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ASPECTS OF THE FANTASTIC AND THE MARVELOUS
IN SELECTED TALES FROM
LUDWIG TIECK'S PHANTASUS, ERSTER THEIL

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
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To My Parents
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INTRODUCTION

Until relatively recently German scholars paid little heed to a large body of critical literature extant in France devoted to the study of the fantastic as a literary genre. The works of noted scholars such as Vax, Jacquemin, Castex and Caillois have yet to be translated into German. German Tieck scholars of this century have had a tendency to use the terms wunderbar and phantastisch rather indiscriminately, often as synonyms, or as yet another term for the supernatural. Ralf Stamm, for instance, in his recent study Ludwig Tiecks späte Novellen: Grundlage und Technik des Wunderbaren does not make a clear distinction: "Das Phantastische als engerer Begriff ist dem weiteren Begriff des Wunderbaren zu subsumieren: alles Phantas­tische ist wunderbar, aber nicht alles Wunderbare ist auch phantastisch. . . ." The French, on the other hand, have long made a distinction between the fantastic and the marvelous. The following definition, cited by Thomsen and Fischer in Phantastik in Literatur und Kunst, comes from a French encyclopedia published between 1886 and 1902:

...genre littéraire où la vérité se mêle à la fiction, le détail de la vie ordinaire aux imaginations les plus surnaturelles. . . . Le fantastique est une forme du merveilleux que l'on a cherché à renouveler dans la littérature en lui donnant des bases psychologiques.
The German translation of Tzvetan Todorov's *Introduction à la littérature fantastique* published in 1970, appeared in 1972 and has subsequently inspired increased interest in the fantastic among German scholars.\(^3\) Evidence of this is a book which appeared in 1980 entitled *Phantastik in Literatur und Kunst*, whose editors and contributors introduce their audience to French concepts of the fantastic and hope to encourage further study of the fantastic in Germany.

French scholars such as Albert Béguin, Robert Minder and Gonthier-Louis Fink have long admired the work of Ludwig Tieck and have made valuable contributions towards the understanding of his tales. Also, as far back as 1949, the American scholar Clark Gallaher, in an essay entitled *The Predecessors of Béquer in the Fantastic Tale* gave credit to Tieck for having invented the fantastic tale in Germany, and he observed what it was about his tales that characterized them as fantastic:

> The great contribution by the Germans to the genre was the tales of Tieck and Hoffmann.

> Tieck had early shown that indecision between a dream world and reality which was to characterize the best of the fantastic tales; but Tieck, although the originator of the short story (if that may be said of any one person) was less known abroad than was Hoffmann, who was greatly indebted to him.\(^4\)

The indecision to which Gallaher alludes is surprisingly similar to Todorov's recent definition of the fantastic:

> The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world
of living persons and to hesitate between a natural and a supernatural explanation of the events de-
scribed. . . .

A definition of this sort is not without its perils. Eric Rabkin, in his book The Fantastic in Literature (1976) has defined the fantastic somewhat differently, as "the quality of astonishment that we feel when the ground rules of a narrative world are suddenly made to turn around 180 degrees." It is my impression that Rabkin's "quality of astonishment" would be difficult to evaluate. Todorov's definition however provides a concept which is useful in analyzing certain works of Ludwig Tieck. The hesitation described above occurs often in his tales, in passages which delineate the transition between the natural and the supernatural, passages in which neither character nor reader know for sure in which world they find themselves. Therefore one might call such passages, or entire works for that matter, fantastic.

There are some striking parallels between Todorov's theoretical work and the well-known treatise by Tieck Shakespeare's Behandlung des Wunderbaren. Both writers are concerned primarily with the reactions of the reader (or audience), and are interested in setting down what in the structure of a given work brings forth these reactions. Both Tieck and Todorov use Cazotte's tale Le Diable Amoureux, which appeared in 1772, to illustrate their respective theories.

As successful as Todorov is in describing the effect of the fantastic, he provides no adequate model for a methodology of analysis other than several well chosen examples from literature which fit his theories perfectly. Irène Bessière, however, in her study Le Récit
fantastique: la Poétique de l’Incertain carries her analysis beyond the effect of the fantastic to the underlying structure of the tale which produces it. The theories of both Todorov and Bessière will be discussed in detail in Chapter One.

Because of correspondences between Tieck’s theory and practice and modern theories of the fantastic as suggested above I will analyze three of the seven prose works which make up Tieck’s Phantasus, Erster Theil. I will also attempt to determine whether Tieck makes a clear distinction in his tales between what is fantastic and what is marvelous.

Although Tieck most probably began to think about the Phantasus project in 1800, it did not appear in print until 1812. From Basile, Boccaccio and others Tieck borrowed the idea of connecting a series of shorter works by means of a frame narration. Friends who have gathered together to discuss life, art and literature (and to act as a sounding board for Tieck’s own theories and attitudes), read stories to each other. As in the Pentamerone of Basile Tieck planned to include fifty tales. Each of seven friends was to have contributed seven tales, the long poem "Phantasus" which directly precedes the first tale was to bring the total to fifty. As happens often with writers of this period, the idea proved to be somewhat ambitious. Phantasus, Erster Theil as printed in the 1854 edition of Tieck’s works, includes a dedication to Schleiermacher, an introduction, and the lengthy exposition in which Tieck introduces the individual story tellers, that is, the frame, or "Rahmennovelle." The seven individual
stories appear in the following order: Der blonde Eckbert, 1796; Der getreue Eckhart und der Tannenhäuser, 1799; Der Runenberg, 1802; Liebeszauber, 1811; Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence, 1796; Die Elfen, 1811; and Der Pokal, 1811. Tieck wrote the material included in the frame and added the three tales Liebeszauber, Die Elfen and Der Pokal in 1811. Phantasus, Zweiter Teil consists of four plays: Der Blaubart, Der gestiefelte Kater, Die verkehrte Welt, and Leben und Thaten des kleinen Thomas, genannt Däumchen. This investigation will be limited to the Erster Theil, and to the tales Liebeszauber, Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence, and Der blonde Eckbert.

Since it was my purpose to determine whether Tieck makes a clear distinction between the fantastic and the marvelous in the Phantasus tales it was important to choose tales for analysis in which these characteristics were most pronounced. Liebeszauber promised to be the purest example of the fantastic among the seven tales, Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence the purest example of the marvelous. Contrasts would tend to highlight and pinpoint distinctions between the two tales and thus provide more concrete evidence for viewing the fantastic and the marvelous as two divergent aesthetic techniques.

Above all, no extensive interpretation of Liebeszauber exits, nor of the Liebesgeschichte der schönen Magelone, thus I considered it important to ascertain whether or not modern theories of the fantastic might be helpful in the interpretation of these tales.
I chose Der blonde Eckbert as the third tale for analysis because it represents the most complex mixture of the marvelous and everyday reality and seemed to be the obvious choice for testing whether fantastic techniques observed in Liebeszauber could be found there also, and to what extent their use would reveal a consistent pattern. Der blonde Eckbert is also the best known of the seven tales and the object of countless essays and analyses. Thus inherent in it was the challenge as to whether the application of modern theories of the fantastic might yield new insights.

Of the remaining four tales only Der Pokal does not belong in the category of the fantastic tale. There is no lasting conflict between the real and the unreal to be found there, nor do any of the major figures remain ambiguous. The other three tales, however, evidence many characteristics of the fantastic tale and merit further investigation from that standpoint.

In Chapter One, Part One I will discuss selected theories of the fantastic with particular emphasis on those of the Bulgarian structuralist Tzvetan Todorov and the French scholar Irène Bessière. In order that the contributions of Todorov and Bessière be fully appreciated and their innovations better understood I will begin my discussion with information about earlier writers of tales considered by many to belong to the fantastic, and theories of these writers about what constitutes a fantastic tale. Also included in this first chapter is a discussion of Freud's essay about the uncanny as it relates to the
the fantastic, and an analysis of elements of the grotesque which share significant characteristics with the theories of the fantastic under discussion.

Chapter One, Part Two is devoted to a discussion of Tieck's theories about das Wunderbare and das Phantastische as these concepts correspond to those of Todorov and Bessière.

Chapter Two, Part One will be a thorough analysis of Tieck's Liebeszauber, with emphasis on fantastic aspects and the structural elements which create the fantastic effect. Chapter Two, Part Two will continue the discussion of Liebeszauber but stress thematic features. In Chapter Three, I will examine ways in which Liebesgeschichte der schönen Magelone contrasts with Liebeszauber, stress elements of the marvelous, and describe how they differ from the fantastic. The discussion of Der blonde Eckbert, Chapter Four, will be an investigation of fantastic aspects, with special emphasis on techniques Tieck employs to bring about sustained ambiguity.
Notes


3 Phantastik, p. 3.


8 M. Cazotte, "Le Diable Amoureux, Nouvelle Espagnole," in Voyages Imaginaires, Romanesques, Merveilleux, Allegoriques, Amusans,


CHAPTER I

PART I

A DISCUSSION OF SELECTED THEORIES OF THE FANTASTIC

I. Introduction

For most Americans the word "fantastic" is merely another term for "terrific" or "great," a cliché used to indicate approval of, astonishment, or enthusiasm about almost anything.

One need only glance at a brochure announcing an upcoming conference entitled Fourth International Conference on the Fantastic in the Arts, to be held March 24-27, 1983 in Boca Raton, Florida, to discern the extent of the problem of definition for scholars. Among general topics for discussion we find: "The Fantastic Works of Edgar Allan Poe," "Doris Lessing's New Novels: Science Fiction or Fantasy?" "Imaginary Societies as Social Criticism," "Philosophy of Science: Possible Worlds and Science Fiction," "Fantastic Spies," "Monsters in Arthurian Legend," "Fantastic Animals," "Fantasy and Popular Culture: Taboos in Borrowed Plumes," and so on. These titles exemplify what is probably the most common understanding of the word "fantastic," particularly in the Anglo-Saxon world, that "fantastic" is simply the adjectival form of the noun "fantasy."¹ Science fiction, horror stories, stories about the occult, works which include dreams, stories
about or including monsters are brought together under the rubric "fantastic." In other words, any work of art, including painting and film, which makes use of supernatural material or in which new imaginary worlds, invented by the artist present themselves to the reader is "fantastic." Gruesome horror stories, ghost stories, traditional fairy tales and modern fairy tales are all "fantastic" tales.

Upon further investigation however there appear to be two major schools of thought on the subject of what constitutes "fantastic." For many critics the "fantastic" and the "marvelous" are synonymous. Others, primarily the French, have long differentiated between the two. A French encyclopedia, near the end of the nineteenth century, defines the word fantastique as a "genre littéraire où la vérité se mêle à la fiction, le détail de la vie ordinaire aux imaginations les plus surnaturelles. . . . Le fantastique est une forme du merveilleux que l'on a cherché à renouveler dans la littérature en lui donnant des bases psychologiques." Most important in the above definition is "se mêle," the mixing or intermingling of the real with the fictitious or imaginary. A recent English dictionary provides several possibilities for "fantastic." Among them are: 1. conceived or appearing as if conceived by an unrestrained imagination; grotesque; eccentric; odd. 2. fanciful or capricious, as persons or their ideas. 3. imaginary or groundless; fantastic fears. 4. extravagantly fanciful; irrational. No mention is made of mixing the real with the imaginary.

It is impossible within the scope of this study to discuss the work of all major modern theoreticians. Therefore, I will present some
of the thoughts of two major representatives of the group who equate fantastic with an extension of fantasy in general, E. M. Forster and J. R. R. Tolkien. Then, after discussion of a critic who agrees in part with each side, Howard Phillips Lovecraft, I will say a few words about Freud's essay on "das Unheimliche." The work of Peter Penzoldt must be mentioned, after which I will devote the major part of this chapter to two French theoreticians of the fantastic, Tzvetan Todorov and Irène Bessière. Their work, I submit, bears the most relevance to concepts with which Ludwig Tieck was working in the Phantasus tales and their theories are most useful in the analysis of those tales.

II. Traditional Views of Fantasy and the Fantastic: Forster and Tolkien

E. M. Forster, in Aspects of the Novel, said that fantasy

. . . implies the supernatural, but need not express it. Often it does express it, and were that type of classification helpful, we could make a list of the devices which writers of the fantastic turn have used—such as the introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life; or the introduction of ordinary men into no man's land, the future, the past, the interior of the earth, the fourth dimension; or davings into and dividings of personality: or finally the device of parody or adaptation.²

Forster obviously considers horror stories, ghost stories, science fiction, journeys into the past and fairy tales all fantastic.
J. R. R. Tolkien, in his essay "On Fairy-Stories" equates fantasy with the fantastic. Both describe "images of things that are not only 'not actually present,' but which are indeed not to be found in our primary world at all, or are generally believed not to be found there." Fantasy has for Tolkien an "arresting strangeness."

His perception of the fantastic does not include the idea of mixing the everyday real with the imaginary, an idea fundamental to the French definition quoted above. Nor does Tolkien address himself to a primary concern of both Todorov and Bessière, that is, whether the reader, and perhaps a major character in a tale experience uncertainty or hesitation about how to interpret an event.

Tolkien's purpose is the creation of what he calls a "Secondary World," one which is intended to provide a reader with escape and consolation, renewed faith in himself, and in what Tolkien calls the "Primary World." As we will see, Tolkien's concept comes closer to Bessière's definition of the marvelous than to her definition of the fantastic.

III. Howard Phillips Lovecraft

Lovecraft wrote many stories considered to be classics of the fantastic, although his own favorite term for them was "weird." He set down his ideas about the origin and theory of the "weird tale" in a small, concisely written book called *Supernatural Horror in Literature*. The first version appeared in 1927, twenty years before the first publication of Tolkien's essay "On Fairy-Stories."
In the introduction Lovecraft presents his views about why people continue to be attracted to "weirdly horrible tales" and the "spectrally macabre." (p. 15) He expresses himself in such a distinctive manner that it would be a loss to paraphrase. Here is his definition of the "true weird tale:"

...it has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against assaults of chaos and the daemons of unplumbed space. (p. 15)

Lovecraft is talking about something radically different than that which Tolkien had in mind. He does not use the word "fantastic" but what he calls the "tale of cosmic fear," the "really weird," the "weird story," the "horror tale," the "true supernatural horror-literature," proves to be strikingly similar to many stories defined by more recent critics as "fantastic." Lovecraft makes essentially the following points:

1. The effect of these horror tales is based less on content (what kind of supernatural phenomena occur for instance) than with the way in which they are presented.

2. The atmosphere produced, the sensation evoked is the one most important characteristic of this type of story. Emphasis has shifted radically from content to reception, and
to one very different from that about which Tolkien was speaking. Instead of allowing the reader to judge with confidence the nature of the events presented, Lovecraft's goal is to entrap the reader's imagination and unsettle his judgment.

3. There must be an aspect of the unexplainable in the horror evoked. The reader's faith in reason and logic is to be undermined. His means of orientation in the world are disrupted, making him vulnerable to, as Lovecraft expresses it, "assaults of chaos and the daemons of unplumbed space." (p. 15) This can be extremely frightening.

4. The horror can originate either outside or from inside the mind, that is, it can be produced by psychological abnormality in a character as well as by supernatural creatures and effects. (p. 15)

5. The unexplainable must remain unexplainable and not be reducible to an allegory with didactic intent.

He emphasizes again and again the importance of atmosphere in relation to the reader:

... The one test of the really weird is simply this—whether or not there be excited in the reader a profound sense of dread, and of contact with unknown spheres and powers; a subtle attitude of awed listening, as if for the beating of black wings or the scratching of outside shapes and entities on the known universes's utmost rim. And of course, the more completely and unifiedly a story conveys this atmosphere the better it is as a work of art in the given medium. (p. 16)
Thus Lovecraft's weird tale is similar to the fantastic tale as defined by Todorov and Bessière in several respects. It must present events which are unexplainable throughout the duration of the tale, the unexplainable cannot be reduced to allegory, and the reader's normal means of orientation in a tale are disturbed, calling forth confusion in the reader about what is taking place in the tale.

Lovecraft does not, however, emphasize the mixing of the everyday real and the imaginary as an important means to bring about disorientation of the reader.

The stories which he considers to be genuine horror stories are many of the same ones cited by more recent theorists as classic examples of fantastic writing. They include The Monk, by Matthew Gregory Lewis (1796); Charles Robert Maturin's Melmoth, the Wanderer (1820); History of the Caliph Vathek by William Beckford, Mary Shelly's Frankenstein; or, the Modern Prometheus (1817); many tales by Washington Irving; the works of Joseph Sheridan LeFanu; She, by Sir H. Rider Haggard; the works of E. T. A. Hoffmann, about which he comments that "Generally, they convey the grotesque rather than the terrible," (p.45); Hans Heinz Ewer's The Sorcerer's Apprentice, and Alraune; Clarimonde by Gautier; Merimee's Venus of Ille; de Maupassant's He, The Diary of a Madman, and others; and Meyrink's The Golem. He includes those works of Edgar Allan Poe which are not "the tales of logic and ratiocination--forerunners of the modern detective story" and not those which "possess an extravagance which relegates them to the borderline of the grotesque" and not the ones which "deal with abnormal psychology and
and manomania in such a way as to express terror but not weirdness."
(pp. 55-56) Stories that do qualify are MS. Found in a Bottle, M.
Valdemar, Narrative of A. Gordon Pym, Metzengerstein, The Man of the
Crowd, Ligeia, and The Fall of the House of Usher. The Turn of the
Screw by Henry James qualifies, as does Arthur Machen's The Great God
Pan. He also mentions stories by Algernon Blackwood, Nathaniel
Hawthorne and Ambrose Bierce.

As can be seen from this list, Lovecraft did not disallow works
which take place totally in a realm of fantasy from his category of
weird tales. He writes that

serious weird stories are either made realistically
intense by close consistency and perfect fidelity to
Nature except in the one supernatural direction which
the author allows himself, or cast altogether in the
realm of phantasy, with atmosphere cunningly adapted
to the visualisation of a delicately exotic world of
unreality beyond space and time, in which almost any­
things may happen if it but happen in true accord with
certain types of imagination and illusion normal to
the sensitive human brain. (p. 87)

It is to the first of these two categories of tales which more recent
interpreters of the fantastic address themselves.

IV. Sigmund Freud's Essay "das Unheimliche"

In order to give the theories which emphasize above all else
the reaction of the reader to the atmosphere created in the story a
historical perspective, I will devote the next few pages to an essay
by Sigmund Freud. This essay on the phenomenon of the uncanny,
"das Unheimliche," written between 1917 and 1920, provides a theoretical model derived from observations made by Freud. It parallels and helps to elucidate a certain type of fear and feeling of disorientation experienced by characters in and sometimes readers of stories defined by Todorov and Bessière as fantastic.

This essay provides convincing evidence that the distinction made by Todorov, Bessière, and others between two types of fantasy—one which encompasses such diverse material as fairy tales and science fiction, called the "marvelous," and the type which is closer to what Lovecraft defined as "weird," called the "fantastic"—is not really new at all. Sigmund Freud may have been one of the first to articulate this distinction, in the above mentioned essay, when he excluded fairytales from those tales which produce the effect of das Unheimliche, an effect, as we will see, crucial to what will be defined as "fantastic."

The English title for "das Unheimliche," "The Uncanny," is not helpful because Freud supports his interpretation of the concept with the German etymological explanation of unheimlich. It is this sense of das Unheimliche which makes fantastic stories so frightening, and it is one of the major criteria used by modern critics, especially the French, for supporting their distinction between the marvelous and the fantastic. Freud's definition rests on the double meaning inherent in the word heimlich. Heimlich means something familiar and comfortable, but out of this has grown an additional meaning, related to Geheimnis, something hidden or secret. Freud quotes the Deutsches Wörterbuch of 1877: "aus dem heimatlichen, häuslichen entwickelt sich weiter der
Thus heimlich comes to carry the same meaning as unheimlich, something hidden from view, therefore also threatening. When Schelling, as quoted by Freud, defines it as "alles, was im Geheimnis, im Verborgenen...bleiben sollte und hervorgetreten ist," the double meaning is clear. (p. 235) Unheimlich is something which is not only not comfortable and not familiar, but also something which is familiar on another level of consciousness. Just why it seems to be familiar is not rationally understood. Something which ought to have remained hidden away, if brought to light, may be threatening and potentially even dangerous. Freud uses this potential meaning of unheimlich to express the effect of two psychological phenomena on actual people, patients, etc., and on a reader if this situation is depicted in a work of literature.

Freud's explanation of the phenomena includes the following points:

1. Man's primitive ancestors were animistic, and although we "enlightened" generations believe we have overcome these primitive beliefs and fears, they are still part of our unconscious, just under our polished, rational surface.

2. Every effect of agitated emotion, when repressed, will be converted into anxiety, and this anxiety is unheimlich. Therefore, the word unheimlich, for Freud, means that "dies Unheimliche ist wirklich nichts Neues oder Fremdes, sondern etwas dem Seelenleben von Alters her Vertrautes, das ihm nur durch den Prozeß der..."
Verdrängung entfremdet worden ist." (p. 254)

Freud continues:

Greifen wir das Unheimliche der Allmacht der Gedanken, der prompten Wunscherfüllung, der geheimen schädigenden Kräfte, der Wiederkehr der Toten heraus. Die Bedingung, unter der hier das Gefühl des Unheimlichen entsteht, ist nicht zu verkennen. Wir oder unsere primitiven Uränen haben dereinst diese Möglichkeiten für wirklich gehalten, waren von der Realität dieser Vorgänge überzeugt. Heute glauben wir nicht mehr daran, wir haben diese Denkweisen überwunden, aber wir fühlen uns dieser neuen Überzeugungen nicht ganz sicher, die alten leben noch in uns fort und lauern auf Bestätigung. Sowie sich nun etwas in unserem Leben ereignet, was diesen alten abgelegten Überzeugungen eine Bestätigung zuzuführen scheint, haben wir das Gefühl des Unheimlichen, zu dem man das Urteil ergänzen kann. (p. 262)

Not everyone falls back into the above pattern of thought. Only those who have not totally conquered such primitive beliefs are bothered by them. (p. 262) But the situation is different when das Unheimliche originates in infantile complexes. Then it occurs because of the real repression of something, and with the re-appearance of the repressed material: "Das Unheimliche des Erlebens kommt zustande, wenn verdrängte infantile Komplexe durch einen Eindruck wieder belebt werden, oder wenn überwundene primitive Überzeugungen wieder bestätigt scheinen." (p. 263)

All of Freud's analysis relates to these phenomena as they occur in real life. He views das Unheimliche in literature somewhat differently. In literature, much is not unheimlich, but would be were it taking place in everyday life. On the other hand many possibilities exist in literature for creating unheimliche effects which would not
normally occur in real life. (p. 263) This brings us to Freud's exclusion of the fairy tale from those tales which create the effect of das Unheimliche:

Die Welt des Märchens z.B. hat den Boden der Realität von vornherein verlassen und sich offen zur Annahme der animistischen Überzeugungen bekannt. Wünscherfüllungen, geheime Kräfte, Allmacht der Gedanken, Belebung des Leblosen, die im Märchen ganz gewöhnlich sind, können wir keine unheimliche Wirkung äußern, denn für die Entstehung des unheimlichen Gefühls ist, wie wir gehört haben, der Urteilsstreit erforderlich, ob das überwundene Unglaubwürdige nicht doch real möglich ist, eine Frage die durch die Voraussetzungen der Märchenwelt überhaupt aus dem Wege geräumt ist. (p. 264)

In the above quote Freud articulates what has become the basis for Todorov's theory, that the fantastic must bring forth hesitation in the reader about what he is experiencing. An "Urteilsstreit" develops. The question as to why fairy tales cannot be considered fantastic will be further analyzed by Bessière.

It is an entirely different state of affairs, however, when the poet gives the impression of having placed his work in the environment of everyday reality. When he does this he adopts all the necessary elements which can lead to the creation of das Unheimliche, and everything which operates as unheimlich in real life will do so in literature also. (p. 265)

Freud does not stop at this point but turns to the relationship between poet and reader which, as we have already observed, is an important component of fantastic literature. Freud mentions some of the
techniques authors use in creating the effect of das Unheimliche in their work.

