systematischen Gesichtspunkten, sondern auf Grund von gedanklichen nicht bewältigten Gefühlen. So stellte er ein und dieselbe Erscheinung oft in verschiedenartige Zusammenhänge, beurteilte sie aus entgegengesetzten Gesichtspunkten, fühlte sich von ihr bald angezogen, bald abgestossen. (pp. 102 f.)

Perhaps the only permanently valid characteristic consistently applicable to all the forces dealt with in Hoffmann's thinking is their ambivalence, and even this is a characteristic of great subjectivity. Thus, by Hoffmann's definition, as it is expressed in his writings, any force which furthered the lofty pursuits of the artistic and sensitive man was a beneficent force. That which sought, through malice or indifference, to thwart and destroy his genius, was an inimical force.
Experience as much as any of the forces he wrote about molded Hoffmann's point of view. Thus, that which appeared at first an inimical stumbling block placed between him and the world of art—his career as a jurist—eventually became "the secure harbor" from which his mind, freer now to concentrate on his artistic pursuits than when he depended upon them exclusively, could soar all the higher into his beloved "upper realm," and the frustration of his love for Julia Mark developed into the central theme of his finest works.

The reader suspects that it is Hoffmann himself uttering these words of the alternately inane and profound Peter Schönfeld/Pietro Belcampo, who, like E. T. W. and E. T. A. Hoffmann, was his own "Doppelgänger":

"Ach—ach, ach!" seufzte er, indem sich sein Gesicht auf komische Weise weinerlich verzog, "wie soll ich denn herkommen, ehrwürdiger Herr, wie soll ich denn herkommen anders, als geworfen—geschleudert von dem bösen Verhängnis, das alle Genies verfolgt?" (Elixiere, PW II, 267)

But thrown and flung as he was, even during his last painful illness, Hoffmann wanted to live, to continue the struggle "unter welcher Bedingung es auch sein möge." An examination of his creative works in the arts, produced despite a life unusually plagued by misfortune, unfailingly reveals the fact that for Hoffmann, the inimical forces were ever subordinate to his genius.

1 Hitzig, description of Hoffmann's last months.
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