An author can re-create in his work the circumstances which lead to the feeling of das Unheimliche in real life by inventing circumstances and situations which exceed those possible in everyday reality or at least would occur with great rarity. (p. 265) The author lures the reader into believing those superstitions he had thought to have overcome; he deceives the reader by promising him everyday reality and then going beyond it, a technique Bessière associates with the duplicity of the fantastic. (p. 265)

Another technique used by such an author to avoid reader resistance and to insure the intended results is that of keeping the reader ignorant until the very end as to basic assumptions or hypotheses at work in the story. (p. 266) This keeps the reader in suspense and allows the author room to create possibilities for feelings of das Unheimliche which would be impossible in real life. (p. 265) Das Unheimliche which is derived from repressed complexes is usually just as frightening in fiction as it is in real life, whereas the other Unheimliche, that derived from conquered superstitions, can be unheimlich in real life, but can lose much of the frightening aspects at the hands of a writer in a fictitious world. (p. 266) Freud suggests additional techniques in his summary:

Es ist offenkundig, daß die Freiheiten des Dichters und damit die Vorrechte der Fiktion in der Hervorrufung und Hemmung des unheimlichen Gefühls durch die vor­stehenden Bemerkungen nicht erschöpft werden. Gegen das Erleben verhalten wir uns im Allgemeinen gleichmäßig
passiv und unterliegen der Einwirkung des Stofflichen. Für den Dichter sind wir aber in besonderer Weise lenkbar; durch die Stimmung, in die er uns versetzt, durch die Erwartungen, die er in uns erregt, kann er unsere Gefühlsprozesse von dem einen Erfolg ablenken und auf einen anderen einstellen, und kann aus demselben Stoff oft sehr verschiedenartige Wirkungen gewinnen. (p. 267)

The effect of das Unheimliche depends very much on where one's sympathies lie. If one empathizes with a character one is more apt to be drawn in; if not, the effect is often only funny. (p. 267)

In the world of the fairy tale such unheimliche Gefühle are not meant to arise at all. The reader understands this from the outset, and overlooks situations in which feelings of dread and uncertainty could normally arise. (p. 268) As to props, such as solitude and isolation, dead silence and the dark, Freud remarks that these are in real life the moments which most human beings associate with anxieties and fears of childhood. These fears have not been entirely extinguished in adulthood. (p. 268)

Not only does Freud's definition of das Unheimliche bear a close resemblance to Todorov's of the fantastic, but the above description of the effect of das Unheimliche has some striking similarities with that brought about by the grotesque. In a study such as this it is inevitable that certain literary/aesthetic concepts will overlap. It is imperative, therefore, at this point, to discuss certain aspects of the grotesque and to delineate where the concepts of the grotesque and the fantastic correspond with each other and where they differ.
Freud's interpretation of the feeling of das Unheimliche helps explain occurrences within specific works of Tieck under discussion. It functions as one of the components of the fantastic in his works and contributes to the disorientation, Verwirrung, as Tieck expresses it, experienced by several of his protagonists. Manifestations of the grotesque, however, also contribute to this disorientation. For the purposes of this study I will define the grotesque more specifically and concretely than Wolfgang Kayser, for instance, who called the grotesque "die entfremdete Welt." He wrote that "das Groteske ist die Gestaltung des 'Es'", a totally undefinable force: "Was einbricht, bleibt unfaßbar, undeutbar, impersonal." The ambiguity implied in Kayser's definition of the grotesque is also characteristic of fantastic tales. There are, however, more concrete definitions to be found in Kayser's study.

Particular manifestations of the grotesque call forth feelings akin to those elicited by das Unheimliche. In a section about the history of the word grotesque Kayser writes:

*In dem Worte grottesco als Bezeichnung für eine bestimmte, von der Antike angeregte Ornamentik lag für die Rennaissance nicht nur etwas Spielerisch-Heiteres, Unbeschwert-Phantastisches, sondern auch zugleich etwas Beklemmendes, Unheimliches angesichts einer Welt, in der die Ordnungen unserer Wirklichkeit aufgehoben waren.*

The grotesque has its origins in the world of visual ornamentation, and its effect is often a peculiar combination of the whimsical or the ludicrous and the frightening.
Lee Byron Jennings, in his comprehensive study of the grotesque, *The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose*, concentrates even more than Kayser does on concrete definitions; definitions that seem to be particularly applicable to manifestations of the grotesque found in Tieck. Jennings warns his readers about the dangers of overly abstract definitions:

The term grotesque seems to be applied with the least disagreement and the most potency of description to certain concrete objects and personages. It is to these figures that we must continually return for a basic understanding of the term, especially in view of a tendency toward overgeneralization and overabstraction.12

These "concrete objects and personages" tend to have characteristics which identify them as grotesque, characteristics that often include an element of distortion, by which the original form is not changed so radically that it is no longer recognizable, but which does add a negative element to the original. This involves progressions such as from "the beautiful to the ugly, the harmonious to the disharmonious, the useful to the useless" etc. (p. 8) A mingling of human features with those of plants, animals and inanimate things is characteristic of the grotesque creature or object. It is a figure often "imagined in terms of human form but devoid of real humanity." (p. 9) It is essential that the creature or object is not totally imaginary; in order to achieve the prime grotesque effect it must retain enough of the original (most often the human form) not to be placed in the
realm of utter impossibility. Thus it hovers between the known and the unknown, displaying "a combination of fearsome and ludicrous qualities." (p. 10)

The ludicrous aspects tend to moderate the terrifying ones—making the creature less completely terrifying—but they also add the element of confusion and uncertainty as part of the effect, just as is the case with the effect of the fantastic. Even if ridiculous in appearance, a strange combination of human being and animal, such as a dancing carnival figure in which all higher attributes of a human being have been obliterated by a horrible, distorted mask, can be frightening at the same time. This combination creates an uneasy equilibrium between the frightening and the comical. (p. 12) This feeling of uncertainty can be unheimlich, and if conditions are right, the grotesque can cause disorientation similar to that which results from das Unheimliche. Both therefore are potential contributors to the fantastic.

Jennings locates the basis for the grotesque in areas comparable to those Freud designates as sources for das Unheimliche, but they are less tied to specific psychological theories:

This combination of feelings in the observer of the fearsome and the ludicrous casts light on the mental factors involved in the creation of the grotesque. The characteristics of the nightmare figure or bogey undoubtedly have their origin in the mental current that operates in actual nightmares: a current of fear, detached from its original stimulus, perpetuating itself in images that inspire fear anew. This current is native to that region of the mind that we may call the "demonic": the abode of dark, destructive urges and mental torments, the region in which fear of death prevails and the impulse toward destruction is born. Because a primordial wellspring of imagery is involved,
the element of the demonic must be sensed rather than explained, and difficulties of objective determination will present themselves. (p. 13)

According to Jennings' theory the grotesque functions as a disarming mechanism for the demonic fear mentioned above. A specific discussion of this function will follow as it relates to a passage in the frame of Tieck's Phantasus, Part I. The grotesque was indeed an important concept for Tieck, who makes extensive use of grotesque imagery in Liebeszauber. The grotesque is found in groups of characters in the story that function as devices which bring about the demise of Emil. He feels constantly threatened by carnival parades and their raucous music. Certain grotesque creatures are indeed unheimlich to Emil, in the exact sense of Freud's definition, and they contribute to the overall fantastic nature of the tale.

The grotesque, then, within the confines of this study, must be viewed as a phenomenon which contributes to the overall fantastic effect of a tale. It is an additional technique with which Tieck creates confusion and ambiguity about the real nature of a character (the old woman in Der blonde Eckbert, for instance) or a group (the masked characters in Liebeszauber). When the right person in a story is confronted with the grotesque, the result is fear, complete disorientation and breakdown. It is thus a very useful device for the creation of a fantastic tale.

by birth German-speaking, grew up and was educated in England. He avails himself of the term "weird fiction" for the short tale of the supernatural.

Although he does not draw a sharp line between fantastic tales and marvelous tales, Penzoldt shares Freud's distinction between tales of the supernatural and the category "fairy tale." He does not call the feelings of fear and uncertainty das Unheimliche but simply the fear of the supernatural. This fear has two sources, which are exactly those enumerated by Freud. The first is a survival in modern times of animistic beliefs characteristic of primitive societies, or primitive stages of more advanced societies, such as the omnipotence of thought, instantaneous wish fulfillment and the raising of the dead. The second is the existence of repressed infantile complexes. ¹³

Penzoldt explains the basic difference between the fairy tale and the tale of terror and the supernatural, as does Freud:

If the author separates the other-worldly from reality, the hidden fear that the ancient superstitions may assert themselves in everyday life is not aroused. It is only when the magic word "fiction" does not give us relief until the very end of the story; when "the thing" seems for some time an intrinsic part of reality, that stark terror is born. . . . All supernatural tales (except fairy tales) are tales of fear that play on our doubt whether what we maintain to be pure imagination is not, after all, reality. ¹⁴

The doubt expressed above corresponds to Freud's idea of an Urteilsstreit. Penzoldt, however, assumes that the doubt about what constitutes the real and the unreal will be resolved at the end
of such a story. For Tzvetan Todorov, however, such doubt is central to the definition of a fantastic story, which must remain ambiguous to the very end and beyond.

V. The Theories of Tzvetan Todorov

Tzvetan Todorov's theory of the fantastic was set forth in his *Introduction à la littérature fantastique* published in Paris in 1970. In it Todorov defines the fantastic as a genre separate from two other closely related concepts: the uncanny (l'étrange) and the marvelous (le merveilleux). Jonathan Culler's summary is a helpful introduction:

Todorov's *The Fantastic* defines the genre in terms of the response it requires. Instead of grouping works together in a genre on the basis of observed similarities—a procedure which can lead to innumerable taxonomies—Todorov asks which differences or categories are functional in that they lead to a difference in the reader's response.\(^{15}\)

Therefore, if the reader, and often the character involved, when confronted with what appears to be the supernatural in a text, cannot determine whether the character is awake or dreaming, he is experiencing the fantastic, or the effect of the fantastic. If a given situation can later be explained in rational or scientific terms, the work can be characterized as uncanny or strange. If the reader accepts the supernatural as reality, or enters into it without further questioning, he is experiencing the marvelous. Culler continues to explain:
Situated between the "strange" in which the world is identified as our own and mysterious events receive naturalistic explanations, and "the marvelous" where the world is one of fantasy governed by a supernatural or, at least, different causality, the "fantastic" is defined by the hesitation which is forced upon the reader. He is uncertain what kind of fictional world he is dealing with and what sort of explanation will be offered.16

Todorov's own summary is useful:

The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of events described. Second, this hesitation may also be experienced by a character; thus the reader's role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work—in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations. The fantastic therefore lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from "reality" as it exists in the common opinion. .17

According to Todorov, then, the reader must understand from the outset that characters in a fantastic tale are to be comprehended as real people, living in an everyday world. They are not meant to be understood as fairy tale figures, or make-believe characters in a consistent world of their own. Supernatural events will occur in this world which will throw the reader off guard. He will not know how to explain them, he will not be certain whether they be real or supernatural, real or illusory.
This hesitation experienced by a reader may also be shared by a character. This is in fact the case in most fantastic fiction, but it is not absolutely necessary. (pp. 31-32)

The reader must reject all allegorical interpretations for supernatural events. If they are obviously allegorical, the reader would not need to question their nature. (p. 32) Todorov defines allegory as follows:

...allegory implies the existence of at least two meanings for the same words; according to some critics, the first meaning must disappear, while others require that the two be present together. Secondly, this double meaning is indicated in the work in an explicit fashion: it does not proceed from the reader's interpretation (whether arbitrary or not). (p. 63)

Todorov disagrees fundamentally with Lovecraft and Penzoldt. He rejects, for instance, Lovecraft's idea that a fantastic tale must create, in an actual reader, the emotion of profound fear. (p. 34) Todorov has an implied reader in mind, one for whom the tale is conceived and organized by the author, and whose role is implicit in the text "just as the narrator's function is implicit in the text." The fantastic must be part of the work itself, not reside in something as potentially variable as the judgment of an individual, live reader. Todorov disagrees with both Lovecraft and Penzoldt about the role of fear in fantastic tales. He provides two examples of fantastic tales which do not arouse fear. These are Hoffmann's Princess Brambilla and Villiers de l'Isle-Adam's Vera.
He concedes that "fear is often linked to the fantastic but it is not a necessary condition of the genre." Tieck's Die Elfen belongs in this group.

Although Todorov mentions that Cazotte's tale Le Diable Amoureux, which appeared in 1772, is an early example of the fantastic, he focuses his interest on a lengthy analysis of Jan Potocki's Saragossa Manuscript. Le Diable Amoureux, he claims "offers insufficient substance for a more extended analysis: here the hesitation occupies us only a moment." (p. 27) Irène Bessière, as we will see, does not share this evaluation. The Saragossa Manuscript does provide many examples where we find the main protagonist, Alfonso, almost at the point of believing certain persons in the narrative to be supernatural, only to doubt that belief when offered arguments or evidence to the contrary. He says at one point: "I nearly reached the point of believing." (p. 31) Todorov comments that "either total faith or total incredulity would lead us beyond the fantastic: it is hesitation which sustains its life." (p. 31)

Todorov sees the uncanny and the marvelous as the two extremes on a scale where the pure fantastic occupies the middle ground. The pure uncanny includes works in which events occur that may be easily accounted for by the laws of reason, but that usually are in some way incredible, shocking, singular, disturbing, or unexpected. (p. 46) The category of fantastic/uncanny includes works in which events appear at first to be supernatural but for which rational explanations are often found. In these, something has occurred which can be
explained rationally—incidents such as accidents, coincidences, tricks, pre-arranged apparitions, illusions of the senses, etc. This kind of situation fulfills one condition for the fantastic, the description of certain reactions, especially fear, although it is not linked to a material event defying reason. (p. 48) One might be tempted at this point to assume that detective stories belong to this category of fantastic/uncanny because, like fantastic tales, they "tempt us to prefer the supernatural solution because the rational one is so improbable." (p. 49) However Todorov, like Lovecraft before him, anticipates this and discourages such a thought. Emphasis in a detective story is on solution to a problem, on action to counter events. In the fantastic, or fantastic/uncanny, stress is placed on reaction to events and there is often no solution. (p. 50)

The marvelous, in contrast to the uncanny and the fantastic, provokes no particular reaction to what would be interpreted as strange or supernatural events, on the part of either the characters or the implied reader. Each reacts to supernatural events as if they belonged to everyday life. (p. 54) The second point which characterizes the marvelous is the emphasis on the nature of events taking place rather than on the attitude towards them. In the fantastic the attitude of a character towards an event is primarily stressed. (p. 54) The mixed category of the fantastic/marvelous is found in narratives presented as fantastic and ending with the acceptance of the supernatural explanation. (p. 53)
We must turn to the theories of Irène Bessière for distinctions between the fantastic and the marvelous which are more firmly based on structural differences inherent in each and therefore more substantial. She does not discard the idea of "hesitation" but supports it with material to be found in a text.

VI. The Theories of Irène Bessière

Irène Bessière's work about the fantastic, Le Récit fantastique: la Poétique de l'Incertain, was published in 1974. No English translation is as yet available. Since her book is a thorough and complex treatment of the subject I can present only highlights most useful for the purposes of this particular study. It is certainly no coincidence that Bessière's theories have proven to be most helpful in the interpretation of the stories from Tieck's Phantasus under discussion: Der blonde Eckbert, Der getreue Eckart und der Tannenhäuser, Liebeszauber, Die Elfen, and Der Runenheger are all "contes fantastiques" according to Bessière, and she gives special attention to Liebeszauber which she says offers a concentration of Tieck's various fantastic themes. (pp. 99-100)

Bessière's definition of the fantastic includes the element of "hesitation" but to her this "uncertainty" (as one can see from the title, this is the word Bessière prefers for the phenomenon) is only a symptom of a condition embedded in the structure of the work itself. (p. 21) Todorov's emphasis on the aspect of hesitation appears to
her erroneously restrictive. (p. 56) According to Bessière, the fantastic narrative provokes uncertainty by combining material into one story which is basically contradictory but which, when put together in a coherent and mutually complimentary manner, produces a tightly knit work. (p. 10) It has nothing to do with what kind of objects and beings can be found in the work, nor with whether it is a special genre or literary category. One cannot arrive at a definition by bringing together a huge and varied inventory of texts. The fantastic tale is, she writes, a special kind of synthesis created by the organization of elements which are of themselves heterogeneous, through the use of contrast and tension. (p. 10) The fantastic tale is its structure. It is driven from the inside by a dialectic of reality and the destruction of that reality appropriate to the plan created by the author. (p. 11)

Bessière is quick to relate this kind of structure to the world outside the realm of fiction:

Le récit fantastique utilise des cadres socio-culturels et des formes de l'entendement qui définissent les domaines du naturel et du sur-naturel, du banal et de l'étrange, non pour conclure à quelque certitude métaphysique mais, pour organiser la confrontation des éléments d'une civilisation relatifs aux phénomènes, qui échappent à l'économie du réel et du surréel, dont la conception varie selon l'époque. (p. 11)

Put a different way, she writes that a fantastic narrative is not characterized by a single improbability or invraisemblance, in itself
elusive and indefinable, but rather by the juxtaposition and contradiction of several probabilities or **vraisemblances**. (p. 12)

The hesitation pointed out by Todorov arises, according to Bessière, when a character is asked to decide which among all the probabilities that confront him is real. He is placed, so to say, in the position of a judge who must decide a case for which the evidence is equally valid on both sides. (p. 21) In reacting to and coming to a decision about appearances as he understands them, the individual becomes estranged from the real. (p. 64) The conflicting probabilities make it impossible for him to decide what is real. The uncertainty which follows, if not soon resolved, often brings the character to the point of despair and total disorientation.

A comparison of two stories in which protagonists are tempted by the devil will help illustrate the above points. The first comes from Kurt Ranke's collection, *Folktales of Germany*, and is entitled *The Girl who Married the Devil*. According to the story, a very elegant gentleman with pointed moustache and pomaded hair comes to town and immediately impresses a local girl who had, up to this point, refused to marry any of the local boys. The girl's mother pleads with her not to marry this show-off, but to no avail. The girl marries him, leaving town in a carriage with a huge dowry and two little dogs given to her by her mother, to be sent home in case she might sometime find herself in trouble. Sitting next to her new husband the girl thinks he smells as if he had been burned. When they reach his castle her fears increase, so she sends one of the dogs to warn her mother to bring help.
Her mother arrives with the pastor, the mayor, and all his people just as the groom hits the door to the bride's room with an ax. The pastor makes the sign of the cross upon the groom, whereupon he utters a frightful curse and disappears. The girl returns home, and immediately promises her mother to marry the first local boy who proposes to her "even if he were bow-legged."

Because this tale takes place on a level suited to the conventions of a fairy tale, complete with supernatural characters, it neither confuses, nor calls anything into question. Every reader knows instinctively that the narrative is improbable. He accepts the devil figure, long established in folklore and immediately recognizable, as a fact in the tale. The question never arises about whether the bridegroom is really the devil or not. The tale presents the reader with one improbable narrative world or invraisemblance. Nothing is ambiguous. But, while the story itself is improbable, the message it conveys is not. The message is simply that looks deceive, that strangers are not to be trusted, and that haughtiness and independence in women is intolerable. The devil plays his traditional role, that of tempter who lusts for the soul of the tempted. The tale is meant to reinforce certain norms of proper conduct held by society as a whole, at that time and place.

If we compare this tale however to another devil tale, that of M. Cazotte entitled Le Diable Amoureux, first published in 1772, we find some startling differences. For both Todorov and Bessière it represents the first fantastic tale ever, and it also made a lasting
impression on Tieck, who recognized its unique treatment of the supernatural. On the surface it appears to be a traditional diabolical tale. The main protagonist, Alvaro, conjures up the devil late one night, who first appears as a grotesque, frightening camel's head. Alvaro subsequently commands him to change into a dog, then into the servant Biondetto, and finally into a beautiful young woman, Biondetta. The narrative unfolds as Biondetta repeatedly attempts to trap and seduce Alvaro, who with the aid of dreams in which his mother appears to warn him, resists and returns to his native town, soul unscathed. The character of Biondetta is charmingly drawn. The emotional range and realism in her character make it very difficult not to believe in her sincerity. She is not impressed by miracles, she humiliates herself in front of Alvaro, and is even wounded by another woman jealous of her. There is so much realistic detail and dialogue in the story that when supernatural events occur, they puzzle and frighten. Their nature is never adequately explained.

What fascinated Tieck and others about this story, however, is the balance between the realistic and the supernatural elements. It is so perfectly executed that neither reader nor main character Alvaro ever knows for sure whether Biondetta is the devil in the disguise of a beautiful young woman, whether she is just a beautiful young girl madly in love with Alvaro, or whether everything might not be a product of Alvaro's imagination. Conveniently, Alvaro forgets early in the narrative that he himself had brought about the series of metamorphoses out of which Biondetta emerges.
The ending of the tale fails to resolve the ambiguities. Alvaro, having arrived safely back home to the arms of his mother, must listen to her advice that she find a respectable girl from the area for him, who will save him from such perils in the future. This ending is not really convincing, however. The author never definitively establishes that Biondetta is the devil; the lecture which makes up the ending therefore carries less weight than it might have otherwise done. In the words of Bessière:

... chaque démarche d'Alvare est sans doute d'une exceptionnelle gravité, mais, ajouterons-nous, elle est aussi d'une exceptionnelle gratuité, puisqu'elle fait une large place à la contradiction et à la confusion des plans naturel et surnaturel. Faire appel au diable, c'est mettre le surréel au contact du réel, faire osciller Alvare de la faiblesse et à la force de la tentation au remords, lui faire reconnaitre et ignorer Satan sous l'apparence de Biondetta, c'est effacer toute possibilité d'élucidation et introduire dans le texte l'hésitation nécessaire pour que naîsse le mystère. Cazotte fait des éléments habituels d'un récit de tentation un jeu antinomique qui fonde le fantastique. La démonstration morale assure la vraisemblance psychologique des relations sentimentales d'Alvare et de Biondetta—attachement, jalousie, séduction, hésitations, pudors—, mais elle ne permet pas de clarifier le sens, symbolique ou fantastique, de l'ensemble des événements et ajoute, in fine, une explication qui ne résout rien.24

This story does more to sow seeds of doubt in the mind of the reader than reinforce his belief in the reality of the devil. No norms are convincingly reinforced in the story, as they were in Ranke's folk tale. The narrative is not determined by one improbability,
but by the juxtaposition and contradiction of diverse probabilities. As Bessière writes, "Biondetta est à la fois le diable et ne l'est pas; elle est une femme et ne l'est pas." 25

The figure of Biondetta, within the scope of this work, is a concrete example and image of the fantastic. Her real nature is kept in perpetual suspense. It necessitates a continuous Urteilsstreit, so necessary for the effect Freud described as unheimlich. Both human and diabolical qualities remain in perfect balance and allow no definitive resolution. That is fantastic. Cazotte's tale blurs clear distinctions between the real and the unreal and at the same time calls traditional sources of evil into question.

The role of the reader in Bessière's theory of the fantastic is crucial. He, together with a character in a tale, must judge for himself, given two or more conflicting sets of information, what is real and what is not. This predicament of the reader diverges from Todorov's somewhat. Whereas Todorov assumes that the reader often opts for one solution to the story or another, and thus emerges from the fantastic, the fantastic being only the time, or duration of the reader's "hesitation," Bessière believes, as previously stated, that this hesitation is a symptom of the inherent structure of the work. Her preference for the word "incertain" to "hesitation" in her title indicates that in her interpretation of the fantastic there is no real choice. Bessière's idea of a reader is similar to Todorov's however. She quotes another work by Todorov to explain what she means: "L'image du narrateur n'est pas une image solitaire: dès qu'elle apparaît, dès la première page, elle est accompagnée de ce qu'on peut appeler 'l'image du lecteur.'" 26
A writer plans a story with the image of a particular type of reader in mind. A writer of a fantastic story expects the implied reader to use certain clues, and thus feel confident that he will be able to choose correctly between the several probabilities offered him by the author as real. Thus, a fantastic work gives the impression that through the reader's freedom to judge for himself which interpretation to choose, he will find his freedom of intellect, of imagination reinforced. But just the opposite is true. Just as Cazotte does with *Le Diable Amoureux*, the writer of a fantastic work will not provide the reader enough information for a satisfactory solution. Or he will provide him with plenty of information but organize it in such a way that all possibilities cancel each other out. Every problem presented in a fantastic tale seems close to leading to an answer, but it never does. Instead, it results in disillusionment and frustration on the part of the reader as to the ultimate power of reason itself, and the sufficiency of any norm. The effect of fear described by Lovecraft, Bessière notes, is inseparable from the fantastic not so much because the fantastic event is horrible, but because it serves as a perfect indication of the limits of reason.

Both Todorov and Bessière agree that fantastic stories are fundamentally different from detective stories. Todorov discounts such narratives as detective stories, mysteries etc. because the emphasis in such stories lies in finding the solution. The fantastic stresses the reaction to events, and there is often no solution.
"agissement," in realistic fiction, and the event, "événement," in both the fantastic and the marvelous. She contends that in a realistic narrative the internal and external elements are unified, that knowledge of self is closely connected to knowledge and understanding of the external world. In fantastic literature this relationship is reversed. It emphasizes the unsolvable and the unusual and often presents a passive character, like Emil in Liebeszauber. For Todorov, Kafka's Metamorphosis does not belong to the fantastic. Bessière, in contrast, finds in it a perfect illustration for this aspect of the fantastic under discussion. The emphasis is decidedly on the event, not on action or self-discovery. The question posed is not "Que suis-je devenu," what have I become? but "Que m'est-il arrivé?", what has happened to me. The self-knowledge of Gregor Samsa has not changed, the only important thing is the enigmatic nature of the event.

Freud, Todorov and Bessière all agree essentially that there is something different about how a reader approaches a tale with fantastic effects and one which could be categorized as marvelous (fairy tales, fables, folktales). Bessière, however, expresses the difference most clearly. She borrows specific terminology from Sartre (The Psychology of the Imagination) to characterize the distinction to which both Freud and Todorov allude. She calls the fantastic tale "thetic." It posits itself as real, giving no indication at all to the reader of supernatural events to come. A marvelous tale, on the other hand, she calls "non-thetic." It does not give the impression that the story
to follow will remain in the realm of everyday reality at all, in fact it usually provides direct clues to the reader that what follows belongs to an imaginary realm.\textsuperscript{32} Grimm's fairy tales always begin with the words "Es war einmal," or some equivalent to that expression. To every reader these words introduce a world of make-believe, in which there is no ambiguity about the reality of an occurrence, no Urteilsstreit about whether a supernatural figure is real or imaginary.

The problem with the fantastic tale, then, lies in its duplicity. It begins by indicating to the reader that what will follow is to be understood as real, it is thetic, at least it gives the impression of being so. But soon the reader discovers that what appeared to be everyday reality on the surface is not that at all. The fantastic tale, in other words, while posing as a realistic one, exemplifies a gradual, or in some cases rapid (Kafka's \textit{Metamorphosis}) unraveling of this reality.

The marvelous, while not assuming any relationship to everyday reality, usually underscores on the allegorical level this very reality by exemplifying assumptions and norms held by the society as a whole to be true. The allegorical message in a fairy tale for instance remains inseparable from everyday life. The fantastic, however, destroys and inverts such assumptions and norms in order to fabricate the absolutely original or arbitrary. The fairy tale is almost always clearly allegorical, the fantastic tale never clearly allegorical.\textsuperscript{33} These distinctions have already been observed in the two tales involving the devil discussed earlier.
Why then does the fantastic often retain the technical devices used in marvelous narratives, such as metamorphosis and traditional beneficial or malicious supernatural characters? Norms held by the majority in a society to be ideal are usually expressed in marvelous tales. They communicate what ought to be, as Bessière says, a sense of a "devoir-etre." Vehicles which illustrate these norms in such tales are often characters such as fools, poor persons, devils, monsters and ogres. They stand for evil and injustice. Good fairies and persons who marry princes represent justice. Every reader knows intuitively what these characters mean. Good and evil are clear cut, there are no grey areas.

Writers of fantastic tales examine the problematic nature of norms such as those above. Here the supernatural characters are utilized to symbolize unique internal problems. This frequently leads to a completely new and unconventional meaning of these traditional "props." Since, however, their traditional role in illustrating norms is known to readers, their use helps to highlight the special case, the exception to the rule, in which the norm may not apply. We will see how this process works in Tieck when we examine his use of an old supernatural device, the dragon, in Liebeszauber to symbolize evil arising from inside Emil's mind and his inability to conquer both that evil and the evil threatening him from the outside.
Notes

4 Tolkien, p. 47.
6 Tolkien, pp. 46–47.
10 Kayser, p. 199.
11 Kayser, p. 22.


Penzoldt, p. 6.


Culler, p. 442.


Todorov, pp. 31, 34. Todorov explains precisely what he means by an implied reader elsewhere in his study. Here is the French text for the sake of clarity:

Le fantastique implique donc une intégration du lecteur au monde des personnages; il se définit par la perception ambiguë qu'a le lecteur même des événements rapportés. Il faut préciser aussitôt que, parlant ainsi, nous avons eu vue non tel ou tel lecteur particulier, réel, mais une "fonction" de lecteur, implicite au texte (de même qu'y est implicite la fonction du narrateur). La perception de ce lecteur implicite est inscrite dans le texte, avec la même précision que le sont les mouvements des personnages. (pp. 35-36)
Wolfgang Iser, in his book entitled *Der implizite Leser* (1972), writes:
"Der implizite Leser meint den im Text vorgezeichneten Aktcharakter des Lesers und nicht eine Typologie möglicher Leser." (pp. 8-9)

19 Todorov, p. 35. Subsequent citations given in text.


23 Bessière, p. 91.

24 Bessière, pp. 81-82.

25 Bessière, p. 82.

26 Bessière, p. 164.

27 Bessière, p. 22.

28 Bessière, p. 53.

29 Todorov, p. 50.


31 Bessière, p. 14. Bessière's ideas about Metamorphosis are as follows:

Il ne suffit pas pour qu'il y ait fantastique, comme le suggère Sartre, de mettre le monde l'envers. Ce n'est pas parce que les parents de Grégoire ne s'étonnent pas
de sa mutation que le monde de cette famille est lui-même fantastique. Tout au contraire, cet univers de la norme est aveugle à l'insolite. Kafka nous dit l'horreur d'un ordre que l'évidence de sa propre borne ne questionne pas. Dans le récit proprement fantastique—et une métamorphose ne fait pas nécessairement passer une narration dans cette catégorie—, la norme est immédiatement problématisée.

Faute de cette démarche et malgré son titre, la Métamorphose reste une manière de fable. L'étrange est ici l'étrangeté, l'exil, moyen de regarder l'ordre, de lui être extérieur, mais aussi d'en vivre. Par son exclusion, Grégoire participe encore du milieu familial. La mutation marque le refus de la communauté, mais aussi la domination de cette communauté. Le pouvoir de l'ordre est tel qu'il interdit même le bannissement. L'étrange inscrit l'impossible rupture de la limite. (p. 59)

32 Bessière, p. 36. Here is the complete quote:

...le récit fantastique est théétique; il pose la réalité de ce qu'il représente: condition même de la narration qui fonde le jeu du rien et du trop, du négatif et du positif. Mais comme cette réalité est une hypothèse fausse, elle ne peut prendre d'existence apparente que par l'affirmation d'un témoin qui déclare avoir vu des événements étranges et qui, à vouloir confirmer leur vérité, s'enferme dans l'incertitude parce qu'il ne trouve aucune causalité satisfaisante. Ce point de vue faussement théétique commande les notions d'ambiguïté et d'hésitation entre naturel et surnaturel, par les- quelles Todorov définit le fantastique, et qui sont donc secondes. Le récit fantastique ne semble pas alors la ligne de partage entre le merveilleux et l'étrange comme le suggère encore Todorov, mais plutôt, par la fausseté voilée, le lieu de la convergence de la narration théétique (roman des realia) et de la narration non-thétique (merveilleux, contes de fées). Historiquement, il n'est pas indifférent que le XVIII siècle ait vu l'épanouissement du conte de fées et celui de roman réaliste: le récit fantastique n'est pas issu directement du premier, mais de la contamination des méthodes de composition des deux types de narration. (p. 37)


34 Bessière, p. 20.
35 Bessière, p. 18.
36 Bessière, p. 37.
CHAPTER I

PART 2

TIECK'S THEORIES CONCERNING THE FANTASTIC AND THE MARVELOUS

I. Introduction

Since the theses proposed by Todorov and Bessière draw a distinction between the "fantastic" and the "marvelous," an extended discussion of these overworked and sometimes confusing terms as they were understood by Tieck himself is necessary and useful. Many of Tieck's ideas correspond to those of the above critics, but he uses different terms to describe them. When Tieck uses the word "wunderbar," for example, he is not always referring to what Bessière would define as "marvelous."

Sources for this investigation of Tieck's use of "wunderbar" and "phantastisch," limited primarily to works completed by the year 1811, were primarily the two critical works Shakespeare's Behandlung des Wunderbaren (1793) and die altdeutschen Minnelieder (1803). The entire Phantasus, Part I, including the Rahmengespräche, also provided many examples. Because of the surprising dearth of examples of "phantastisch" in the above mentioned works I have used additional examples taken from a variety of essays, introductions to editions of his works, etc.
Since Tieck, to my knowledge, never set out to define exactly what he meant by "phantastisch" as opposed to "wunderbar," this study will be an attempt to arrive at a working understanding of each term by studying key examples of the words in context.

Two major dictionaries were helpful in providing historical perspective and a framework from which to proceed: That of Adelung (1775) and the Deutsches Wörterbuch. The segment in which "phantastisch" appears dates back to 1889, while the section devoted to "wunderbar" is of more recent vintage, published in 1959.

II. "Phantastisch"

It may come as a surprise that the frequent use of the word "phantastisch" is a relatively recent phenomenon in the German speaking world. Adelung, for example, devotes all of eleven words to it:

fantastisch, adj. u. adv. thörigte Fantasien haben, verrathend. Lat. phantasticus, Franz. fantastique

Even in 1889 the Deutsches Wörterbuch, although it includes examples in context, devotes only approximately thirty lines to "phantastisch," while "wunderbar" was found to be worthy of at least six pages. Here are Grimm's examples:

was für phantastisches gesicht und grundloser lügenzeug darin (im alcoran) wird ohne das den Mehristen bekand sein (Abr. a. S. Clara)
wo ich gehe, wandelt er an meiner seite, nehet
in meinem herz. . .diese phantastischen (traum-
haftten) qualen. Geszner—auf, auf, ihr christen.

Nun war es wenigstens bequemer, den phantastischen
Crisalido zu dramatisieren als das schicksal Konradins—
Klinger.

(habt ihr) so ganz und gar phantastische grillen
euch in kopf gesetzt? Platen.

wenn auch bei phantastischen gewittern mir nerv und ader
. . .zittern. Lenau.

ein phantastisches wahrheitsloses schauspiel.
C. F. Meyer. (Emphasis added)

The first three examples are from the eighteenth century or before.
The next three are from the nineteenth century. The only example
cited by Grimm for "phantastisch" as a noun comes from Tieck:

. . .der es zu seiner aufgabe zu machen schien,
das phantastische mit dem wirklichen aufs innigste
zu verbinden. (Emphasis added)

This of course is one of the famous passages from Phantasus, Part I,
Rahmengespräche and interestingly enough the only occurrence of
"phantastisch" as a noun to be observed within those specific works
cited above. Most of these examples carry negative connotations, with
the notable exception of that from Tieck, and appear to be most clearly
related to Adelung's definition of "der Fantast:"

in verächtlichem Verstande, ein Mensch, der
abgeschmackte Fantasien hat und nähet, ein Narr.
Daher Fantasterey, in dergleichen thörigte Fantasten
in der niedrigen Sprechart. (Emphasis added)
"Fantastic" is something not only unreal and crazy, but untrue (grundloser lugenzeug, phantastische grillen, ein phantastisch wahrheitsloses schauspiel).

There are only seven places in the Tieck works mentioned above where "phantastisch" occurs at all. The word is absent from the entire essay Shakespeare's Behandlung des Wunderbaren (after this referred to as Tieck's Shakespeare essay). Of the seven, only one, found early in the Phantasus, Part I, Rahmengespräche, appears with an "f" instead of a "ph." Grimm, in the edition of 1862, includes only the following in regard to "fantastisch":

fantastisch - delirus, ineptus jetzt, ohne umlaut - phantastisch

Here is the word as used by Tieck in a conversation found in the Rahmengespräche:

...und wie einer deiner ehemaligen Lehrer, der dich dort wieder aufgesucht hatte, und für alles nützliche Neue, Fabrikartige, fast fantastisch begeistert war...5 (Emphasis added)

This reference corresponds most closely to the meaning given by both Adelung and Grimm for "der Fantast": Adelung:—. . .ein Narr; Grimm: fanaticus, schwärmer, Narr.

One of the two most important examples for this study is the one quoted in the Deutsches Wörterbuch. Here it is again, with more of the context:
Manfred verheiratet?. . der es zu seiner Aufgabe zu machen schien, das Phantastische mit dem wirklichen Leben aufs innigste zu verbinden, der vor nichts solchen Abscheu äußerte, als vor jener gesetzten, kaltblütigen moralischen Philisterei? (Emphasis added)

Although it is not entirely clear what "das Phantastische" means in this particular context, Tieck does provide the reader a hint that it is related to the grotesque. Manfred evidently had attempted to hide the serious, melancholy side of his nature by indulging in strange behavior, by consciously appearing to thwart accepted norms such as marriage, as mentioned in the above quote. Here is the continuation of that passage:

Vielleicht, sagte Ernst, konnte es ihm gerade am ersten gelingen, die Jugend beizubehalten, in welcher er sich scheinbar so wild bewegte, denn sein Charakter neigte immer zum Ernst, und eben darum war sein Widerwille gegen den geheuchelten, läppischen Ernst unserer Tage oft so grotesk und bizarr: bei manchen Menschen dient eine wunderliche Außenseite nur zum fast melan kolischen Innern, und zu diesen scheint mir unser Freund zu gehören. (Emphasis added)

The "wunderliche Außenseite" is obviously a device Manfred created for himself as a foil for his melancholy, sensitive nature, as a means to cope, and as a means to integrate the life of the imagination into an everyday world full of hypocrisy and pettiness. The difficulty of this task is reflected in his bizarre behavior.

A discussion of banquets given by Florentine painters as portrayed by Vasari assures the reader of Manfred's interest in the grotesque. The word "phantastisch" re-appears too, and it is again closely associated
with the grotesque. In the Rahmengespräche Manfred explains his viewpoint concerning the Vasari material by defending something which Clara, his wife's younger sister, finds offensive. Clara introduces the subject:


Such behavior could certainly be described as "grotesk und bizarr."

One must ask at this point what these high-spirited painters described above have created for themselves. First of all, they have succeeded in transforming a material not normally used by sculptors, food, into elaborate and elegant palaces and temples. In addition they have created entrées in the form of toads and snakes, typical denizens of hell. To provide the whole production an appropriately chilling ending, they have fashioned sugar into a dessert of skulls and bones.

The scene displays several characteristics of the grotesque. Put into Jennings' terms, the artists have created something ludicrous (entrées in the shapes of buildings and animals) out of the gruesome (snakes and skeletons). The new creations are the result of mixing
realms we understand as intrinsically separate, a process Kayser associates with the grotesque. They are a radical distortion of the natural forms of the food so used. Toads and snakes, skulls and skeletons are favorite motifs for artists of the grotesque. It is however the strange combination of two disparate elements which allows for vastly differing interpretations of such material. For instance, one could view what has happened in a negative light: Food, life-sustaining in its normal context, has been modelled into images of evil and death, its life-sustaining properties scorned. Or, one could conclude that since the fears and horrors of hell and death have been transformed into substances which sustain life, that an attempt has been made to overcome such fears by consciously introducing them into one's life in a form which can be controlled, perhaps even laughed at. They would become a "disarming mechanism," in Jennings' words. Or one might see in these creations the result of a leveling process. Having been brought together, appealing material and unappealing form relativize one another. Perhaps the combination is less threatening than real-life snakes and skeletons would be. But snakes and skeletons are, at least, familiar. This unusual yoking-together of such opposite elements, however, calls the nature of those elements into question. The unambiguous character of each element by itself becomes ambiguous in combination, and thus difficult to interpret.

What is potentially frightening about the actions of Vasari's artists is the tampering with familiar categories by which people orient themselves in the world. When these categories become
disturbed, unrecognizable or unfathomable, hesitation or even disorientation on the part of the observer is the result. Such a recombination of familiar elements creates ambiguity. Tieck himself furnishes no definitive interpretation of the scene, but rather allows two members of the group of friends in his Rahmengespräche to comment on the subject. Clara, in the passage quoted above, is frightened. She calls their practice "Verkehrtheit." Manfred, however, likes it:


I think it would be safe to say that "phantastisch" in the above quote is synonymous with grotesque. The word which provides the key to Manfred's interpretation is "hineingespielt." It indicates a conscious, deliberate choice on the part of the artist to bring fear, loathing, anxiety, surprise, the strange and the contradictory into the everyday world. In this sense the artists might have been using the grotesque in a manner similar to what Jennings calls a "disarming mechanism." This mechanism functions during the creation of the grotesque image, deep within the mind. Jennings explains:

The current of demonic fear and the playful, comic tendency must have a point of contact deep within the mind, a point at which they interact to form peculiarly distorted images. . . . The reasons for this phenomenon
must necessarily remain obscure; but in view of the disturbing nature of the fear current and the well-known capacity of the playful, comic tendency for providing relief from disturbing and oppressive elements, it seems reasonable to suppose that, as in the feelings of the observer, there is a disarming mechanism at work. The formation of fear images is intercepted, at its very onset, by the comic tendency, and the resulting object reflects this interaction of opposing forces. The embodiment of fear is at the same time a product of playfulness, the demonic menace of the figure is balanced by the trivial and droll, and the demon evolves into a clown or a fool.  

Wolfgang Kayser touches on this same function of the grotesque near the end of his study:

wir spüren da (in the grotesque), und freilich nur da (in der künstlerischen Gestaltung), noch etwas anderes. Bei aller Ratlosigkeit und allem Grauen über die dunklen Mächte, die in und hinter unserer Welt lauern und sie uns entfremden können wirkt die echte künstlerische Gestaltung zugleich als heimliche Befreiung. Das Dunkle ist gesichtet, das Unheimliche entdeckt, das Unfaßbare zur Rede gestellt. Und so ergibt sich eine letzte Deutung: die Gestaltung des Grotesken ist der Versuch, das Dämonische in der Welt zu bannen und zu beschwören.

The control over this mechanism, however, is precarious. Kayser writes for instance that

die Gestaltungen des Grotesken sind ein Spiel mit dem Absurden. Es kann in Heiterkeit und fast in Freiheit begonnen werden—so wollte Raffael mit seinen Grotesken spielen. Es kann aber auch mitreißen, dem Spielenden die Freiheit rauben und ihn mit allem Grauen vor den Geistern erfüllen.

Kayser expressed his doubt about the grotesque as a means of controlling the demonic when he chose the word "beschwören." "Beschwören" means both to exorcize and to conjure.
The idea of this negative side of the grotesque is also shared by Jennings: "The grotesque presents the terrible in harmless guise, and its playfulness is constantly on the verge of collapsing and giving way to concealed horror." One must ask, perhaps, whether Jennings overstates his case when he uses the term "disarming mechanism," because he recognizes that the grotesque can be "disarmed" only conditionally—the frightening effect is always implicit.

This idea that the playfulness can give way to horror, that they (playfulness and horror) are often found together would be nothing new to Tieck. He wrote about the relationship between the ludicrous and the horrible in his Shakespeare essay:

Es ist eine sonderbare Erscheinung in der menschlichen Seele, daß sie oft das Fürchterliche und Lächerliche so nahe beieinander findet, daß die Phantasie so gern denselben Gegenstand komisch und entsetzlich macht, und daß eben das, was jetzt Lachen erregt, bei gespannter Phantasie in Schauder versetzen kann.

Tieck did not label this combination "grotesque," but he provided numerous examples for it in his works. The effect depends entirely on an individual's perception.

Tieck provides an example of a disastrous attempt to disarm real fears by means of a grotesque configuration in Liebeszauber. Emil seems oddly melancholy on his wedding day. Roderich, his friend, explains why he wants to help Emil make the transition to his new status (marriage), and how he wants to do it by designing a situation meant to overcome his fears. He plans to present Emil with a grotesque charivari:
Eine Hochzeit ist eine so wundersame Begebenheit, ein ganz neuer, ungewohnter Zustand wird den Verheiratheten so plötzlich wie ein Märchen über den Hals geworfen, daß man dieses Fest nicht verwirrt und unklug genug anfangen kann, um nur irgends für die Eheleute die plötzliche Veränderung zu motivieren, so daß sie wie in einem phantastischen Traum in die neue Lage hinüber schwimmen, und darum laßt uns nur Recht in diese Nacht hinein wühlen und nehmt kein Einrede von denen an, die sich verständig stellen. (emphasis added)

Roderich's parade is decidedly grotesque, thus "phantastisch" in the above passage may again be understood as synonymous with grotesque. Emil, as we will see, confuses Roderich's creation with real experiences from his past, with which he could not cope then. He cannot cope at all when his confused memories of those experiences are triggered by Roderich's raucous parade and his scarlet and gold costume. For Emil, what Roderich creates is not amusing. He interprets what he experiences as real and terrifying. The grotesque parade does not disarm Emil's fears as Roderich had hoped. It reinforces them. It precipitates the final catastrophe. Emil is thrown into a state of "Verwirrung," and can no longer tell the difference between the real and the unreal.

Another clue to what Tieck meant with "phantastisch" in this third example, Roderich's outline of his plans as quoted above, can be found in a passage from his Shakespeare essay, part of his discussion of the close relationship between the horrible and the ludicrous:
Im Traume verführt die Phantasie oft eben so; das Lächliche präpariert sehr oft das Graßliche. Wir würden oft das Furchtbare bezweifeln, aber eben durch die komischen, individuellen Züge, die oft ganz aus der gewöhnlichen Welt hergenommen sind, werden wir gezwungen, es zu glauben, denn unsere Urheilskraft wird so verwirrt, daß wir die Kennzeichen vergessen, nach denen wir sonst das Wahre beurtheilen, wir finden nichts, worauf wir unser Auge fixiren könnten; die Seele wird in eine Art von Schwindel versetzt, in welchem sie sich am Ende gezwungen der Täuschung überläßt, da sie alle Kennzeichen der Wahrheit oder des Irrthums verloren hat.21 (Emphasis added)

Here we see that the essential properties of the grotesque, the combination of the ludicrous and the horrible, the recombination of elements of reality into unfamiliar entities, can create the disorientation (Verwirrung) and thus the ambiguity which is essential to the fantastic. This was the case in Cazotte's tale, and is also true of Liebeszauber. Roderich imagines a "fantastic dream" to be a state of mind in which the dreamer floats in a kind of disoriented, unconscious euphoria from one level of reality to the next. What Roderich does not foresee is the potential danger lurking in such a state of mind in the real world and in the perceptions of a living human being. When the real nature of something has become ambiguous, response to it is purely subjective and depends entirely on the individual observer. The whole concept of perception of reality is thus shown to be relative, complex and unpredictable.

It appears, then, that the fantastic effect Tieck achieves in certain tales, and the underlying structure which supports it, have their roots in his understanding of the grotesque. Kayser suspected a relationship between the two when he wrote:
It might have behooved Kayser at this point in his study to have sought more concrete manifestations of the grotesque in Der blonde Eckbert. In his effort to find evidence for his more abstract definition, he overlooks several examples of the grotesque in the tale. As we will see in Chapter IV, Tieck employs the grotesque in a very concrete manner in Der blonde Eckbert. It heightens the ambiguity in the tale and thus contributes to the overall fantastic effect.

The correspondence between Tieck and the contemporary theorists, Todorov and Bessière, seems less of a surprise when one realizes that Tieck was also a great admirer of Cazotte's tale Le Diable Amoureux. He found the principle of confusion between the real and the imaginary at work in Cazotte's tale. Tieck quotes the words of an old priest to Alvaro concerning Alvaro's adventures, in his Shakespeare essay:

... il ne veut vous laisser aucune idée raisonnable et distinct, mêlant le grotesque au terrible; ... de manière que votre esprit confus ne distingue rien, et que vous puissiez croire, que la vision qui vous a frappé, était moins l'effet de sa malice, qu'un rêve occasionné par les vapeurs de votre cerveau.
III. "Wunderbar"

The essay Shakespeare's Behandlung des Wunderbaren provides many examples of "wunderbar" in context. These examples provide evidence that Tieck associated "wunderbar" with "übersinnlich" in most cases. Here are several examples from the text:

"Daher nictit aus den romischen oder griechischen Gottheiten, oder aus unwirksamen allegorischen Wesen, die man vor ihm, und selbst noch zu seiner Zeit, häufig auf dem Theater sah, obgleich die Zuschauer durch diese an die übersinnlichen Wesen gewissenermaßen gewöhnt waren." (Emphasis added)

"Dem erzählenden Dichter wird es ungleich leichter, den Leser in eine übersinnliche Welt zu versetzen: Schilderungen, poetische Beschreibungen stehen ihm zu Gebot, wodurch er die Seele zum Wunderbaren vorbereitet;... (p. 6) (Emphasis added)

"Hier führt uns nichts in die wirkliche Welt zurück; Begebenheiten und Charaktere sind gleich außerordentlich; die Handlung des Stücks hat nur einen kleinen Umfang, aber sie ist durch so wunderbare Vorfälle, durch eine Menge von Übersinnlichkeiten vorbereitet und durchgeführt, daß wir die Grundbegebenheit des Stücks fast ganz darüber vergessen,... (p. 8) (Emphasis added)

"Shakespeare mußte von dieser Idee sehr überzeugt sein, denn er wendet sie auch da an, wo er keine übersinnliche Welt darstellt, aber solche Begebenheiten, welche außerordentlich sind und sich dem Wunderbaren nähern. (p. 14) (Emphasis added)

Eighteenth century interest in miracles, the marvelous and the supernatural is reflected in the sheer number of pages in
reference works devoted to the concept of "wunderbar." For placing "wunderbar" in the perspective of the earlier eighteenth century, Adelung is particularly helpful:

1. Werth, bewundert zu werden, dessen Möglichkeit und Zusammenhang man nicht einsiehet: daher es so wie Wunder und viele andere dessen Geschlechtes relativ ist.


What Adelung means by the first definition becomes much clearer when one refers to his definition of "Wunder":

In der engsten Bedeutung sind Wunder Erscheinungen, oder Wirkungen welche sich aus den bekannten Gesetzen der Natur nicht erklären lassen, und daher für eine unmittelbare Wirkung Gottes gehalten werden; da es denn aber wieder auf den Grad der Kenntnis der Naturkräfte ankommt. Je weiter der Mensch in dieser zurück ist, desto mehr Erscheinungen hält er für Wunder.

Adelung leaves no room for doubt about where he stands regarding the marvelous. He is a voice of the Enlightenment; there are no such things as miracles, only ignorance of natural phenomena. The Deutsches Wörterbuch, in the edition of 1959, devotes extended pages to "wunderbar." Only the most relevant of these will be included here:

in der kennzeichnung solchen geschehens, das die naturgesetze durchbricht, oder zu durchbrechen scheint, aber ohne religiösen bezug. Vg. magisch, zauberkräftig, durch zauber gewirkt.
For the noun "das Wunderbare" the Deutsches Wörterbuch quotes Bodmer as follows:

... in ihr ist das wunderbare dessen zulässigkeit für die dichtung unter dem kriterium des wahrscheinlichen geprüft wird, im weiten (unangefochtenen) sinne das ungewöhnliche, fremdartige, im engeren (umstrittenen) sinne das als der "höchste" grad des ungewöhnlichen, das übernatürliche in alles nicht in der menschlichen erfahrung, sondern in der phantasie wurzelnde, wowei es, wenn nicht als wirklich, so doch als möglich gedacht werden kann.

This definition, although written some forty years earlier than the Adelung dictionary, reflects Bodmer's less conservative attitude towards the supernatural, at least in regard to its place in literary works and in the sense that it includes the human imagination as an important factor.

Tieck would have found himself theoretically in agreement with Bodmer, I feel, to the extent that the supernatural has as its source the human imagination. When one examines the essay it becomes clear that Tieck, within the scope of the essay, has simply expanded the above definition to include "das Wunderbare" (the supernatural) as a specific dramatic and literary device used to embody a poet's ideas in concrete form so as to communicate them directly to the sympathetic imagination of an audience, whether reader or spectator: a technique using supernatural effects, in other words. The following quote in which Tieck defends Shakespeare's use of ghosts, ought to clarify what he means:

Tieck's primary purpose for writing the essay was to determine why Shakespeare's supernatural characters were convincing to an audience; why it was that they were believable for the duration of a play; and how Shakespeare succeeded well at putting the critical judgment of an audience to sleep: "den richtenden Verstand einzuschläfern." (p. 2)

He observed that the effect of supernatural figures on an audience differs, depending on the context in which they appear. An audience does not perceive the supernatural figures as frightening in Shakespeare's two dream comedies A Midsummer Night's Dream and The Tempest for instance, whereas supernatural figures which appear in his tragedies Macbeth and Hamlet are perceived as extremely frightening:

...man hat oft Shakespeare's Genie bewundert, das in so vielen seiner Kunstwerke die gewöhnliche Bahn verläßt und neue Pfade sucht; bald Leidenschaften bis in ihre feinsten Schattierungen, bald bis zu ihren entferntesten Grenzen verfolgt; bald den Zuschauer in die Geheimnisse der Nacht einweilt und ihn in einen Kreis von Hexen und Gespenstern versetzt; ihn dann wieder mit
Feen und Geistern umgibt, die jenen fürchterlichen Erscheinungen völlig unähnlich sind. (p. 1)

Somewhat later Tieck adds:

Jeder Leser wird beim ersten Anblick auf die Bemerkung geführt sein, daß das Wunderbare im Macbeth und Hamlet dem Wunderbaren im Sturm und Sommernachtstraum durchaus unähnlich sei. (p. 4)

Tieck proceeds to analyze the four plays mentioned above to determine why this is so. In the process of contrasting the two types of plays, Tieck makes distinctions which are very similar to those made by Bessière between the fantastic and the marvelous. The discussion to follow concerns Tieck's use of the supernatural in the two dream comedies.

To the question "Wie gewinnt der Dichter nun die Täuschung für seine übernatürliche Wesen?" Tieck suggests four possible answers. A poet may present, for instance, a stage-world to an audience which remains entirely within the realm of make-believe. Or he may provide the imagination of members of his audience with a great variety in types of characters which appeal to both the emotions and the imagination while avoiding plot situations which might call for extremes such as terror, murder, insanity, etc. The effect of an illusion can be increased by combining it with comic elements which make it more readily believable. Or a poet may use mechanical devices such as music to lull the senses of his audience. (pp. 1-26)
The first of these techniques is the most important one for our purposes because it involves the structure of the play itself. Tieck maintains that one may successfully create an illusion, "Durch die Darstellung einer ganzen wunderbaren Welt, damit die Seele nie wieder in die gewöhnliche Welt versetzt und so die Illusion unterbrochen wird." (p. 5) (Emphasis added) This has an exact counterpart in Bessiere's theory of the marvelous: "Il forme un système littéraire fermé." In Tieck's words:

Die vorziiglichste Täuschung entsteht dadurch, daß wir uns durch das ganze Stück nicht wieder aus der wundervollen Welt verlieren, in welche wir einmal hineingeführt sind, daß kein Umstand den Bedingungen widerspricht, unter welchen wir uns einmal der Illusion überlassen haben.

This world presents the audience, in Bessière's terms, with one level of improbability, one "invraisemblance." All participants remain on this level, even the audience, whose members know nothing the characters do not know. The rules do not change in the middle of the game: "daß kein Umstand den Bedingungen widerspricht, unter welchen wir uns einmal der Illusion überlassen haben." The characters function on this one level of reality, in this realm of improbability and remain there. The supernatural characters do not represent another level of verisimilitude, foreign to the human characters. Thus they are not frightening. Joseph Retinger, as quoted by Bessière, characterized the situation precisely: "le premier [conte de fées] représenterait l'âme soumise aux puissances supérieures bénéfiques, le second [conte fantastique] la lutte de l'être révolté et allié aux puissances inférieures contre les puissances"
supérieures." Within this framework of make-believe, in this "wunderbare Welt" the supernatural figures interact openly with the human characters as they do in fairy tales. They work together as allies, as Retinger observed. The audience, although it does not understand why they are possible, can observe supernatural actions as they take place, none of them come as a surprise. In Shakespeare's *Tempest* the audience watches Prospero giving orders to his supernatural servants, who carry them out. Nothing happens for which the spectator is unprepared:

Der Zuschauer wird nun selbst zu den geheimsten Anschlägen hinzugelassen; er sieht alle Mittel, durch welche Prospero wirkt; kein Umstand bleibt ihm verborgen. Die Macht der Geister selbst ist ihm zwar unbegreiflich; aber es ist ihm genug, daß er sie wirken und Prospero's Gebote erfüllen sieht. Er verlangt keine näheren Aufschlüsse; er glaubt sich in alle Geheimnisse eingeweiht, indem keine Wirkung erfolgt, die er nicht gleichsam selber zubereiten sah,—keine Erscheinung, kein Wunder eintritt, von dem er nicht vorher wußte, daß es in demselben Augenblick eintreten würde. Er wird daher durch nichts überrascht oder erschreckt, ob ihn gleich alles in ein neues Erstaunen und in einen traumähnlichen Rausch versetzt, durch welchen er sich am Ende in einer wunderbaren Welt, wie in seiner Heimat befindet.29

As Bessière observed about the marvelous, the human characters in the closed system described by Tieck above represent norms, ideals held by the society as a whole to be worth striving for:

Dieser Fürst[Prospero] aber, an dessen Schicksalen wir jetzt Theil nehmen, ist kein gewöhnlicher Mensch; der Dichter läßt ihn als einen Charakter auftreten, der sich dem Ideale nähert; er ist über die Leidenschaften der Menschen erhoben, er hat ihre Schwächen abgelegt. . . .
Prospero ist aber noch mehr, als ein edler Mensch; der Dichter lässt ihn zugleich als ein übermenschliches Wesen auftreten, dessen Befehlen die Natur willig gehorcht, der durch das Studium der Magie eine Herrschaft über die Geister erlangt hat, durch die er alle Umstände nach seinem Willen lenkt. Der Zauberer Prospero bekommt jetzt seine Feinde in seine Gewalt; . . . 30

The supernatural figures do Prospero's bidding, they do not frighten him, and thus do not frighten the audience. Prospero controls nature, including his own nature. There is no conflict in him between his conscious self and an uncontrollable unconscious, none between desire and guilt. As Tieck said: "er ist über die Leidenchaften der Menschen erhaben." The make-believe setting, in its unity, reflects the unity within Prospero himself. Tieck's position on this point again anticipates that of Bessière, who writes about the marvelous tale:

Le conte merveilleux contraint d'accepter l'in vraisemblable parce qu'il le donne pour le symbole d'une régulation morale et l'expression directe ou indirecte d'une ordre. Il ignore le débat du subjectif et de l'objectif parce qu'il privilégie implicitement ou explicitement le cadre axiologique. 31

Supernatural figures in the tragedies of Shakespeare, according to Tieck, frighten because the stage-world, instead of being obviously make-believe, purports to depict the real, everyday world. Supernatural figures, instead of playing a prominent role, have receded into the background, have been made subordinate to the real. Emphasis lies in the passions and sufferings of persons of this world. The premise therefore set forth to the audience appears to be thetic. When,
however, the supernatural intrudes into this "real" world, it
surprises, shocks and frightens: "Das Wunderbare tritt in den Hinter-
grund zurück; wie ein Blitzstrahl bricht es dann plötzlich hervor. 32

The supernatural figures introduce a new level of veri-
similitude into the world of the play which is not at first under-
stood by the characters:

Their appearance must however be properly prepared for, in a way
which leads to an effect not unlike the unheimlich of Freud:

The supernatural figures are not the allies of the human characters
but rather their adversaries. The spectators do not witness pre-
dictable interaction between the human characters and the super-
natural figures. The supernatural ones control the human characters.
As Hamlet's ghost, as quoted by Tieck, explains: "...aber diese Rätsel der Ewigkeit gehören nicht für Ohren von Fleisch und Blut." (p. 29)

The stage-world no longer represents a "ganze wunderbare Welt," a closed system. Tieck emphasizes this when he says of the supernatural in the tragedy that: "Der Dichter läßt für das Wunderbare fast immer eine natürliche Erklärung übrig." (p. 34) Bessière mentions this too in her discussion of Tieck's Phantasus tales as fantastic tales: "...il montre que Shakespeare a toujours laissé la porte ouverte à une explication naturelle et psychologique du surnaturel." Shakespeare makes this doubt possible because he almost never presents more than one character who witnesses an apparition or a ghost. The character in the end therefore often doubts the truth of what he has seen. The human characters in the Sommernachtstraum, on the contrary, have no such doubts:

Alle Begebenheiten des Sommernachtstraums erscheinen den handelnden Personen nachher als eine Traumgestalt, und der Dichter hat sehr künstlich dafür gesorgt, daß kein Vorfall zu isolirt stehen bliebe, an dem sie nachher ihre Erinnerungen knüpfen und ordnen könnten. (p. 38)

Instead of emphasizing the internal integration of a character in conflict with the outside world, the supernatural makes conflicts and problems within the character more concrete:

...Macbeth wird vom Geiste Banquo's bis in sein Gemach verfolgt, er sitzt an seiner Tafel und erfüllt ihn mit Schauder und Entsetzen, als er eben anfangen will, den Genuß seiner neuen Würde zu empfinden.—Hier sind Richard's Angst
und Macbeth's Elend dem Auge auf die fürchterlichste Art dargestellt; dies wirkt mehr, als wenn wir Macbeth unaufhörlich sein Unglück beklagen hörten. (p. 36)

The characters in the tragedy do not represent normative behavior, they are not approximations of an ideal, as was Prospero. They represent extremes:

Die Tragödie ist das Gebiet aller hohen Affekte, der Extreme der Leidenschaften, ... Durch alle Gradationen des Elends und der Leidenschaften führt uns der Dichter seinem Zweck entgegen. (p. 26)

They are not human characters in control over their own natures. The supernatural figures which control them emphasize this, and heighten the fear in both character and observer.

In a tragedy the spectator must be active, as is the reader of a fantastic story. He must work hard to solve the mystery behind the supernatural figures:

Shakespeare vermeidet es gern, daß Gespenster von mehr als einer Person gesehen werden, und darin besteht vielleicht die größte Schönheit seiner Geistererscheinungen, denn er legt dadurch in diese eine Art von allegorischen Sinn, der sie für den Verstand und die Phantasie gleich interessant macht: diese Allegorie ist aber von der oben getadelten ganz verschieden. Er personifiziert allerdings Affekte und Ideen, aber er läßt sie unter einem Gewande auftreten, unter welchem man sie nur nach langer Prüfung entdeckt: der Leser muß sie erst suchen, sie verbergen sich lange vor ihm. (p. 35)

In a truly fantastic tale, though, the reader can never resolve the ambiguities. Tieck's concept of the reader's role, and that
of allegory will be discussed more fully in Chapter II, Part 1, as part of a discussion of the structure of *Liebeszauber*.

For Tieck, "wunderbar" meant supernatural, at least most of the time. His "wunderbare Welt," however, anticipates Bessière's modern definition of the marvelous. The works of Tieck themselves are of course the best source for an examination of his concept of what is today called the fantastic. It remains therefore the goal of this study to see whether the theories and categories discussed above are reflected to any real extent in those of Tieck's tales under discussion and whether they will truly reflect the definitions set forth by Todorov and Bessière.
Notes


5 Phantasus, p. 11.

6 Phantasus, p. 20.

7 Phantasus, pp. 20-21.

8 Phantasus, p. 63.

9 Lee Byron Jennings, The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose, Univ. of California Publications


11 Kayser, p. 196.

12 Kayser, p. 199.

13 Jennings, P. 75.

14 *Phantasus*, p. 63.


18 Jennings, p. 16.

19 *Shakespeare Essay*, p. 20.

20 *Phantasus*, p. 280.


22 Kayser, p. 87.


24 *Shakespeare Essay*, p. 3. Subsequent citations provided in text.

25 *Shakespeare Essay*, p. 36. Subsequent citations provided in text.


27 *Shakespeare Essay*, p. 12.
28 Bessière, p. 10.
29 Shakespeare Essay, p. 12.
31 Bessière, p. 170.
32 Shakespeare Essay, p. 27.
33 Bessière, p. 99.
34 Shakespeare Essay, p. 37. Subsequent citations provided in text.
CHAPTER II

PART 1

TIECK'S LIEBESZAUBER: A STUDY OF THE FANTASTIC

I. Introduction

While living in Munich between the years 1808 and 1810 Tieck suffered a recurrence of severe gout. This attack forced him to spend much time confined to his room, which, according to Köpke lay directly across a narrow street from a house whose occupants he could observe from his own window. He was able to look into the window of this house, where a young girl often came into view, playing contentedly with a small child. Even at night when the shutters were pulled, beams of light shining through the cracks, he could watch her silhouette as she moved across the room. These scenes provided the physical setting and thematic raw material for Liebeszauber, as did the Munich carnival celebrations with their mummers parades.

Tieck wrote Liebeszauber in 1811. It was published in 1812 as the fifth tale in his collection, Phantasus, Part I, one of the three new stories included in the collection. Comment about Liebeszauber by Tieck is difficult to find, but one remark has been discovered by Uwe Schweikert. In a letter to Georg Andreas Reimer from
Ziebingen dated June 21, 1812 Tieck wrote: "Was sagen Sie zu dem Liebeszauber? Unter allen diesen Märchen ist dies das gewagteste, wegen der Comödien-parthie."^2

Achim von Arnim was less than enthusiastic. In a letter to Jakob and Wilhelm Grimm of November 1812 he wrote:

Habt Ihr den Phantasus von Tieck? Die breite Theorie als Einleitung der schönen, unschuldig erfundenen Geschichten that sehr weh; unter den neuen Erzählungen sind wohl die Elfen das beste, die beiden andern, der Liebeszauber und der Pokal, arbeiten zu absichtlich auf einen gewissen Effekt, und man kommt darauf, die Pinselstriche zu zählen, statt das Gemälde im ganzen anzuschauen.\(^3\)

Few critics have devoted extensive discussion to Liebeszauber. Among earlier critics Zeydel praises it as a "bold venture,\(^4\) but he finds it to be "far too crass to leave a favorable impression. There is no real attempt to motivate the murder of the orphan. Real events and hallucinations (such as the dragon) are not distinguished. Improbable coincidences (we recall Roderich's possession of the hag costume) are treated, in truly fatalistic fashion, as natural.\(^5\) As we shall see, the murder of the orphan is indeed motivated. But Zeydel puts his finger on its essence as a fantastic story:

...The total absence of supernatural characters in these two new tales\(^5\) is an additional indication of Tieck's turn toward realism. We may call it poetic realism, a fantastic melange of everyday happenings and fairy-like events.\(^6\)
Zeydel makes no attempt to understand why Tieck felt it necessary to mix the two contrasting structures into one story. However, he quotes another statement by Tieck about the story. He quotes a letter of Tieck to his brother in which Tieck, writing about Der Pokal and Liebeszauber, stated that he had "viel in unsrer Sprache geleistet."\(^7\)

Jean Clark Field admires Liebeszauber for what she calls its "technische und bildliche Vollkommenheit," its structure as a "Stimmungsgebilde."\(^8\) The discussions between Emil and Roderich do not seem to fit a "Schauergeschichte," she says at first, but later agrees that they function as an excellent preparation of the reader for what is to come by generating a feeling of uneasiness. We will see they are much more than this. She takes note of Tieck's use of intensification and parallelism but fails to see their function as related to Emil's mental deterioration. She finds the gruesome scenes to be a reflection of what she calls "häßliche Sinnlichkeit" as presented in Runenberg and Der getreue Eckart but finds no influence of "Naturgewalt."\(^9\) What constitutes "Naturgewalt" is a matter for debate. If it means the drives to be found in the subconscious which push Christian and Tannenhäuser to flee familiar surroundings and to murder, then such a "Naturgewalt" is certainly also present in Emil. In her conclusion we find no satisfactory interpretation of the work:

Die unheimliche Stimmung erinnert allerdings lebhaft an die anderen, doch finde ich, daß der "Liebeszauber" auf eine niedrigere Ebene gehört, denn trotz aller technischen und bildlichen Vollkommenheit ist die Stimmung eigentlich nur
Marianne Thalmann mentions Liebeszauber many times but does not provide an extensive interpretation. About both Emil and Ferdinand (Pokal) she observes:

She sind unverkennbar Städter aus einem Stadt-märchen und haben die letzte Prinzenverkleidung zu Gunsten eines Sensitiven Menschentums abgelegt, was sich bei Emil einem seelischen Grenzfall nähert. . . 11

She is correct about "seelischer Grenzfall." Her description of the atmosphere evoked in Liebeszauber, while accurate and colorful, does not constitute an interpretation:

. . . Im Liebeszauber hingegen geht es um eine Diagnose an der modernen Gesellschaft. Emil wird ein Amokläufer gegen eine berechnende und seelenlose Welt. Wir erleben den Mord mit, wir sehen die Voraus-setzungen psychologisch entwickelt. Das Musikalische jeder Aktion wird ins Überlaute verkehrt, das feine Ohr wird verletzt, die Welt zerbricht in einem Schrei. Alle Maße sind verschoben, die Farben grell, die Gesichter Masken, die Wirklichkeit der gesehenen Welt bricht ins völlig Gnadenlose auf.12

Thalmann makes an important observation about the use of labyrinth imagery in the Liebeszauber country house13 and her discussion of Tieck's use of color and sound imagery is helpful.14

Paul Gerhard Klussmann devotes more thought than most critics to Liebeszauber in his article on Tieck and gives an excellent account of the theatrical aspects of the story, but here again fails to give what
one could call an interpretation of the work. He provides excellent hints as to probable sources for thematic material (John Webster's play *The White Devil*, 1792/3 for instance, a work which provided the source for Tieck's later novel *Vittoria Accorombona*) and a helpful discussion of Tieck's work in general.

Useful also is a discussion of *Liebeszauber* in Hans Schuhmacher's book *Narziß an der Quelle: das romantische Kunstmärchen*. Points he makes will be incorporated into the discussion of the work to follow.

Irène Bessière includes *Liebeszauber* in her list of fantastic stories by Tieck, and chooses it from among the others to exemplify Tieck's specific fantastic themes:

> Amour et Magie concentre les différents thèmes fantastiques de Tieck: difficulté à différencier réel et irréel, désir de bonheur et malheur final, solitude des personnages, hallucination et folie qui rappellent les craintes et les épreuves personnelles de l'écrivain.

All of the above mentioned critics leave many questions unanswered. Bessière's statement that the tale demonstrates the absurdity and the power of fate which reign over all human life is not untrue, but such a remark explains nothing at all about the characters. Bessière goes on to say that Emil and the young girl love each other, but that each is unaware of the other's love, hence the sacrifice of the little girl. She does not ask, however, whether this is a certainty, nor why such a brutal murder need be committed to express someone's love for someone else. No one asks why Emil and
his neighbor do not realize how each feels towards the other, nor about what might be the nature of the friendship between Emil and Roderich. No one mentions that many of the events which occur in the tale are not totally verifiable. The image of the dragon has not been adequately explained. Small but important details have been overlooked. Why, for instance, does Roderich surprise Emil playing with his (Roderich's) Turkish dagger in his wife's room? One must ask what is the significance of the title. Is what happens really only a matter of fate and misfortune, or might there be reasons which lie buried in the characters of the protagonists? Or is the city the source of the evil? Is Liebeszauber only a "Stimmungsgebilde?"

It is the purpose of this and subsequent chapters to attempt to explain and clarify some of these issues. There is more substance to this neglected story than at first meets the eye. The structure of Liebeszauber reflects much of what Bessière has defined as fantastic. A closer examination of this structure may provide some answers to the problems mentioned above.

Liebeszauber is an excellent example of Bessière's theory of thetic and non-thetic styles. The title betrays none of the complexities to come. One would expect a story about young love, nothing more. It becomes ironic only after one realizes that Tieck has portrayed a real, concrete "Liebeszauber" in the literal sense of the word. An unsuspecting reader would tend to assume what was to follow would confine itself to everyday reality. There is no elaborate frame intended to place the narrative in a dream setting as in the
the Schöne Magelone, no set phrase like "Es war einmal" found so often in traditional fairy tales. We are introduced to two friends who appear to argue a lot, and find them living temporarily in a larger, contemporary city, as part of an extended tour. The narrative posits itself as real. There are no hints about intervention of the supernatural. Once the reader has been led into the narrative world, however, strange things begin to occur and the promised "reality" dissolves into confusion and uncertainty. Both the main protagonist, Emil, and the reader experience this dissolution. Thus we have a narrative that exemplifies what Bessière calls "false-thetic," an essential characteristic of the fantastic tale. It gives the impression of realism, but develops as it proceeds into something not real at all, at least in the traditional sense of everyday reality. A closer look at the structure will reveal why this happens.

In Liebeszauber no one really communicates with anyone else about anything of importance by using ordinary means, the spoken language. This lack of communication between characters is a major contributor to the overall fantastic effect of the work and a direct result of a technique Tieck employs that provides the work with multiple perspectives.

Liebeszauber challenges the reader with three essentially realistic narrative worlds, or "vraisemblances." These are: 1) the world as perceived by Roderich, his friends and the families of both Emil and his neighbor; 2) the dark, enigmatic world of Emil's neighbor and the old woman, made more mysterious because the reader
experiences it as perceived by Emil alone; and 3) Emil's world, the most complex of the three because Emil lives ostensibly in Roderich's world but his inner life, kept secret from all the members of Roderich's world, has come increasingly under the control of his neighbor. In crucial moments it is not possible to distinguish whether Emil's problems stem from the detrimental influence of his neighbor or from his own mental deterioration.

The work provides the reader many examples of the breakdown in communication between Roderich and Emil. Therefore I will present several short scenes which are paradigmatic of the multiple perspectives which run through the entire work. These scenes also characterize Roderich's world, a world which can be defined most clearly within the context of his sometimes lengthy arguments with Emil. Thus the purpose of the section to follow is twofold: to present concrete examples of situations in which communication fails, and to describe Roderich's world. The nature of Roderich's perspective contributes to the communication problem.

II. Roderich's World

The stormy friendship between Emil and Roderich is central to the story. Emil is a morose, over-sensitive introvert with a penchant for fantasizing, in love, if one can call it that, with a neighbor across the street. Emil and his friend, whom he had met en route and asked to accompany him, are traveling, Emil in order to educate
himself. Roderich has agreed to come along in order to free himself of his guardians, with whom he does not get along. They have been living in a larger city, apparently to enjoy the carnival season. Neither young man seems to have a profession, nor works at any absorbing job. Emil's parents have left him a large inheritance from which he lives, free from all financial care. The two do not have much in common, Roderich being outgoing and superficial, albeit good natured and well-meaning. The narrator describes their friendship as a sort of anti-friendship:

Daher verging kein Tag, daß beide Freunde nicht in den Krieg gerieten, der ihrer Freundschaft den Tod zu drohen schien, doch war vielleicht dasjenige, was sie dem Anscheine nach trennte, nur das, was sie am innigsten verband; beide liebten sich herzlich, aber beide fanden eine große Genugthuung darin, daß einer über den andern die gegründetsten Klagen führen konnte.

Their relationship is set forth at once when we find Emil sitting in his room waiting for Roderich, who is already late. Emil had extracted a promise from Roderich that Roderich would take the time to hear him out about something that had been troubling him: "was schon seit Wochen seinen Roderich's tiefesinningen Freund gedrückt and beängstigt habe." (p. 247) Emil however is disappointed. Not only does Roderich come late, but he comes in costume, planning to attend a carnival ball that night, and in addition, he is not alone:

Jetzt schallten Fußtritte die Treppe herauf, die Thür, ohne daß man anklopfte, eröffnete sich, und herein traten zwei bunten Masken, mit widrigen Angesichtern, der eine ein Türke, in rother und blauer Seide
Emil greets both angrily. Roderich attempts to persuade Emil to come along to the maskerade ball with him. They are soon engaged in a long, involved argument. Roderich accuses Emil of being a bad sport:

Weil du nicht tanzen magst, sagte jener, und den Tanz für eine verderbliche Erfindung hältst, so soll auch Niemand anders lustig sein. Wie verdrußlich, wenn ein Mensch aus lauter Eigenheiten zusammengesetzt ist. (p. 250)

Emil had asserted that: "Dich zur Carikatur machen, und dich betäuben, gehört eben zu den Vergnügen, denen du am liebsten nachjagst." (p. 250) By attacking Emil for refusing to accompany him, Roderich forces him to reveal much about himself. Roderich explains:

Aber es ist ja Carneval,... und alle meine Bekannten und einige Damen erwarten mich auf dem heutigen großen Balle. Bedenke nur, mein Lieber, daß es wahr Krankheit in dir ist, daß dir dergleichen Anstalten so unbillig zuwider sind. (p. 250)

Emil's answer:

...wer von uns beiden krank zu nennen ist, will ich nicht untersuchen; dein unbegreiflicher Leichtsinn, deine Sucht, dich zu zerstreuen, dein Jagen nach Vergnügen die dein Herz leer lassen, scheint mir wenigstens keine Seelengesundheit; auch in gewissen Dingen könntest du wohl meiner Schwachheit,
Emil and Roderich disagree about the nature of music. Roderich finds it to be "das Natürlichste, Unschuldigste und Heiterste von der Welt." (p. 251) Emil's answer to this is: "Ich kann nicht für mein Gefühl... daß mich diese Töne von Kindheit auf unglücklich gemacht, und oft bis zur Verzweiflung getrieben haben." (p. 251) "Nervenschwäche" is Roderich's ready answer. He has no time nor patience to listen to any of Emil's complaints, which he refuses to take seriously. Ironically, Roderich summarizes Emil's problem so concisely that it accurately foreshadows the ending:

Roderich is perhaps unaware of the seriousness of what he foresees, but his observation is an early sign to the reader that Emil may be unstable. Roderich hurries to borrow Emil's overcoat, so as to hide his Turk's costume during a short visit to church before going on to the ball. Wishing to avoid any accidents, Roderich leaves his Turkish dagger in Emil's safekeeping, a most rational move viewed from Roderich's perspective. This, too, indicates that he comprehends little of Emil's psychological condition. Without further ado, Roderich rushes away, calling out: "'Morgen sehn wir uns wieder,
lebe wohl und bleibe vergnügt' -- Er wartete auf keine Erwiderung,
sondern eilte die Treppe herunter." (p. 253) Thus Roderich leaves,
having learned nothing about Emil's difficulty. The cliché "bleibe
vergnügt," when Emil is in such an unhappy frame of mind, is in-
dicative of Roderich's failure to appreciate the seriousness of his
friend's predicament. Crucial information has not been communicated.
A subject absolutely vital to Emil's well-being remains forever a
secret, all the more virulent for having been suppressed.

The second encounter we experience between Emil and Roderich
takes place at the masked ball. Roderich's friend, the young officer,
tells him that Roderich is reciting a long poem to a new found
friend, Anderson. Emil is at once irritated and embarks on a lengthy
critique of Roderich's behavior, telling the young officer:

... das sieht ihm ähnlich, sagte Emil, denn er
besteht ganz aus Laune. Ich habe alles angewandt,
und selbst freundschaftliche Zwistigkeiten nicht
gescheut, um es ihm abzugewöhnen, immer ex tempore
zu leben und sein ganzes Dasein in Impromptus auszu-
spielen: allein diese Thorheiten sind ihm so ans
Herz gewachsen, daß er sich eher vom liebsten
Freunde, als von ihnen trennen würde. Das nämliche
Werk, welches er so liebt, daß er es immer bei sich
trägt, hat er mir neulich vorlesen wollen, und ich
hatte ihn sogar dringend darum gebeten; wir waren
aber kaum über den Anfang, indeß ich ganz den Schön-
heiten hingegeben war, als er plötzlich aufsprang,
mit der Küchenschürze umgethan zurückkehrte, mit
vielen Umständen Feuer anschüren ließ, um mir Beef-
steaks zu rösten, zu welchen ich kein Verlangen trug,
und die er sich am besten in Europa zu machen ein-
bildet, ob sie ihm gleich die meisten Male verun-
glücken. (p. 259)
In the above passage each friend exhibits a tendency to prescribe what he thinks best for the other. This proves to be most damaging when Roderich orchestrates the parade at Emil's wedding, against Emil's wishes. Emil does not enjoy surprises, he is quite inflexible, and not inclined to enjoy spontaneity, either in himself or in others. Yet he cares for Roderich and his welfare. He is conscious of Roderich's weaknesses but is powerless to change him. After Emil's lengthy lecture, the young officer asks Emil whether Roderich has ever been in love. Emil responds very earnestly that yes, he probably has been, but "auf seine Weise." He has never taken any of his love affairs seriously enough not to have forgotten them entirely within the span of eight days or so.

When Emil finds Roderich, Roderich invites him to sit down to listen to the poem. Emil is not in the mood, however, and disapproves of what Roderich has been doing: "Ich bin jetzt nicht in der Stimmung, sagte Emil, auch scheint mir diese Stunde und dieser Ort wenig geschickt zu einer solchen Unterhaltung." (p. 260) Roderich responds with a statement that illustrates one of the most important differences between the two friends: "Warum nicht? antwortete Roderich; es muß sich alles nach unserem Willen bequemen, jede Zeit ist gut dazu, sich auf eine edle Weise zu beschäftigen." (p. 260) Roderich believes in spontaneity, and possesses self-confidence almost to the point of recklessness. He believes that he is in complete control of his life, and tries too, to control Emil's. Roderich has tried to change Emil, but to no avail:
Er ist also melancholisch? fragte der Zuhörer.
Das eigentlich nicht, antwortete Roderich, sondern nur von zu zärtlichen Eltern und sich selbst verzogen. Er hatte sich angewöhnt, regelmäßig wie Ebbe und Fluth sein Herz bewegen zu lassen, und bleibt diese Rührung einmal aus, so schreit er nach Mirakel und möchte Prämien aussetzen, um Physiker aufzumuntern, diese Naturerscheinung genügend zu erklären. Er ist der beste Mensch unter der Sonne, aber alle meine Mühe, ihm diese Verkehrtheit abzugewöhnen, ist ganz umsonst und verloren, und wenn ich nicht für meine gute Meinung Undank davon tragen will, muß ich ihn gewähren lassen. (p. 261)

Anderson's only comment: "er sollte vielleicht den Arzt gebrauchen, . . ." (p. 261) Roderich responds by explaining Emil's mistrust of doctors. He adds: "Sein Freund zu sein, ist aber die Aufgabe aller Aufgaben, denn er ist so reizbar, daß man nur husten, nicht edel genug essen, oder gar die Zähne stochern darf, um ihn tödtlich zu beleidigen." (p. 262) The above passage also contributes additional evidence of Emil's mental instability. Anderson then asks the same crucial question he had asked about Roderich before: had Emil never been in love. Roderich's answer indicates how little he knows about Emil:

"Wen sollte er lieben?. . .er verachtete alle Töchter der Erde, und er dürfte nur bemerken, daß sein Ideal sich gern putzte, oder gar tanzte, so würde sein Herz brechen; noch schrecklicher, wenn sie das Unglück hätte, den Schnupfen zu bekommen. (p. 262)

Of the one most crucial fact about Emil at this point in his life, his disturbing love, Roderich is totally unaware, and with tragic consequences. Emil had wanted to tell Roderich about it that night of the ball. Tieck builds his fantastic structure around this piece
of missing information. Emil's dilemma remains unresolved, until it bursts forth at the end in uncontrollable violence.

Knowledge of the extent of the violent incident which Emil experiences that night remains inaccessible to Roderich and the rest of his society as well. Emil, suffering from general amnesia, cannot tell anyone about it. Thus the tragedy which strikes in the second part of the story is precipitated in part by Roderich's well-meaning but wrong-headed interference.

Proof that Roderich continues to possess a limited understanding of the real Emil comes in a conversation he has with a lady companion shortly before Emil's wedding. She has asked: "Warum nur die Bräute immer weinen und bei der Trauung so ernsthaft aussehn." (p. 276) Roderich, as always, has a ready answer at his disposal which presents an analysis of the situation that, however, is only part of the picture: "Weil sie in diesem Augenblick am lebhaftesten von der Wichtigkeit und dem Geheimnisvollen des Lebens durchdrungen werden, antwortete Roderich." (p. 277) But the girl is not satisfied with his glib answer: "Aber unsre Braut, fuhr sie fort, übertrifft noch an Feierlichkeit alle, die ich jemals gesehen habe; sie ist überhaupt immer schwermütig, man sieht sie nie recht heiter lachen." (p. 277) Roderich responds with what he, and all the other guests at this strange wedding evidently believe to be the cause of her melancholy:

Dies macht ihrem Herzen um so mehr Ehre, antwortete Roderich, gegen seine Gewohnheit verstimmt. Sie wissen vielleicht nicht, mein Fräulein, daß die Braut vor einigen Jahren ein aller-liebtestes, verwaistes Kind, ein Mädchen, zu sich genommen hatte, um es zu erziehen.
Dieser Kleinen widmete sie alle ihre Zeit, und die Liebe des zarten Geschöpfes war ihr süßester Lohn. Dieses Mädchen war sieben Jahre alt geworden, als sie sich auf einem Spaziergange in der Stadt verlor, und aller angewandten Mühe ungeachtet, noch nicht wieder hat aufgefunden werden können. Diesen Unfall hat sich das edle Wesen so zu Gemiith gezogen, daß sie seitdem an einer stillen Melankolie leidet, und durch nichts von dieser Sehnsucht nach ihrer kleinen Gespielin kann abgezogen werden. (p. 277)

The passage is an excellent example of how Tieck uses dramatic irony to illustrate gaps in information and communication between his narrative worlds. Roderich knows about the orphan but nothing about the murder. Only the reader is aware of that, who may also suspect that the melancholy afflicting the bride might very well be that of guilt and remorse over her role in the "Liebeszauber." Roderich's interpretation of the orphan's disappearance is obviously that accepted by the wedding guests. Coming where it does in the narrative, it also forces the reader to ask him/herself once more what really happened that night of Emil's collapse.

Emil's fear of music, mentioned earlier, is closely related to what seems almost an obsession with him, his abhorrence of creatures often associated with the grotesque: toads, spiders and bats. The passage I will quote would seem to be more closely related to Emil's world than to Roderich's. However, Roderich's lack of understanding and refusal to accept Emil's feelings and fears in this area are directly related to his insistence that he create his noisy parade after Emil's wedding, and the devastating effect this parade has on
Emil. Early in the narrative, a conversation between Emil and Roderich occurs in which Emil tries to make Roderich understand how music affects him:

...ich aber meine, daß diese schreckliche Musik selbst, dies Umherwirbeln weniger Töne in widerlicher Schnelligkeit, in jenen vermaledeiten Melodien, die sich unserm Gedächtnisse, ja ich möchte sagen unserem Blut unmittelbar mittheilen, und die man nachher auf lange nicht wieder los werden kann, daß dies die Tollheit und Raserei selbst sei; denn wenn mir das Tanzen noch irgend erträglich sein sollte, so müßte es ohne Musik geschehn.

Nun sieh, wie paradox! antwortete der Maskirte; du kommst so weit, daß du das Natürlichste, Unschuldigste und Heiterste von der Welt unnatürlich, ja gräßlich finden willst.

Ich kann nicht für mein Gefühl, sagte der Ernst, daß mich diese Tone von Kindheit auf unglücklich gemacht, und oft bis zur Verzweiflung getrieben haben: in der Tonwelt sind sie für mich die Gespenster, Larven und Furien, und so flattern sie mir auch ums Haupt, und grinsen mich mit entsetzlichem Lachen an.

Nervenschwäche, sagte jener, so wie dein übertriebener Abscheu gegen Spinnen und manch anderes unschuldiges Gewürm.

Unschuldig nennst du sie, sagte der Verstimmte, weil sie dir nicht zuwider sind. Für denjenigen aber, dem die Empfindung des Eikels und des Abscheus, dasselbe unennbare Grauen, wie mir, bei ihrem Anblick in der Seele aufgeht und durch sein ganzes Wesen zuckt, sind diese gräßlichen Unthiere, wie Kröten und Spinnen, oder gar die widerwürgtigste allerCreaturen, die Fledermaus, nicht gleichgültig und unbedeutend, sondern ihr Dasein ist dem seinigen auf das feindlichste entgegengesetzt. Wahrlich, man möchte über die Ungläubigen lächeln, mit deren Imagination sich Gespenster und grauenhafte Larven samt jenen Geburten der Nacht nicht vereinigen lassen, die wir in Krankheiten sehn, oder die uns Dantes Gemälde zeigen, da die gewöhnlichste Wirklichkeit um uns her die fürchterlichen verzerrten
Musterbilder dieser Schrecken uns vorhält. Sollten wir in der That das Schöne lieben können, ohne uns vor diesen Fratzen zu entsetzen?

Warum entsetzen? fragte Roderich, warum soll uns das große Reich der Gewässer und der Meere gerade diese Furchtbarkeit vorhalten, an die sich deine Vorstellung gewöhnt hat, und nicht vielmehr seltsame, unterhaltende und possirliche Verkleidungen, so daß das ganze Gebiet nicht anders, als etwa wie ein komischer Ballsaal anzusehn wäre? (p. 251-252)

These "Geburten der Nacht" bring out feelings of inexpressible horror in Emil's innermost being. He sees in them, imagines in them "die fürchterlichen verzerrten Musterbilder" of the terrors presented in Dante's work. They become, in Emil's imagination, the hallucinations of the insane. For Emil they are no longer art, they are real. He is not capable, as Roderich is, of looking at these frightening forces of nature with an ironic smile, of creating out of them something which can even be laughed at, kept at arm's length with at least the illusion of control. For Emil they are not the products of a "disarming mechanism" at work. Roderich shares perhaps the philosophy of the Italian artists in the frame as discussed in Chapter One, and of Manfred. Like Manfred, Roderich believes that the awareness of death, the unknowns of after-death, and evil exemplified in the concept of hell, cannot be separated from life, cannot be overlooked or suppressed, or really overcome. Instead of letting this awareness paralyze him, he attempts to keep it under control by creating imaginative ways to laugh at it, of re-creating it, thus dealing with it in a positive manner through art. Roderich however takes this principle beyond
the realm of art into real life, where its effects are catastrophic for all associated with Emil. His grotesque parade makes an intentional mockery out of marriage. The parade is to be crude and vulgar:

...Was ihr nur ersinnen könnt; genört euch nicht, je ärger, je besser! Je scheloßlicher die Fratzen sind, die ihr aus euch hervor bringt, je mehr will ich euch loben. Da muß es keinen so widerlichen Höcker, keinen so ungestalten Bauch, keine so widersinnige Kleidung geben, die nicht heute paradirt. (p. 280)

Roderich acquired his costume from his tailor, about whom he comments:

Er hat diese Tracht von einer alten Gevatterin erhandelt, die damit gewiß bei Lucifer auf dem Blocksberge Galla gemacht hat. . .(p. 281)

Figures out of the Commedia dell' arte appear:

Roderich als die rothe Alte voran, und ihr nachfolgend Bucklichte, dickbauchige Fratzen, ungeheure Perucken, Tartaglias, Policinells und gespenstische Pierrots, weibliche Figuren in ausgespannten Reifrocken und ellenhohen Frisuren, die widerwärtigsten Gestalten, alle wie aus einem ängstlichen Traum. Sie zogen gaukelnd und sich drehend und wackelnd, trippelnd und sich brüstend über den Gang. . . . (pp. 281-282)

Emil had made the comment that Roderich liked to make caricatures out of himself. Here he is making grotesque caricatures out of the human race. Features are distorted, but enough of the human form remains in tact to achieve the maximum grotesque effect, ludicrous
to some observers, frightening to others; something which, as Jennings
noted, is "imagined in terms of human form but devoid of real
humanity." Roderich's parade is a cynical picture of human beings.
They masquerade as crude, vulgar, monstrous creatures, seemingly
driven by uncontrollable instincts.

What motivates Roderich to create this grotesque parade cannot
be established with certainty. It is obvious that he enjoys playing
with the grotesque. We have Roderich's instructions to the other
wedding guests, as quoted above, and his reasons, as quoted in
Chapter One:

Eine Hochzeit ist eine so wundersame Begebenheit, ein
ganz neuer ungewohnter Zustand wird den Verheiratheten
so plötzlich wie ein Märchen über den Hals geworfen,
daß man dieses Fest nicht verwirrt und unklug genug
anfangen kann, um nur irgend für die Eheleute die
plötzliche Veränderung zu motivieren, so daß sie wie
in einem phantastischen Traum in die neue Lage hin-
überschwimmen, und darum läßt uns nur Recht in diese
Nacht hinein wühlen, und nehmt keine Einrede von denen
an, die sich verständig stellen möchten. (p. 280)

One may surmise that he wants to help Emil overcome the fear of
what he himself, earlier, had called the awareness of the
"Wichtigkeit und das Geheimnißvolle des Lebens," (possibly an unspoken,
vague, fear of unknowns, especially sex), the solemnity and sadness
which seemed to afflict brides-to-be and in this case, Emil himself.
He wants to throw Emil into a state of confusion, of disorientation,
of desire, in which he can no longer distinguish between the real and
the unreal; into an unconscious, confused state which will somehow
ease his transition to the status of a married man. In other words,
Roderich wants to induce the disorientation and confusion of the fantastic. His object is to trivialize and demystify the instinctual aspects of marriage by making them the objects of derision and laughter, and possibly, at the same time, awaken such instincts in Emil. This would make the marriage more natural and less terrifying for him.

If, however, Emil harbors a fear of women, of sex, then a raucous, crude, cynical parade which emphasizes exactly those aspects of life which Emil so abhors could be no solution. These fears are all too real for him. He cannot be "helped" by someone else's effort at making that side of human nature ludicrous and trivial. This is an effort at disarming fears which simply does not work.

Little does Roderich suspect that his parade will be an intensification of something which Emil had already experienced in his imagination. Instead of confusing Emil it reawakens his memory and drives him into action.

Tieck has taken great pains to show that the world Roderich perceives, and in which he functions is shared only superficially by Emil, who attempts to live in it, but without success. Of Emil's haunting thoughts Roderich knows nothing. Emil's world, at once more complex than Roderich's, includes a segment of that dark, mysterious realm peopled by the old hag, his bride, and other practitioners of black magic. Emil's psyche is in a sense the battleground upon which the struggle takes place between what seems to be the orderly, rational world of appearances, as represented by Roderich,
and the dark, mysterious, chaotic world of drives, instincts and superstition, represented by the old hag. This overlap of both worlds results in ambiguity: An "Urteilsstreit" develops, the reader must continuously ask himself whether Roderich's perceptions are accurate, or whether Emil's are. Is what Emil witnesses real, or a figment of his imagination? The fantastic effect is thus generated by these uncertainties, the gaps which remain between these disparate worlds, where no real communication occurs, where nothing which is presented can be proven unequivocally.

III. The World of Emil's Neighbor - Bride

The world of Emil's bride is the most enigmatic of the three under consideration, and because it remains a mystery throughout the tale, it plays a most important part in supporting the fantastic effect. The borders of this world are often blurred because much of it is witnessed by Emil alone, whose basic instability does not prepare him to be a particularly reliable witness. The fantastic effect is created by the way in which separate scenes that portray this world are constructed and integrated (or not) into the tale, and also the manner in which the girl herself is presented.

The identities of the two female protagonists remain unknown throughout the tale. Emil's neighbor of the first half is never identified by name. One reads of Emil's love "zu einer Unbekannten," (p. 249) of "die theure Gestalt," (p. 254) "seiner Geliebten," (p. 254)
"das schöne Mädchen," or simply "sie." (p. 265) Neither does Emil's bride of the second half have a name. She is "die geschmückte Braut," (p. 270) "die Braut," (p. 271) "meine Geliebte," (p. 273) "unsre Braut," (p. 277) "die bleiche Braut." (p. 282)

Emil overhears someone address the old hag dressed in red and gold of the first half as "Alexia." In the scene of the child murder she is "die fürchterliche, die rothe Alte." (p. 266) The old woman belonging to Emil's bride's retinue of the second half has no name at all. Emil sees her as "die widerliche Alte," (p. 279) The narrator speaks of "die graue Alte," (p. 282) and "Die Alte." (p. 282)

Roderich acquires a costume similar to that worn by the old hag in the first half. Wearing it, he becomes "altes Weib," (p. 281) and "die rothe Alte." (p. 281) One might assume that Roderich's costume is the same one worn that night of the murder by the old hag, but there is no proof to be found in the story for this.

Alexia was not a common name ever, anywhere. One could argue that it is merely a form of Alice, or the feminine form of Alexander. That, however, is usually Alexandra. Under the entry "Alexie" we find the following in the Brockhaus Enzyklopädie:

. . .die Unfähigkeit zu lesen oder Gelesenes zu verstehen, obwohl die Augen intakt sind; eine besondere Form der Agnosie. Sie weist auf umschriebene Krankheitsherde im Bereiche der Gehirnrinde am Übergang vom Scheitelhirn zum Hinterhauptsflappen hin. Seelenblindheit.
For "Seelenblindheit" the Wahrig dictionary gives the following:

die Unfähigkeit trotz intakten Sehorgans
optische Eindrücke innerlich zu verarbeiten

Although "Alexie" is the designation for a disease, not the name "Alexia," I would suggest that Tieck's "Alexia" may carry meaning as a symbol. Emil witnesses for instance the meeting between Alexia and her two cohorts and overhears her plan for that very evening, but he comprehends none of it. He sees his neighbor but he does not "read" her. He is never able to ponder, and thus assimilate what he has witnessed in the neighbor's room, as "Alexia" has crippled his "Sinn und Verstand." No one really comprehends the complex reality at work in the story, even Alexia herself becomes a victim of what she has created. Other characters see much, but comprehend little.

One never hears Emil's neighbor speak in the first half of the story. The first words quoted in the tale by Emil's bride occur after the wedding in answer to Emil's query about the old woman. "Sie gehört zu meiner Bedienung, sagte die Braut; sie soll die Außsicht über die Kammerjungfern und jüngern Mädge führen." (p. 279) To Emil's question as to how she can tolerate such ugliness around her his bride answers: "Laß sie, antwortete die junge Frau, wollen die Häßlichen doch auch leben, und da sie gut und redlich ist, kann sie uns von großem Nutzen sein." (p. 279) These assertions by Emil's bride prove that the old woman of the second half of the story is in her employ, but it does nothing to prove that she is the same person as the hag of the first part.
Immediately following this exchange Emil's bride asks his permission to dance:

Meine erste Bitte, Geliebter, wirst du mir nicht abschlagen, denn wir haben uns alle darauf gefreut: Ich habe so lange nicht getanzt, und du selbst hast mich noch niemals tanzen sehen. Bist du denn gar nicht neugierig darauf, wie ich mich in dieser Bewegung ausnehme? (p. 279)

When Emil agrees she answers:

Wenn du ein schlechter Tänzer bist, ... so kannst du sicher sein, daß dich jedermann gern in Ruhe lassen wird. (p. 280)

None of these statements provide evidence that this bride is Emil's neighbor of the first half. They prove only that she does not know her husband very well.

*Liebeszauber* is in a sense two tales separated by a hiatus of several months. The two sections are bound together by several short, mysterious, mostly nocturnal scenes which, in their silence, resemble shadow plays and are witnessed only by Emil. These scenes, too, provide the only possible link between the female characters of the first half and those of the second. Events taking place in the shadows, in the dark world of the bride can be seen to crystallize in these scenes, which are interspersed throughout the entire tale like counterpoint in a fugue. They are: 1) the dark meeting in front of the church and the child murder scene (first half); 2) the description of how Emil meets and becomes engaged to his bride; 3) the strange conversation overheard before the wedding; and 4) the final outbreak at the end
(second half). The confession of the old woman—that she had committed a "Frevel,"—supports the theory that the above mentioned scenes are related to each other.

The first such scene begins when Emil makes a detour on the way to the ball. He witnesses an exceedingly mysterious encounter between an ugly old woman, dressed in a scarlet bodice decorated with gold braid and a golden hood; and two rather secretive, wary men. At first Emil thinks the hag is someone wearing a carnival costume complete with mask: "aber bald war er beim hellen Scheine überzeugt, daß das alte braune und runzliche Gesicht ein wirkliches und kein nachgeahmtes sei." (p. 256) One of the men hands the woman two candles. She appears to pay for them, whereupon she states mysteriously: "Ich verlasse mich darauf, daß sie ganz nach der Vorschrift und Kunst gegossen sind, damit die Wirkung nicht ausbleibt." (p. 256) Immediately thereafter the first man disappears, a second calls her by name, Alexia, and asks whether such ceremonies and magic formulas can really take control of one's free will and provoke love and hate. (p. 256) The old woman's answer, its importance not immediately evident, takes on added significance later:

So ist es, sprach das rothe Weib, aber eins muß zum andern kommen, nicht bloß diese Lichter, in der Mitternacht des Neumonden gegossen, mit Menschenblut getränkt, nicht die Zauberformeln und Anrufungen allein können es ausrichten, sondern noch manches andre gehört dazu, das der Kunstverständige wohl kennt. So verläß ich mich auf dich, sagte der Fremde. Morgen nach Mitternacht bin ich euch zu Diensten, antwortete die Alte; ihr werdet ja nicht der erste sein, der mit meiner Kundschaft unzufrieden ist; heute, wie ihr gehört habt, bin ich für jemand anders bestellt,
auf dessen Sinn und Verstand unsere Kunst gewiß nachdrücklich wirken soll. Diese letzten Worte sagte sie mit halbem Lachen. . .(pp. 256-257)

Emil remains undetected, hidden from view by the cathedral door.
Of the encounter Emil says not a word to anyone, not even to this closest friend. It never occurs to him that the one whose "Sinn und Verstand" are to be affected is himself.

That very night, however, Emil falls victim to the sorcery, the planning for which he had unwittingly overheard. Emil's "Sinn und Verstand" will indeed be permanently affected. In the scene of the child murder a "Liebeszauber" is apparently carried out. The scene will be discussed more fully in the section on Emil's world. One ought to mention, however, at this point, that one can be reasonably certain that the old hag whom Emil had overheard is the same one who appears to murder the child. Both scenes occur on the same night, the costume corresponds to that of the previous scene: "gräßlich leuchtete von ihrem Haupt und Busen das Gold im Widerschein der Lichter." (p. 266) The two candles, perhaps those purchased by the old woman, reappear in the scene: "denn sie stellte zwei Lichter in zwei Ecken des Zimmers." (pp. 265-266)

Anderson relates how Emil had met his bride to be. The scene Anderson describes early in the second half of the story, is one of the strangest. Out for his first drive in a park since his illness, Emil spies a girl sitting alone a short distance from the road, lost in thought. She looks up, their eyes meet, and Emil is immediately drawn to her, "wie von einer unbegreiflichen Begeisterung ergriffen."
(p. 269) He asks that his coach stop, he climbs out, sits down next to her, takes her hands, and breaks out in tears. Immediately upon being introduced to her parents Emil asks for her hand. He visits Anderson at his estate in the country and wants to buy it at once. Eight days after that first visit he has acquired the country estate and is being married. Emil's behavior throughout the period described above seems oddly compulsive, as if some force outside of himself were driving him.

On the day of his wedding, Emil is once again witness to a mysterious conversation which might concern him. Walking before dawn about the grounds of his estate, he overhears a conversation between someone he recognizes as his bride and a stranger: "Ist es nun, sagte eine fremde Stimme, nicht so gekommen, wie ich wußte, daß es geschehen würde? Ihr habt euren Wunsch, darum seid auch froh." (p. 273) It is impossible for the reader not to imagine that the "fremde Stimme" belongs to the old woman, attempting to comfort a distraught bride who has won her husband under the stress of an intolerable sacrifice. Again, however, one cannot prove it, as the other voice is never positively identified. The scene is profoundly disturbing for Emil and, for a change, he tells Roderich about it. Roderich, who knows too little to suspect anything, attempts to console Emil by saying that "sie mag dich vielleicht längst schon geliebt haben, ohne daß du es wußtest; du bist desto glücklicher." (p. 273) Roderich, ironically, strikes close to the truth but not the whole truth. If this woman is
Emil's neighbor of the first part, she has indeed loved Emil for a long time, but Emil will certainly not be happier on that account. Not until the end is the reader provided enough information to attempt to reconstruct what may be a plot to undermine Emil's "Sinn und Verstand." The narrator contributes the following information at the very end of the tale:

Sie [Emil's bride] war fast angekleidet bei seinem Eintreten; beim Anblick des rothen widrigen Kleides hatte sich seine Erinnerung belebt, das Schreckbild jener Nacht war vor seine Sinne getreten; knirschend war er auf die zitternde, fliehende Braut zugesprungen, um den Mord und ihr teuflisches Kunststück zu bestrafen. Die Alte bestätigte sterbend den verübten Frevel, und das ganze Haus war plötzlich in Leid, Trauer und Entsetzen verwandelt worden. (p. 283)

No one of the scenes described above completes the picture by itself, but taken together the reader may postulate that Emil's neighbor, desperate to attract him, had sought the help of the old woman, possibly the one among her servants, who was versed in black magic. The old woman had convinced her that only with the sacrifice of the orphan, could Emil be forced to obey her will. This "Liebeszauber" brings Emil to the point of collapse, subsequently obliterates his memory, breaks his will, and brings him within her grasp. One can surmise from the conversation Emil overhears in the arbor that his bride may deeply regret the deed. On the day of the wedding, Roderich's costume is apparently enough to reawaken Emil's memory of that horrible child murder and triggers his "revenge."
Although treated like a subplot these events hinted at in the series of short, mysterious scenes are really the major source of action and forward momentum in the tale. In a traditional narrative they would receive primary attention, the reader could follow each detail of plot development and observe the events taking place unhindered. The structure of Liebeszauber however is like the negative of a photograph. The areas which attain prominence and clarity in the developed photo are those which remain dark in the negative. The characters reflect this reversal. Emil, the main protagonist, is essentially passive. He is from the very beginning—completely unaware of the fact—under the control of this neighbor-bride. Such a shift in emphasis in the progression of a narrative, away from the action taken to bring about events to the reactions of the protagonist to those events, is characteristic of the fantastic tale.

The ambiguity surrounding this hidden plot remains unresolved throughout the story because most of the scenes in which small sections of it are revealed are seen from Emil's perspective and witnessed by him alone. It is therefore impossible to tell precisely where this dark world ends and Emil's imagination begins.

The phenomenon of "Liebeszauber" to which Emil's neighbor turned is documented in the Wörterbuch des Deutschen Aberglaubens, (henceforth referred to as Wörterbuch). This work also sets forth a theory as to why certain women turned to magic. The Wörterbuch defines "Liebeszauber" as follows:
Das Wesen des Liebeszaubers ist nicht eindeutig zu bestimmen. Er fällt in die Gruppe der (expetitiven bzw. offensiven) Verfahren, die dem Wunsch entspringen, auf übernatürliche Weise in den Besitz der (aktiven) Gewalt über fremden Willen und fremdes Leben zu gelangen (so zumal in der Hand des männlichen Geschlechts: Bannung, Willenslähmung, Verführungsstendenz); er erweitert sich aber zu der Gruppe der Verfahren, die dem Wunsche entspringen, durch Schaffung einer magischen Bindung und Vereinigung fremdes Leben aktiv dem eigenen zu­zuwenden, (so zumal in der Hand des weiblichen Geschlechts: Kuppeltendenz) und zeigt sich hier etwas den Bräuchen zur Schaffung künstlicher Verwandtschaft (Blutsbruderschaftstrinken usw) verwandt. Erst das zweite ist eigentlich Liebeszauber (Liebeerweckender oder erhaltender Zauber) oder der Wunsch, das Geliebte zu besitzen und der Wunsch, geliebt zu sein, decken sich oft und bedienen sich der gleichen Mittel.

Methods attributed above to the male sex, "Bannung," "Willenslähmung," etc. are used in Liebeszauber by the female sex. Their obvious goal is "Willenslähmung," to which the old woman alludes in the scene by the church. When asked by one of her customers: "ist es möglich, Alexia, daß dergleichen Ceremonien und Formeln, diese seltsamen alten Sagen, an welche ich nie habe glauben können, den freien Willen des Menschen fesseln, und Liebe und Haß erregen könnten?" she answers unequivocally: "So ist es." (p. 256) The narrator provides the reader with only one hint as to possible motivation for the "Liebeszauber" but it corresponds to the motivation given in the Wörterbuch definition:

Er [Emil] wußte nicht, daß sie [his neighbor] eben so trunken zu ihm hinüber spähte, und ahnete nicht, welche Wünsche sich in ihrem Herzen bildeten, welcher
Anstrengung, welcher Opfer sie sich fähig fühlte, um nur zum Besitz seiner Liebe zu gelangen.
(pp. 254-255)

"Besitz" appears to be the key motivation for a "Liebeszauber."

The perpetrators of attempts at magic were historically old women, often called "Kräuterhexen," and the Wörterbuch maintains that these women were usually dealt the same punishment as persons who made use of their services. This helps to explain why the old woman in Liebeszauber dies, along with Emil's bride, in whose employ she presumably stood.

Tieck keeps very close to the folklore tradition, and he portrays something thought, at an earlier time, to be part of the everyday world, a reality or a vraisemblance continuously countering the other reality, the world of Roderich, Anderson, and the other wedding guests. The Wörterbuch refers to historic records of such practices:

...Auf dem Reichstag zu Worms berichten die fränkischen Bischöfe dem Kaiser, "es sei ganz zweifellos, daß von gewissen Menschen beider Geschlechter mit teuflischer Hilfe durch Liebesgetränke oder Speisen die Gemüter anderer dem Wahnsinn überantwortet würden. ..."

It adds that many arrests were made in the nineteenth century and trials held because of trade in the means for "Liebeszauber" and love potions. Newspaper reports from the turn of the eighteenth to the nineteenth century indicate that in Berlin the business of selling love potions was lucrative.
This girl who apparently seeks the help of a witch to attain her ends has herself witch-like attributes as descriptions of her in the text suggest. Most striking in early passages are the frequent references to her hair, as in Emil's first poem: "Wie sie die Flächten löst und bindet... Und Kränz in braune Locken windet." (p. 248)

Later, after he finishes his second poem she is described like this:

Da kam sie gegen über herein, so schön, wie er sie noch nie gesehen hatte, das braune Haar aufgelöst wogte und spielte in muthwilligen Locken um den weißesten Nacken. (p. 265)

This calls to mind Ovid's description of Medusa before Minerva changed her hair into snakes:

Medusa was once renowned for her loveliness, and roused jealous hopes in the hearts of many suitors. Of all the beauties she possessed none was more striking than her lovely hair.\textsuperscript{23}

The image of Medusa was certainly familiar to Tieck. He may even have seen the painting, earlier attributed to Leonardo, of Medusa's head, to be found in the Uffizi Gallery in Florence. Shelly saw it in 1819 and wrote a long poem about it, which, according to Mario Praz, reads like a manifesto of the Romantic ideal of beauty.\textsuperscript{24} In his poem, Shelly describes the creatures he observes in the painting: "Und von einem Stein daneben blinzelt eine giftige Eidechse... indessen in der Luft eine geisterhafte Fledermaus."\textsuperscript{25} Toads sit poised near the top of the painting. These creatures are among those that Emil fears and loaths:
für denjenigen aber, dem die Empfindung des Ekels
und des Abscheus, dasselbe unnennbare Grauen, wie mir,
bei ihrem Anblick in der Seele aufgeht und durch sein
ganzes Wesen zuckt, sind diese gräßlichen Unthiere, wie
Kröten und Spinnen, oder gar die widerwärtigste aller
Creaturen, die Fledermaus... (p. 251-252)

Bats, toads, and lizards are also associated with witches, and are
part of the traditional imagery of the grotesque.

Klussmann writes that Tieck's description of Emil's neighbor
subsequent to the murder of the child introduces the Venus theme.
He is referring to: "das schöne Mädchen folgte ihr, blaß, entstellt,
die schönsten Brüste ohne Hülle, aber das ganze Bild einer Statue von
Marmor ähnlich." (p. 266)

Allusions to Medusa blend with characteristics of witches and
vampires when Emil's bride appears in the second part of Liebeszauber.
The wedding guests cannot find praise enough for her beauty:

Sie ist das reizendste und schönste Mädchen, das
ich je gekannt habe! rief Anderson aus. (p. 271)

Selbst ihre Blässe, nahm der Offizier das Wort,
erhöht ihre Schönheit; die braunen Augen blitzen
über den bleichen Wangen und unter den dunklen
Haaren so mächtiger hervor; und diese wunderbare
fast brennende Röthe der Lippen macht ihr Angesicht
tzu einem wahrhaft zauberischen Bilde. (p. 271)

None of the wedding guests know about the possibility that she may
have helped murder a child to attain possession of her love. The
presence of the words "wunderbar" and "zauberisch" alert the reader
however to the possibility that Tieck may be using them in a double
sense, to create dramatic irony and provide the reader with additional
evidence. When he uses "zauberisch," for instance, the young officer most likely has the cliché in mind: charming, fascinating, or enchanting. The reader, however, aware that Tieck uses the term and title Liebeszauber in its most concrete sense elsewhere, ought to suspect that "zauberisch" may suggest her connection with black magic. These allusions suggest that this bride might be Emil's former neighbor. Paleness, flashing eyes, and burning red lips, all attributes which the young officer admires in the girl, also characterize vampires.

In spite of all the hints mentioned above, the character of Emil's bride remains essentially enigmatic. The allusions to her suspicious past have to be tempered by the ambiguous nature of the scene in which the orphan is murdered. All the evidence suggests that this woman is determined to get what she wants, regardless of the cost to others. Her love has driven her to assist in the murder of an orphan entrusted to her care. This is a devastating portrayal of a woman apparently contemporary to Tieck's time, which may be one reason why he placed her within the ambiguity of a fantastic structure. She is not a product of the lower classes but belongs rather to the ranks of privilege and wealth, as do Emil and Roderich. The world to which she has turned is characterized by pagan superstitions and practices, by instincts and passions. This silent, hidden world has been shown to be of predominant impact on the lives of both Emil and his neighbor-bride.
IV. Emil's World

Emil's world is the most complex of the three because the reality depicted is not limited to his relationship with Roderich and others and their impression of him. Roderich is unaware of the extent of Emil's troubled psyche. Only the reader is provided a glimpse into Emil's inner world because he has access to his poems.

Roderich often hints that Emil is a disturbed young man:

Sein Freund zu sein, ist aber die Aufgabe aller Aufgaben, denn er ist so reizbar, daß man nur husten, nicht edel genug essen, oder gar die Zähne stochern darf, um ihn tödtlich zu beleidigen. (p. 262)

Emil also suffers from radical and frequent changes of mood:

Er hatte sich angewöhnt, regelmässig wie Ebbe und Fluth sein Herz bewegen zu lassen, und bleibt diese Rührung einmal aus, so schreit er nach Mirakel und möchte Prämien aussetzen, um Physiker aufzumuntern, diese Naturerscheinung genügend zu erklären. (p. 261)

Schuhmacher observes that Emil's attraction to Roderich is based on an ambivalence in Emil himself regarding such aspects of life as the loathsome and the grotesque, which he outwardly claims to fear, but to which he is at the same time unconsciously attracted:

Tanz, Karneval, Musik, Gesellschaft sind Emil zuwider, Tanzende erscheinen ihm als bacchantisch Rasende. Er verabscheut Spinnen, Kröten, Fledermäuse, die Roderich amüsieren. Für ihn sind sie die Gegenseite des Schönen. Roderich hingegen
findet sie nicht gespenstisch und dämonisch, sie sind possierliche Masken, ein Karneval der Natur. Manche Farben, Blumen, Düfte und Gedanken sind Emil so zuwider, daß er darüber sein Ich zu verlieren droht. Er gibt den Stimmungen nach wie der Held des Runenberg. Das Widerwärtige, Unheimliche hat also auch eine verdrängte Anziehungskraft für ihn. Roderich sieht das ein, ohne es genau zu formulieren, denn auch Emil's Zuneigung zu Roderich selbst beruht auf dieser ambivalenten Einstellung, doch wagt er es sich nicht einzustehen. 27

Not until the very end of the tale, when Emil murders his bride, does Roderich's world become aware of the extent of Emil's vulnerability to drives and instincts, but the details never become known to anyone in that world.

Emil's inner world is revealed to the reader in three particular areas: in his two poems, in his long arguments with Roderich (dealt with earlier), and in the few short episodes concerning Roderich's knife. Events in Roderich's world, such as the first masked ball, stimulate Emil's imagination. His second poem, for example, is a direct result of that stimulation. Emil's neighbor provides the impetus for his first poem. At first it seems as though she is a passive object of Emil's rapt attention. One suspects that Emil is a voyeur, the lady an innocent, unselfish, loving but lonely person who just happens to live across from Emil. Close attention to Emil's first poem however reveals that he feels threatened by this neighbor. He writes the following verses while waiting for Roderich to appear in his room that fateful night of the masked ball:
Wie lieb und hold ist Frühlingsleben,
Wenn alle Nachtigallen singen,
Und wie die Tön' in Bäumen klingen,
In Wonne Laub und Blüthen bebren.

Wie schön im goldnen Mondenscheine
Das Spiel der lauen Abendlüfte,
Die, auf den Flügeln Lindendüfte,
Sich jagen durch die stillen Haine.

Wie herrlich glänzt die Rosenpracht,
Wenn Liebreiz rings die Felder schmücket,
Die Lieb' aus tausend Rosen blicket,
Aus Sternen ihrer Wonne-Nacht.

Doch schöner dünkt mir, holder, lieber,
Des kleinen Lichtleins blaß Geflimmer,
Wenn sie sich zeigt im engen Zimmer,
Späh' ich in Nacht zu ihr hinüber.

Wie sie die Flechten löst und bindet,
Wie sie im Schwung der weißen Hand
Anschmiegt dem Leibe hell Gewand,
Und Kränz' in braune Locken windet.

Wie sie die Laute löst erklingen,
Und Töne, aufgejagt, erwachen,
Berührt von zarten Fingern lachen,
Und scherzend durch die Saiten springen;

Sie einzufangen schickt sie Klänge
Gesanges Fort, da flieht mit Scherzen
Der Ton, sucht Schirm in meinem Herzen,
Dahin verfolgen die Gesänge.

O laßt mich doch, ihr Bösen, frei!
Sie riegeln sich dort ein und sprechen:
Nicht weichen wir, bis dies wird brechen,
Damit du weißt, was Lieben sei. (p. 248-249)

The narrator introduces the poem quite casually: "Emil schrieb
indeß folgende Verse nieder." (p. 247) This casualness serves to put
the reader off guard, as do the first three verses, which are romantic
clichés directed at no one in particular.
Beginning with the fourth verse the scene changes abruptly from that of an exuberant, colorful, luxuriant mass of images of spring and young love with direct appeal to all senses, but impersonal, to a personal scene of great contrast. Emil moves abruptly from "goldnen Mondenscheine" to "des kleinen Lichtleins blaß Geflimmer," from open, opulent nature to the "engen Zimmer." All at once there are only visual images, Emil's personal version of the more general interpretation of the feelings of love in the first three verses. In the sixth verse the visual images suddenly change to acoustical images, the "Töne" emitted by the lute. Again this is not unusual material for a love poem. The notes find their way into the heart of the intended listener, the goal of a traditional serenade. But instead of bringing feelings of joy and happiness they instill fear in the heart of their listener. Music represents a threat to Emil, as it will throughout the work. This is not a joyous interpretation of his love, but a sentiment full of fear, threat and pain. Emil is anticipating disaster.

The structure of the poem presents a feeling of increasing constriction, regressing from the free, happy, open nature scenes bathed in natural light to the small, dimly lit room, to the anxious space of Emil's own heart. The closely controlled form of the poem itself reflects this, with the ABBA rhyme forming tight little units, closed within themselves.

As frightening as this "love" is for Emil, he is unable to resist the strange attraction of his neighbor. The narrator explains:
Emil stand ungeduldig auf. Es ward finsterer und Roderich kam nicht, dem er seine Liebe zu einer Unbekannten, die ihm gegen über wohnte und ihn tage-lang zu Hause, und Nächte hindurch wachend erhielt, bekennen wollte. (p. 249) (Emphasis added)

The lines in the poem "Sie riegeln sich dort ein," and "nicht weichen wir--" indicate that he cannot control what is happening. The "Töne" will be victorious: "nicht weichen wir, bis dies wird brechen, Damit du weißt, was lieben sei." Emil is already under the spell of his neighbor. The seeds of insanity have been planted in his heart, to be kept under control until the reader witnesses their release in Emil's second poem.

After his visit to the masked ball, Emil returns home, unsettled and agitated by the experience. The exact nature of the murder scene Emil observes from his window later that same night never becomes unequivocally clear. He watches it through a crack in his neighbor's window, which prevents a full, unobstructed view. The primary reason for this ambiguity however is the state of Emil's mind when he witnesses the scene. Emil has lost the control evidenced in his first poem and has become decidedly unstable. His second poem documents this disorientation. He writes it down immediately before the murder scene occurs:

Im Herzen war es stille,  
Der Wahnsinn lag an Ketten;  
Da regt sich böser Wille,  
Vom Kerker ihn zu retten,  
Den Tollen los zu machen:  
Da hört man Pauken klingen,  
Da bricht hervor mit Lachen  
Trommeten-Klang und Krachen,
Dazwischen Flöten singen,
Und Pfeifentöne springen
Mit gellendem Geschrei
Zwischen dröhrenden tönenden Geigen
In rasender Wuth herbei,
Das wilde Gemüt zu zeigen,
Und grimmig zu morden das stille kindliche Schweigen.--

Wohin dreht sich der Reigen?
Was sucht die springende Menge
Im windenden Gedränge?--
Vorüber! Es glänzen die Lichter,
Wir tummeln uns näher und dichter,
Es jauchzt in uns das blöde Herz;
Lauter tönet,
Grimmer dröhnet
Ihr Cymbeln, ihr Pfeifen! betäubet den Schmerz,
Er werde zum Scherz!--

Du winkst mir, holdes Angesicht?
Es lacht der Mund, der Augen Licht;
Herbei, daß ich dich fasse,
Im Schweben wieder lasse;
Ich weiß, die Schönheit bald zerbricht,
Der Mund verstummt, der lieblich spricht,
Dich faßt des Todes Arm.
Was winkst du, Schädel, freundlich mir?
Kein Kummer mir, nicht Angst und Harm,
Daß du so bald erbleichest hier,
Wohl heut, wohl morgen.
Was sollen die Sorgen?
Ich lebe und schwebe im Reigen vorüber vor dir.--

Heut lieb ich dich,
Jetz meinst du mich;
Ach, Noth und Angst sie lauern
Schon hinter diesen Mauern.
Und Seufzer schwer und tränend Leid
Stehn schon bereit,
Dich zu umstricken;
Froh laß uns blicken
Vernichtung an und grausen Tod;
Was will die Angst, was will uns Noth?
Wir drücken
Im Taumel die Hand;
Mich rührt dein Gewand,
Du schwiebest dahin, ich taumle zurück--
Auch Verzweiflung ist Glück.
Aus diesem Entzücken,
Und was wir heut lachten,
Entsprießt wohl Verachten
Und giftiger Neid;
O herrliche Zeit!
Wenn ich dich verhöhne,
Winkt dort mir die Schöne,
Und wird meine Braut;
Die andere schaut
Noch kühner darein;
Soll dies' es denn sein?

So taumeln wir alle
Im Schwindel die Halle
Des Lebens hinab,
Kein Lieben, kein Leben,
Kein Sein uns gegeben,
Nur Träumen und Grab:
Da unten bedecken
Wohl Blumen und Klee
Noch grimmere Schrecken,
Noch wilderes Weh;
Drumm lauter ihr Cymbeln, du Paukenklang,
Noch schreiender gellender Hörnergesang!
Ermuthiget schwingt, dringt, springt ohne Ruh,
Weil Lieb uns nicht Leben
Kein Herz hat gegeben,
Mit Jauchzen dem greulichen Abgründe zu!—
(pp. 263-265)

Great torrents of lines make up the various sections of this poem. They are not orderly four line verses with regular rhyme pattern as in the first poem, where the outer structure gave at least the impression of complete, perhaps excessive control. This poem describes exactly the feelings and visions the ball has unleashed in Emil; at this point, he is still able to confine them to paper.

The poem consists of a series of disconnected hallucinations, of abrupt associations, and visions. The reader can never be certain whom Emil sees, nor whom he is addressing. It is clearly an intensification of his first poem, which ended when the notes of the
lute locked themselves into his heart. If one may assume that these notes represent a threat to Emil's sanity, then the louder, more raucous noises in the first verse of his second poem pose an even greater threat. They will unleash the insanity kept until this time under tight control:

Im Herzen war es stille,
Der Wahnsinn lag an Ketten;
Daregt sich böser Wille,
Vom Kerker ihn zu retten,
Den Tollten los zu machen:

At first Emil imagines the awful din he describes, writing as if he were an objective, outside observer. He uses no personal pronouns in the first verse, only the impersonal "man."

The second verse however begins with two questions, as though he were actually seeing this winding, jumping crowd. The pronoun "wir" in the fifth line indicates that he is living at this point within the world he has created for himself: "Wir tummeln uns näher und dichter." He orders the cymbals and pipes to resound and drone on in even greater fury. Emil has lost his ability to distinguish between what is real and what he imagines.

The word "Reigen" means a round dance. The circular motion of such a dance is reflected in the rhythm, in the rotation between iambics and dactyls, and in the choice of adjectives, such as the present participles "springende Menge," "im windenden Gedränge." Emil alternates between the state of "schweben" and that of "tummeln" neither of which implies that he has control over his situation. Figures
appear, touch and disappear again. No one is positively identified, nothing boasts any substance. Emil is suspended in a hallucinatory realm. He is neither conscious nor unconscious but somewhere in-between, and obviously depressed. A sense of death is prevalent throughout the poem. The presence of the word "morden" in the last line of the first verse cannot be overlooked. Although it refers to murdering the quiet which had prevailed in the heart it is nevertheless there. Awareness of the inevitability of death pervades the second verse:

Ich weiß, die Schönheit bald zerbricht,
Der Mund verstummt, der lieblich spricht,
Dich faßt des Todes Arm.
Was winkst du, Schädel, freundlich mir?

The final verse acquires an almost Dionysian hysteria and gaiety in the face of the ghastly abyss. Emil excuses this rush to the abyss by claiming that neither love, nor life, nor even existence itself have been given to him:

Kein Lieben, kein Leben,
Kein Sein uns gegeben;
Nur Träumen und Grab.

But of the three the absence of love plays the most crucial role. The lines quoted above are varied three lines from the end to:

Weil Lieb uns nicht Leben
Kein Herz hat gegeben
In his hallucinatory state of mind Emil appears to sense that love has brought disaster upon him.

It is, therefore, Emil's unstable, depressed state of mind which forces one to question the reality of the murder scene, and which certainly intensifies the effect of this scene on Emil. His second poem confirms that he is disoriented even before the murder scene begins. This poem thus contributes to the overall fantastic effect of that crucial scene because it makes that scene ambiguous. Emil has no secure center with which to anchor himself to norms and reality shared by other human beings. He is terrified of death, but afraid of life, and his imagination is gaining an ever increasing hold over his ability to cope with the outside world. This much is clear before the "Liebeszauber" scene takes place. The ritual murder brings Emil to a state of total disorientation.

The appearance of the horrid old woman in the "sacred abode" of Emil's beautiful neighbor throws him into uncertainty about the nature of what he is witnessing:

Sollte er seinen Augen trauen? War es kein Blendwerk der Nacht, welches ihm seine eigne Einbildung gespenstisch vorüber geführt hatte? (p. 266)

The introduction of the dragon into a story which had been essentially realistic up to that point serves to confirm Emil's uncertainty and terror, and is surely unsettling to the reader:
The scene so shocks Emil that he loses consciousness. His disorientation, essential to the fantastic, reaches such intensity that he loses his memory of the scene altogether. Later he accepts events (the girl in the park, Anderson's country house) as if he were living in a fairy tale, or marvelous environment.

The reader, too, experiences confusion as to the nature of this scene and its place in the tale. The uncertainty is sustained to the very end although moderated somewhat when the old woman confirms the atrocity she had committed. As discussed earlier, there never is enough evidence in the text to prove the deed unequivocally.

None of the critics cited provide an adequate explanation for the presence of a dragon in this central scene. Klussmann refers to it as if it were with certainty part of a dream. Ralf Stamm considers Klussmann's analysis too simple. Stamm believes that Tieck left this scene deliberately ambiguous and that the "Zweideutigkeit des Wirklichen" (Klussmann), being a structural principle with Tieck, ought to be accepted as such:

Gerade in der Szene des magischen Ritualmordes gehört die unklare Erlebnisperspektive zu den bewuβten
Johannes Kern offers the explanation that the dragon is an emissary of some higher powers: "ob sie (die Hexe) Werkzeug größerer Mächte, im Drachen dargestellt, ist oder deren Auftragsempfängerin, die von ihnen zuletzt auch fallen gelassen wird," he asks. It is my impression that it might be more worthwhile to look for a meaning closer to the text itself.

The dragon is not an obvious allegory in the sense in which Todorov would define the term. There are no explicit indications within the text that it ought to be read as an allegory.

Bessière provides a key to the dragon’s role in the work. She explains the disorientation which results from a fantastic event by focusing on the person who is most affected by it, and why:

Le fantastique est un développement sur l'impuissance du héros à organiser le réel.
L'impression d'étrange où d'extraordinaire n'est pas le réaction à la présence du surnaturel, mais l'épreuve que subit un personage dont la conscience n'a plus d'assise.

The dragon, in the above sense, is a type of marker which indicates that Emil is no longer able to absorb consciously and organize into his own system of reality that which he has witnessed.

On the unconscious level the dragon functions as a bridge between Emil's world and that of his neighbor. Why a dragon? Tieck's theory of allegory as addressed in his Shakespeare essay may provide an
answer. Ghosts (a category to which this dragon surely belongs) in Shakespeare's plays hardly ever are seen by more than one person. No one but Emil sees the dragon, nor the rest of the scene, thus we may assume that the dragon carries a meaning specific to Emil that could have been expressed in no other way. Tieck makes a great effort to explain that his understanding of allegory differs from the traditional one, which he calls "kalte Allegorien":

Statt der kalten Allegorien, in welchen eine Abstrakte Idee als Person eingeführt wird, wie Tugenden oder Laster, personificirte er[Shakespeare] die höchsten Leidenschaften, den Seelenzustand, in welchem das Gemüt beunruhigt und die Phantasie auf einen hohen Grad erhitzt ist.

...Shakespeare vermeidet es gern, daß Gespenster von mehr als einer Person gesehen werden, und darin besteht vielleicht die größte Schönheit seiner Geistererscheinungen, denn er legt dadurch in diese eine Art von allegorischem Sinn, der sie für den Verstand und die Phantasie gleich interessant macht; diese Allegorie ist aber von der oben getadelten ganz verschieden. Er personificirt allerdings Affekte und Ideen, aber er läßt sie unter einem Gewande auftreten, unter welchem man sie nur nach langer Prüfung entdeckt: der Leser muß sie erst suchen, sie verbergen sich lange vor ihm.33

Tieck has said nothing at all about ambiguity for its own sake. His theory of allegory does not conflict with Todorov's: "kalte Allegorien" and obvious allegories are very much the same. Allegory, as Tieck defines it above, need not conflict with the fantastic. His dragon is certainly not an "obvious allegory" or one which stands for simple "Tugenden und Laster." Tieck's dragon is above all an intensification of the imagery to be found in Emil's statements, in
his poetry, and in descriptions of his neighbor. The subtle references to Medusa, whose hair consisted of snakes winding and coiling, the references by Emil to the furies when describing the effect music has on him, and the whole complex of the "Liebeszauber" with its repertory of witchcraft—"Creaturen der Nacht" all of them—find their culmination in Emil's imagination. The "Drachenhals," traditionally depicted with shiny scales and bat wings, is the worst creature of the night imaginable, the ultimate intensification of such imagery. The dragon represents the horror for which the snakes, lizards, toads and bats were only "Musterbilder." With the aid of his agitated imagination and the gruesome scene he witnesses, these "Musterbilder" turn into the terrible dragon.

The dragon develops organically out of other imagery in the work itself, but it also points outward, to a long tradition. We must look at this tradition to find out what the dragon reveals about Emil and about his neighbor. In almost all cultures, throughout the history of man, dragons or dragon-like creatures have represented the struggle between good and evil. Dragons have been thought to be the Devil in disguise, or manifestations of satanic power. In the Book of Revelation the concepts of dragon, snake, devil and Satan, against whom Archangel Michael does battle, come together: "So the great dragon was thrown down, that serpent of old that led the whole world astray, whose name is Satan, or the Devil." From the time of the Greek legend of Perseus and Andromeda, through heroes of the Middle Ages such as Siegfried, Tristan, King Arthur and Beowulf, and those
of the church, like St. George, the dragon symbolized the obstacles to be overcome on the way to full manhood, and full membership in society. Sagas of dragons tell of virgins being offered in the place of kings or princes to appease a dragon. In most of them, the virgins are rescued by young heroes.

The legend of Perseus was certainly familiar to Tieck. Perseus finds Andromeda chained to a rock, guarded by a monstrous dragon. After a long battle, Perseus slays the dragon and wins Andromeda as his wife. Emil, when confronted with the dragon, is turned into stone as it were by its piercing green eye. He is the victim, not the conquerer. Emil cannot carry out the traditional role of man as conquerer of all obstacles, nor can he conquer what the dragon symbolizes in himself. He has given in to the forces of evil.

Tieck has brought an old image often found in marvelous tales into a realistic context. He uses it to say something new, unique about his protagonist, to say that he is not a traditional hero. Emil's weaknesses are emphasized, not his strengths. The writers of fantastic literature often make such use of traditional supernatural devices, but for a different reason than writers of marvelous literature. Bessière explains:

Le fantastique use du surnaturel parce que le surnaturel est familier: il en tire son imagerie, il en fait la propédeutique du dérèglement des apparences. Mais il ne le tient pas pour légitime. Diables, apparitions, esprits paraissent les bornes ultimes de l'univers connu; ils circonscrivent l'absolument nouveau qui n'entretient ainsì aucun rapport direct avec le quotidien. Le surnaturel a fonction de préparation, d'introduction, non pas
logique mais spectaculaire: il encadre et désigne l'autre auquel il s'oppose et qu'il n'explique pas. Par un paradoxe supplémentaire, le surnaturel semble, dans le récit fantastique, une des composantes de la motivation réaliste. In marvelous tales, the dragon motif would serve to illustrate an accepted norm of behavior, that of a young hero conquering a dragon. In the fantastic, on the contrary, the same motif calls attention to the exception to that norm, to new territory, and, in a sense, to the real instead of the ideal. All young men are not fearless and brave, and although Emil is an exaggeration, the point is just as valid. If Emil is an overstated case, it is still part of reality that some people harbor terrible fears with which they do not know how to cope. Tieck realized that the human psyche is a great deal more complicated than many of his contemporaries thought it to be.

The above discussion would seem to infer that Emil is an undisputed victim of the destructive influence exercised upon him by his neighbor-bride, and the disruptive influence of his environment. The short episodes about Roderich's dagger however indicate that he may well be the aggressor.

When Roderich is about to take his leave to join the revelry, he decides not to take his recently purchased Turkish dagger along:

Da hast du meinen türkischen Dolch, den ich gestern gekauft habe, sagte Roderich, in dem er sich einhüllte, heb' ihn auf; es taugt nicht, dergleichen ernsthaftes Zeug als Spielerei bei sich zu haben; man kann denn doch nicht wissen, wozu es gemäßbraucht würde, wenn Zank oder anderer Unfug die Gelegenheit herbei führte. . . (p. 253)
Shortly thereafter the narrator comments on Emil's reaction to the dagger:

> Als Emil allein war, suchte er seinen Zorn zu vergessen und das Betragen seines Freundes von der lächerlichen Seite zu nehmen. Er betrachtete den blanken schon gearbeiteten Dolch, und sagte, wie muß es doch dem Menschen sein, der solch scharfes Eisen in die Brust des Gegners stößt, oder gar einen geliebten Gegenstand damit verletzt? Er schloß ihn ein, lehnte behutsam die Läden seines Fensters zurück and sah über die enge Gasse. (pp. 253-254)

The dagger has captured Emil's imagination, the idea of murder has been planted in his mind. Immediately after he puts it away he thinks of his neighbor across the narrow street. The "geliebter Gegenstand," at least by proximity of association, is his beautiful neighbor.

The dagger reappears suddenly at the very end of the story as part of the description of the murder scene:

> Wie wahnsinnig, die Augen rollend, das Gesicht entstellt, stürzte sie über die Gallerie, und fand in ihrer Angst verblindet keine Tür und Treppe, und gleich darauf, ihr nachrennend, Emil, den blanken türkischen Dolch in hoch erhobener Faust. (p. 282)

(Emphasis added)

In the final paragraph the narrator, almost as an aside, states that Roderich had found Emil playing with the dagger as he entered the bride's room:

It would appear, therefore, as though the intent to murder were present before Roderich makes his entrance, that this entrance only hurries the process. Why else would Emil have taken the dagger with him?

The information that there is a secret door to the bride's room adds credence to the idea that Emil may have meant to murder her all along:

Sie weiß es nicht, sagte Emil zu Roderich, mit dem er sich entfernte, daß ich aus einem andern Zimmer in das ihrige durch eine verborgene Thür kommen kann, ich werde sie beim Umkleiden überraschen. (p. 280)

It is possible that the scene Emil finds in the bedroom itself awakens his memory. His bride, not fully clothed, may remind him of his neighbor on the night of the child murder.

I contend that Tieck has left purposely ambiguous, whether Emil is victim or aggressor. The world of a psychotic is not easily fathomed. He could very well be both. The last paragraph of the tale suggests both solutions. There is evidence for the child murder, but also the information about Emil playing with the knife when Roderich entered the bedroom:

Roderich nahm den Sterbenden in seine Arme. Mit dem Dolche spielend hatte er ihn im Zimmer seiner Gattin gefunden. Sie war fast angekleidet bei seinem Eintreten; beim Anblick des rothen widrigen Kleides hatte sich seine Erinnerung belebt, das Schreckbild jener Nacht war vor seine Sinne getreten; knirschend war er auf die zitternde, fliehende Braut zugesprungen, um den Mord und ihr teuflisches Kunststück zu bestrafen. Die Alte bestätigt sterbend den verübten Frevel. (p. 283)
If Emil already had had the knife in hand when Roderich entered the bedroom, his red costume could not have been the entire reason for the murder.

The tale does not provide the reader enough evidence to come to a satisfactory conclusion—just as we have come to expect. All of the characters who could have revealed the truth are dead. The unresolved ambiguity inherent in the figure of Emil himself is an essential contribution to the fantastic nature of the tale as a whole.

In conclusion, it can be said that none of the characters in Liebeszauber comprehend the complex reality at work in the story. They see much, but comprehend little, as everyone's perception of reality is limited, and differs from that of everyone else. This is reflected in the lack of real understanding between friends, lovers, and social classes. Each separate world in the story fails to comprehend important truths about the other worlds with which they attempt to interact. The all-pervasive isolation is expressed by Tieck more directly in the words of Andrea in William Lovell, when he says:

... Vielleicht ist es keinem Menschen gegeben, alles aus dem wahren Standpunkte zu betrachten, weil er selbst irgendwo als umgetriebenes und treibendes Rad steckt... 38

Forward momentum in the story is produced not by language, but by silent gestures and visual impressions which strike the senses directly, bypassing the only available means of rational communication,
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Forward momentum in the story is produced not by language, but by silent gestures and visual impressions which strike the senses directly, bypassing the only available means of rational communication,
the spoken language. When characters in the story talk to each other, they fail to communicate what is important, and usually reinforce misconceptions. At the very least, language is ineffective. Overpowering instinctual drives are communicated, but not through the medium of the spoken language. Tieck expressed himself on the subject of language as follows, in William Lovell, a letter from Burton to Mortimer:

Unser Sprechen besteht darin, daß wir ganze Massen von Gedanken und Bildern, als einen Begriff hinstellen, wir nehmen die Phantasie zu Hilfe, um der fremden Seele zu erläutern, was uns selbst nur halb deutlich ist; und auf diese Art entstehen Gemälde, die dem kälteren Geiste, der nicht gespannt ist, Mißgeburten scheinen. Es ist ein Fluch, der auf der Sprache der Menschen liegt, daß keiner den anderen verstehen kann, und dies ist die Quelle alles Haders und aller Verfolgung: die Sprache ist ein tödliches Werkzeug, das uns wie unvorsichtigen Kindern gegeben ist, um einer den andern zu verletzen.39

The three separate perspectives of life and the world which govern events in this story never meet in a rational manner. Emil's world is joined with that of his neighbor through the silent horror of the ritual murder. All three worlds clash in the end, in tragedy and chaos.

The reader experiences this isolation through the effort necessary to put the story line back together. Emil speaks not at all about what he observes in his neighbor's room. All of that comes to the reader through the narrator. The world of his neighbor is never thoroughly elucidated, only hinted at. Emil's attraction to the knife, and his intentions in that regard never become clear. Although the
reader can see a more complete picture than the characters do, his perspective is also limited. He is left with several possibilities, equally plausible and equally non-verifiable.

What proves to be ultimately frightening, and in its very essence fantastic, is the realization that what appears at first to be pure coincidence, or fate as many have called it, may not be that at all but rather a failure of human perception in individuals and in groups. As Bessière emphasized: "Le récit fantastique se présente comme la transcription de l'expérience imaginaire des limites de la raison."40
Notes


5 Zeydel, p. 200.

6 Zeydel, p. 200.

7 Zeydel, p. 201.


9 Field, p. 77.

10 Field, p. 77.

12 Thalmann, p. 90.

13 Marianne Thalmann, Romantik und Manierismus (Stuttgart: Kohlhammer, 1963), p. 79.


16 Klussmann, p. 21.


19 Bessière, p. 99.

20 Bessière, p. 100.


25 Praz, p. 33.

26 Klussmann, p. 19.

27 Schuhmacher, p. 61.

28 Klussmann, p. 19.


30 Stamm, p. 137.


32 Bessière, p. 75.


35 Hogarth, p. 29.

36 Wörterbuch des deutschen Aberglaubens.

37 Bessière, p. 37.

40 Bessière, p. 62.
CHAPTER II

PART 2

TIECK'S LIEBESZAUBER: A STUDY OF THE FANTASTIC THEME

Problems of the human psyche often appear as thematic content in fantastic stories. Bessière notes that the fantastic arose with the realization that problems formerly regarded as external (those blamed on devils, evil spirits, etc.) were actually internal. Such problems were seldom dealt with openly. Fantastic literature therefore, according to Bessière, introduces significant but rarely admitted elements of a culture (insanity, for example) to the reading public. She writes:

Ce récit introduit, cependant dans sa narration les éléments les plus significatifs de la culture, ceux qui hantent la psyche collective.

Todorov devotes an entire chapter to themes often found in fantastic stories. The chapter is entitled "Themes of Self and Themes of the Other." "Themes of Self" concern problems which arise when a character can no longer distinguish between what he perceives and what he imagines. In the world of the psychotic, the barrier which exists for normal people between subject and object breaks down. Todorov writes that "normal barriers between the self and the world vanish, and in their place we find a kind of cosmic fusion." (p. 118)
"Themes of the Other," according to Todorov, explore the relationship between a human being and his unconscious, between a human being and other human beings and are often expressed in terms of sexuality. (p. 126) Abnormal variations and transformations of desire such as incest, homosexuality, sadism and necrophilia are often dealt with in literature using fantastic effects. (p. 133) These themes often describe people who are or attempt to be actively engaged with the external world; they are not passive personalities like those of "Themes of the Self." Often, however, persons who have difficulty in distinguishing their world from the outside world experience confused and problematic relationships with other people.

Todorov suggests that the "Themes of the Other" might be called "Themes of Discourse," because language is the only real structuring agent for the relationship of one human being to another. The inability of the protagonists to communicate with each other effectively in the medium of language is a potent source of the fantastic in Liebeszauber. (p. 139)

Certain characteristics of the human personality which interfered with Emil's ability to function in society, as explored by Tieck, have since been studied, described in great detail, and labeled by psychologists and philosophers of the twentieth century. Selected theories of Sartre and Jung are helpful in the attempt to explain Emil's strange behavior.

The problem of an over-active imagination always concerned Tieck. Liebeszauber is, among other things, another study of a
phenomenon which creates profound disturbances in the protagonists' relationships with the outside world and with the other characters.

Jean Paul Sartre, in his book *The Psychology of the Imagination*, discusses a psychological problem related to the imagination that appears to describe Emil's situation quite accurately. As part of a larger discussion about real versus unreal objects, Sartre analyzes real feelings versus imaginary feelings, and the impossibility of bringing the two together. We entertain imaginary feelings, expectations, unreal conceptions of objects which are unreal. For example, when a friend to whom one is attached is absent, one has a tendency to imagine him or her in an idealized fashion, consider him to possess attributes, which he, in real presence may or may not exhibit. Sometimes the real presence of such a person brings with it disappointment and disillusionment. The pressure to accept the person as a living presence requires one to put those unreal feelings about that person to flight, to make a concerted effort to adjust oneself to him or her. This requires flexibility and attention. Most people manage this predicament relatively successfully and accept it as part of life. As Sartre expressed it:

Thus we can recognize two distinct selves in us: the imaginary self with its tendencies and desires—and the real self. At each moment our imaginary self breaks in pieces and disappears at contact with reality, yielding its place to the real self. For the real and the imaginary cannot co-exist by their very nature.
But there are some people, most notably schizophrenics and what Sartre calls morbid dreamers who prefer the unreal self, the unreal image they have of others, to the real:

It is not only this or that image that is chosen, but the imaginary state with everything it implies, it is not only an escape from the content of the real (poverty, frustrated love, failure of one's enterprise, etc.) but from the form of the real itself, its character of presence, the sort of response it demands of us, the adaptation of our actions to the object, the inexhaustibility of perception, their independence, the very way feelings have of developing themselves. This unnatural, congealed, abated formalized life, which is for most of us but a makeshift, is exactly what a schizophrenic desires.

Emil is described as "glücklich" only when sitting alone in his room, observing his beloved from a safe distance: "Unbeschäftigt, in der Einsamkeit, war er glücklich. . ." Emil was the same way with his sight-seeing. He much preferred reading about noteworthy places than going to see the real thing: "...während Emil sich eine Woche lang aus Büchern gründlich vorbereitete, um nichts aus der acht zu lassen, wovon er doch nachher aus Trägheit vieles seiner Aufmerksamkeit nicht würdigte." (p. 247) Again, on his wedding day, the requirements of a social presence seem to be too much for him. He complains to Roderich:

...aber ich versichere dich, so wenig du es auch glauben willst, es paßt nicht für mich, mich in dieser Menge von Menschen zu bewegen, für jeden Aufmerksamkeit zu haben, keinen dieser Verwandten von ihrer und meiner Seite zu vernachlässigen, den Eltern Ehrfurcht zu beweisen, die Damen zu bekomplimentieren, die Ankommenden empfangen und die Dienstboten und Pferde gehörig zu versorgen. (p. 272)
The passage to follow helps explain why Emil cannot bring himself to contact the girl herself, why he has such anxieties on his wedding day. Sartre continues:

The morbid dreamer who imagines he is a king will not put up with a real throne, not even with a tyranny, or all his wishes would be granted. A desire is in fact never satisfied to the letter precisely because of the abyss that separates the real from the imaginary. The object I desire might be given me, but it is on another level of existence to which I must adapt myself. Here it is now confronting me: if I am not pressed by the action I must hesitate for a long time, surprised, not able to recognize this reality so full and rich in consequences: I must ask myself: "It is really this I wanted?" The morbid dreamer will not hesitate: it is not this he wants.

Emil cannot cope with the real presence of his bride, a potentially continuously changing present, one which he alone cannot construct because of demands of family, guests, friends and his bride herself. Emil cannot adapt:

At first the present calls for an adaptation, which he can no longer supply; it calls for a sort of indetermination of our feelings or real plasticity; . . . But the feelings of the morbid dreamer are solemn and congealed; they always return with the same form and same label; . . . It is therefore a mistake to look upon the world of the schizophrenic as a torrent of images possessing a richness and a glitter which compensates for the monotony of the real: it is a poor and meticulous world, in which the same scenes keep on recurring to the last detail, accompanied by the same ceremonial where everything is regulated in advance, foreseen, where above all, nothing can escape, resist or surprise. In brief, if the schizophrenic imagines so many amorous scenes it is not only because his real love has been disappointed but, above all, because he is no longer capable of loving.
The above description seems as if it could have been written with Emil in mind, so accurately does it describe his way of life. Emil is certainly not capable of loving a living human being, he is in love with an image. Marianne Thalmann, again in her 1919 dissertation, assesses Emil's relationship with his neighbor exactly when she remarks about love as a theme in Tieck:

Das Liebesmotiv behält bei Tieck eine gegenständliche Klarheit, die als Gefühlsarmut interpretiert wurde. Seine Menschen sind universell im Gefühlleben, aber in einem rein auf sich selbst eingestellten... Die Liebe zur Frau erscheint selten über den Antagonismus der Empfindungen hinaus gearbeitet. Seine Helden umarmen in der Wirklichkeit nur ihr Ideal, sie besiegen die Realität, wenn sie ihrer Vorstellung, die ihnen das wichtigste ist, bedrohlich wird.9

The shock of witnessing his beloved as an accomplice in a gruesome murder is too much for Emil. His image of her is shattered, and the experience throws him into a state of extreme disorientation from which he never really recovers.

Emil continuously feared and attempted to repress certain feelings and tendencies. His poems communicate this repression to the reader. The mechanisms of repression have been explored by Freud, Jung, and Tieck, in several of his tales. The re-awakening of repressed material, particularly as we find it portrayed in Emil is explained by Jung:

Beyond doubt, even in what we call a high level of civilization, human consciousness has not yet achieved a reasonable degree of continuity. It is still vulnerable and liable to fragmentation. This capacity to isolate part of one's mind, indeed, is a valuable characteristic.
It enables us to concentrate upon one thing at a time, excluding everything else that may claim our attention. But there is a world of difference between a conscious decision to split off and temporarily suppress a part of one's psyche, and a condition in which this happens spontaneously, without one's knowledge or consent and even against one's intention. The former is a civilized achievement, the latter a primitive "loss of soul" or even the pathological cause of neurosis.  

This process of forgetting is a normal one in which certain conscious ideas lose their specific energy because one's attention has been deflected:

...but the forgotten ideas have not ceased to exist. Although they cannot be reproduced at will, they are present in a subliminal state—just beyond the threshold of recall—from which they can rise again spontaneously at any time, often after many years of apparently total oblivion.

Especially important here is the observation that forgotten ideas can rise again in a spontaneous manner at any time, even subliminal sense perceptions earlier absorbed by the unconscious. (p. 20) Certain sense stimuli such as colors, smell and sounds can automatically trigger "forgotten" memories: "Such a 'cue' or 'trigger' effect can explain the onset of neurotic symptoms as well as more benign memories when a sight, smell or sound recalls a circumstance in the past. (p. 22)

Normal forgetting, Jung adds, is somewhat different from forgetting specifically disagreeable memories. These are the real stuff of repression: "Thus, among the lost memories, we encounter not a few that owe their subliminal state (and their incapacity to be
voluntarily reproduced) to their disagreeable and incompatible nature. The psychologist calls these repressed contents." (p. 22) Characteristic of both normal and other forgetting processes is the involuntary nature of their reappearance. In *Der blonde Eckbert* Berta collapses after hearing the name "Strohmian" which she had long repressed. Emil's sudden re-awakening during the wedding festivities takes place through unconscious association of sense impressions, which bring to the surface material buried deep in his unconscious. It was never a part of his conscious rational mind, and he cannot control it. Among sense impressions which aid in Emil's involuntary recall of the repressed material are the ugly old woman present in his wife's retinue, the raucous music, and the colors and rhythms, grotesque gestures and costumes associated with the parade of masks Roderich devises. Roderich's own costume, similar to that worn by the old woman during the murder, is particularly effective.

Up to this point we have looked upon Emil as victim of his own psychological weaknesses in coping with the real world (he indeed fits the description of a schizophrenic), and as an unwilling victim of a plot undertaken by two women to undermine his "Sinn und Verstand." Emil epitomizes a man who cannot conquer, who is hopelessly passive, and unable to carry out the role expected by society in regard to the opposite sex. Emil's passivity in this respect is unfortunate, because his neighbor, though attracted to him, cannot approach him directly. In the expectations of society, it was a woman's role to attract, wait and hope; a man's, if attracted, to make advances, with the hope that
The woman would consent to marry him. Emil himself is troubled by his reluctance to take the initiative:

Unbeschäftigt, in der Einsamkeit, war er glücklich, nur unzufrieden mit sich und seinem menschenscheuen Charakter, daß er es nicht wagen die nähere Bekanntschaft dieses schönen Wesens zu suchen, so freundlich sie auch einigemal am Tage gegrüßt und gedankt hatte. Er wußte nicht, daß sie eben so trunken zu ihm hinüber spähte, und ahnte nicht, welche Wünsche sich in ihrem Herzen bildeten, welcher Anstrengung, welcher Opfer sie sich fähig fühlte, um nur zum Besitz seiner Liebe zu gelangen. (pp. 254-255)

The Wörterbuch des deutschen Aberglaubens suggests that women turned to such means as black magic when all other ways to accomplish a sought after goal were blocked:

Er (der Liebeszauber) hat also zur Voraussetzung sittliche Zustände, die die natürlichen Möglichkeiten der Liebeswerbung und Liebesbegegnung als unzulänglich erscheinen lassen (weshalb er im MA besonders von dem zur eigenen Liebeserklärung nicht berechtigten weiblichen Geschlecht und von verlassenen Bräuten geübt wird), und sittliche Begriffe, nach denen die erotische "Inbesitznahme" als liebe- und ehеbegründend wesentlicher ist als der "Consensus" (weshalb der Liebeszauber des Mittelalters zum rein sexuellen Verführungs-mittell werden kann, zumal gegen die nur noch eines Abwehrwillens für fähig geachtete weibliche Tu-gend). Diese Voraussetzungen scheinen im heidnischen nicht gegeben zu sein. Die Liebesbegegnung in den eddischen Heidenliedern und in der Islandsage schließt sie ebenso aus, wie die Werbung Gunthers um Prühilt im Nibelungenlied (Brechung, Zähmung der jungfräu-lichen, Liebe abwehrenden Kraft) sie bereits einschließt. Deshalb ist die Verbreitung des eigentlichen Liebeszaubers bis zu seiner mittelalterlichen Ausdehnung indirekt eine Frage der Mission, die Liebes-wie Glaubensleben durch Unterwerfung des Eigenwillens erneuern möchte und durch Umordnung und Umwertung der sittlichen
Perhaps Tieck meant to suggest that the prevailing norm (that women be passive, men aggressive) is destructive when the individual men and women involved do not fit the prescribed pattern. It forces the woman, in this particular case, to utilize the only means available to her, that is, to attempt to become so attractive that the man will be forced into action. Her means in this case are extreme to say the least but serve as an example of the enormity of the problem that ensues when emotions are unnaturally suppressed. While it does not excuse the alleged behavior of Emil's neighbor-bride, this is perhaps a plausible explanation of why she went to such extremes.

The indirect method employed by the woman to gain her ends is reflected in the structure of the tale, as discussed in Chapter II, Part 1. The "hidden" plot, of which the reader receives only glimpses, is the primary source of forward momentum in the tale.

Why did Tieck present his tale about a schizophrenic and a young woman with no suitable outlet for her passion in such a complex manner? In his final chapter Todorov ponders the question of the necessity for the fantastic in literature. While he claims to be addressing the fantastic his illustrations—somewhat inconsistently—seem to focus on the need for the supernatural. There are, according to
Todorov, two major functions, one social and one literary for which the supernatural seems quite indispensable.\(^{13}\)

The supernatural fulfills a social function when an author employs it to disguise topics which would otherwise be subject to censorship. Themes such as incest, homosexuality, and necrophilia were banned at various times from serious literature, many of them until the present day. (p. 158) In addition, Todorov maintains that authors sometimes impose censorship upon themselves. They often fight tabus against certain themes by disguising them in a more acceptable literary language, that of the supernatural. Attributing sexual excess to the devil for instance would be an example for such a technique. (p. 159) The introduction of supernatural elements provides "an expedient to avoid condemnation...the function of the supernatural is to exempt the text from action of the law, and thereby to transgress that law." (p. 159) Psychotic behavior and madness were also subject to tabus.

The presence of supernatural elements tends to lure readers away from the real theme. The evil in *Liebeszauber* is easily attributed to the witch-like old woman. The use of the dragon helps cover up the theme of insanity by encouraging the reader to look beyond the human characters for the sources of evil. Johannes Kern, for instance, suggests that the dragon is the representative of higher powers, when, as I have shown, it appears to represent aspects of Emil's own mental disintegration.\(^{14}\)
The fantastic structure itself provides a more imposing form of disguise. If a reader cannot positively ascertain the real nature of a character—whether she be a woman driven by frustration and passion, for instance, or a vampire—then a potential censor would find himself thwarted by the same lack of certainty.

The supernatural carries out a literary function when it permits an author to portray complex psychological phenomena in a character which could be expressed in no other way. Todorov addresses himself to the fantastic specifically, however, when he states that "by the hesitation it engenders, the fantastic questions precisely the existence of an irreducible opposition between real and unreal." (p. 167) The literature of the Enlightenment attempted to draw a line between the real and the unreal. On this point the Romantics disagreed, according to Jacques Barzun:

... as against the materialistic view that only the tangible exists, they made room in their notion of reality for the world of dreams, the ineffable in man and nature, and the supernatural. The romanticists were realists precisely because they admitted the widest possible range of experience as real.

Such a quest for realism, in the sense quoted above, perhaps motivated Tieck, I believe, to create the fantastic structure in which Liebeszauber unfolds. If Tieck's purpose was to portray a character who experiences difficulties distinguishing between what belongs to the world outside of himself and what is a product of his own imagination, whose mental powers are disintegrating; if his purpose was to portray
a world in which individuals do not understand each other, in which
groups live their lives uncomprehending and separate from other
groups he could not have achieved the immediacy necessary had he em-
ployed a traditional narrative structure. If Tieck believed that
individual human perception could encompass only a small part of the
total of reality, then he could not have constructed a story in
which his protagonist and his narrator were omniscient. If he wanted
to show how the imagination of an individual colors his perception of
reality, he could not have written a tale with only one narrative
world.

By designing a plot in which three narrative worlds co-exist and
interact, whose members however never totally comprehend each other;
and by withholding crucial information from the reader, or by imparting
it arbitrarily, Tieck brings the reader into his complex world and
makes him an active part of it. If the reader himself experiences con-
fusion it makes the confusion of a character more believable.

Thus, the nature of the thematic material itself dictated the
structure in which it is presented. It is therefore less likely that
Tieck was using the fantastic structure only to hide sensitive material
because of tabus, fears of censors, etc.

Although the scene of the peasant wedding has no direct
bearing on the fantastic structure of the story it does provide a
telling example of separation, this time not between individuals but
between classes of people, and between human beings and nature.
The scene has been interpreted as a grotesque parody of Emil's own situation. Kern, for instance, comments:

"Und an seinem Hochzeitstag, der sein Todestag wird, spürt er schon frühmorgens das Ziehen des Todes. Der Vorfall mit dem Dorfbrautpaar, die Begegnung mit der ins Groteske gesteigerten Parodie des eigenen Seins, läßt ihn sich den Tod wünschen anstatt die eigene Verbindung mit der geliebten Frau." 18

I cannot see what this scene has to do with forecasting Emil's death, but it does bring much to light about the relationship—or lack of it—between Emil and his bride, and Emil and his peasants. The perspective from which their wedding is viewed reveals as much or more about the viewers themselves than the poor peasant couple. Tieck describes the scene in great detail, nothing is left ambiguous.

Roderich had urged Emil to accompany him down to the village in the hope that the lot of this poor couple might force him to appreciate his own station in life more, to lift his melancholy. The narrator describes how painstakingly the two have prepared for their modest wedding:

"Der junge Knecht war in seinem gewöhnlichen leinenen Kittel, und prangte nur mit einem Paar ledernen Bekleidern, die er so hell als möglich angestrichen hatte; er war von einfältiger Miene und schien verlegen. Die Braut war von der Sonne verbrannt, nur wenige letzte Spuren der Jugend waren an ihr sichtbar; sie war grob und arm aber reinlich gekleidet, einige rote und blaue seidne Bänder, schon etwas entfärbt, flatterten von ihrem Mieder, am meisten war sie dadurch entstellt, daß man ihr die Haare steif mit Fett, Mehl und Nadeln aus der Stirn gestrichen und oben zusammen gehetzt hatte, auf dieser Spitze des aufgetürmten Haars stand der Kranz." (p. 274)
Roderich's parade is grotesque, the above scene, however, is not. Each peasant has taken great pains to appear as clean and neat as possible and they have utilized every means at their disposal to look their very best. Onlookers, however, find the peasant couple amusing. Servant girls, chamber maids and pages have come down from the big house, as have Roderich and Emil, to gawk and laugh at them. The curly-headed servant of a stranger has crowded up to Emil and proceeds to tell him in a voice full of derision:

Nun, gnädiger Herr, was sagen Sie zu dem glänzenden Brautpaar? Beide wissen noch nicht, wo sie morgen Brod hernehmen sollen... Kein Brod; sagte Emil! giebt es so etwas?— Ihr ganzes Elend ist dem Volke bekannt, fuhr jener schwatzend fort, aber der Kerl da sagt, er bleibe dem Wesen dennoch gut, wenn sie auch nichts zubrächte! O ja freilich, die Liebe ist allgewaltig! (pp. 274-275)

Two things stand out here. One is Emil's unawareness of the condition of his own peasants. The scene also reveals a chasm between Emil's landowner class, its opulent life-style of over-abundance of material wealth, and those who do the work. Emil is deeply disturbed by what he sees, is overcome by guilt, and gives the couple the rent he had collected that morning to provide them at least the means to celebrate their wedding. Emil is becoming uneasy about his new status, an unease which increases as the last scene unfolds.

Also worthy of note is the attitude expressed by the arrogant servant when he laughs at the idea that the peasant has remained true to this girl, even though she has brought no wealth to the marriage.
This is mentioned twice, once before by Roderich, who expresses similar disdain for the peasant's feeling of duty and faithfulness:

Ein junger Knecht ist in Langeweile und Einsamkeit mit einer ältern garstigen Magd zu vertraut geworden, und der Pinsel hält sich nun für verpflichtet, sie zu seiner Frau zu machen. (p. 273)

These peasants, as poor as they are, adhere to some semblance of ethical conduct. Emil's wedding, by contrast, displays bountiful material wealth but an alarming poverty of spirit and emotion. Emil can hardly talk to his bride at all. One cannot imagine him ever getting close enough to her to be "zu vertraut" as Roderich expressed it. Emil's union with his bride has come about by most macabre, perverse means. This bride appears to have had a small, helpless child murdered in order to win her husband's hand. Emil's marriage begins therefore on a false foundation; the peasants' is undertaken in a spirit of truth and duty. The hypocrisy inherent in Emil and his bride is brought thus into high relief.

Emil's class has so estranged itself from nature that it must invent grotesque mockeries of natural functions such as sex, as illustrated in Roderich's parade of masks, in order to be able to face a wedding night. The peasants have erected no barriers between themselves and nature, and make no pretense of being something other than what they are.
Notes

2 Bessière, p. 27.
5 Sartre, p. 111.
7 Sartre, p. 111.
8 Sartre, pp. 111-112.

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In "Gogol und die deutsche Romantik" (Euphorion: Zeitschrift für Literaturgeschichte, 24(1922), pp. 628-653) the Danish scholar Stender-Petersen presents the argument that Gogol based his story St. John's Eve on Tieck's Liebeszauber. Victor Ehrlich (Gogol New Haven and London: Yale Univ. Press, 1969, p. 35) has also identified parallels between the two stories. He writes: In addition to the motif of shedding innocent blood, Liebeszauber shares with Gogol's tale the themes of amnesia and an explosive reappearance of the submerged trauma." What escapes both critics is the radical difference in structure between the two stories. Gogol's tale unfolds in the traditional manner of a fairy tale. Plot development is linear, the narrator presents events in the sequence in which they occur, everything is explained, nothing remains mysterious. There is only one narrative world to contend with. Stender-Petersen argues that Gogol's is the better story of the two. He writes:

Tiecks Novelle bietet manche Unklarheiten und leidet an mangelnder Motivierung; die Veränderungen, die Gogol vorgenommen hat, insbesondere die Vertauschung der Hauptrollen, [Gogol's counterpart of Emil, Petro, commits the crime to win the girl, is later destroyed] ergaben sich fast von selbst, und ein unbefangener Beurteiler muß einräumen, daß Gogol durch die Übertragung der Schuld auf den Helden einen bedeutend größeren ästhetischen Effekt gewonnen und eine wertvolle Konzentrierung der Fabel erreicht hat. (p. 634)
Not only is everything black and white in Gogol's story, nothing uncertain, but he has also changed the plot structure to reflect traditional norms. One must conclude from this that either the parallels between the stories are only superficial, or that Gogol fundamentally misunderstood Tieck's tale.

13 Todorov, p. 158. Subsequent citations given in text.


15 Todorov, p. 158. Subsequent citations given in text.


17 Barzun, p. 66.

18 Kern, p. 95.
CHAPTER III

LUDWIG TIECK'S LIEBESGESCHICHTE DER SCHÖNEN MAGELONE
UND DES GRAFEN PETER VON PROVENCE:
A STUDY OF THE MARVELOUS

I. Introduction

The following discussion will be in part an attempt to clarify why Tieck included the Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence in the Phantasus collection immediately following Liebeszauber, and to show how it functions as an important contrast to Liebeszauber.¹ We will see how, because of the degree of this contrast, it serves to emphasize radical departures in narrative structure found in Liebeszauber. Therefore, this cannot be a totally independent analysis of Magelone, but rather a comparison meant to highlight characteristics of a Tieckian fantastic tale. Magelone is an example of a marvelous tale, as defined by Bessière, and by Tieck, although Tieck did not use that term.

The material itself can be traced back to two main sources.² One of these is a legend of Provence about a princess who established a church on the Island of Maguelone in the Mediterranean near Montpellier in the memory of her lost love. She also lies buried there. Oriental material which had arrived in Southern Europe via the Moorish
settlements on the Mediterranean was gradually blended into this local legend. In this particular case the thematic constellation can be traced to the Tale of Prince Kamaralzaman of Khaledan and the Chinese Princess Badur from the Arabian Nights. The two currents named above were presented together in a novel published in 1453 called Histoire de Pierre de Provence et la belle Maguelonne. This novel was translated into German by Veit Warbeck (1490-1534) in 1527 and entitled die schöne Magelona. It was published in Augsburg in 1535 after Warbeck's death. The work became the model for many publications to follow on that theme. Among these is Hans Sachs: In der Frantzosen cronica Historia der schönen Magelona eines königs tochter zu Neapolis. Kindler includes the information that new editions of Warbeck's translation complete with woodcuts continued to be available well into the eighteenth century, proof of steady interest on the part of the reading public in the theme. This Warbeck translation was most probably Tieck's immediate source. The edition used for comparison in this discussion can be found in Deutsche Volksbücher, edited by Severin Rüttgers. Rüttgers notes that his source is the Warbeck translation. It is interesting that in a foreword to this first edition printed in 1535 Jörg Spalatin, the editor, wrote: "...daß billig ein Beispiel daraus genommen soll werde, deutsche Bücher für Frauen und Jungfrauen zu schreiben." Rüttgers continues the commentary in a similar vein when he says: "als rührselige Liebesgeschichte, 'in der es fast züchtig zugeht,' hat die Magelona weite Verbreitung gefunden."
It is not within the scope of this study to give a complete account of the differences between the Tieck version and his probable source, but certain of the distinctions are important enough to mention. Jean Clark Field, interested primarily in the supernatural aspects, observes: "Das Wunderbare, das darin liegt, ist aus dem Volksbuch direkt übernommen; die Aenderungen, die Tieck damit vornahm, gehen bezeichnenderweise in die Richtung der Sentimentalisierung." Marianne Thalmann, in Der romantische Weltmann aus Berlin, finds the changes, to which Clara objects in the frame discussion that follows, thematically important: "Das Christlich-Karitative des Spitals in der alten Erzählung wird durch die Musik der heiteren Wiese ersetzt, die zwischen Peter und Magelone liegt, ehe sie sich wieder begegnen." Ernst Ribbat, who devotes several pages to this work in his lengthy study Ludwig Tieck: Studien zur Konzeption und Praxis romantischer Poesie, carries the idea much further. He too considers the change in the ending the most important modification and an appropriate one. According to him, Tieck has shifted emphasis away from the traditional testing of character through confrontation and suffering, thus removing any logical motivation for Magelone's decision to found a hospital and care for its patients. Medieval piety has been replaced by what Ribbat calls "eine profane, sinnliche Liebe, ihre Gefährdung durch die Instabilität des Genußes...und ihre Vollendung als irdisches Glück." I would contend that the work emphasizes the importance of faith, loyalty and communication in human relationships as they affect happiness on this earth.
Tieck did not use a large portion of the Volksbuch dealing with Magelone's adventures after Peter abandons her, such as her exchange of clothing in order to appear more like a genuine pilgrim, her long trek to Rome and subsequent worship there in St. Peters basilica, and the elaborate ending involving her relationship with Peter's parents. By de-emphasizing the questions of guilt Tieck circumvents the need for church doctrine to be found in the Volksbuch.

The changes mentioned above are reflected in the additions Tieck provided in the title. The Volksbuch version, entitled simply die schöne Magelona becomes Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence. As already suggested, Tieck concentrates on the love story at the expense of those more mundane elements characteristic of adventure stories, such as tournaments, family lineage, geographic detail etc., and includes Peter as a character of equal importance. The poetry is entirely Tieck's invention, as are the dream framework of the Vorbericht, and the chapter headings.

Because the structure of Magelone, to be discussed first, presents very few problems, emphasis in this chapter will lie primarily on thematic content.

II. Structural Elements

There is only one perspective, one unreal world at work in Magelone: It is, as Tieck said of Shakespeare's Tempest and A Mid-Summer Night's Dream, "eine ganze wunderbare Welt." None of the
characters questions the reality of what they experience. Nor does
the reader question the nature of the characters, who are described in
an unambiguous manner. No questions arise in the reader's mind, as
they do in Liebeszauber, such as: "Is what Emil observes really
happening, or is it just a product of his imagination?" or "Is Emil's
neighbor a vampire or not?" Peter and Magelone are types, not individ­
uals, and their characters are not complex.

The narrator does not supply information to the reader
arbitrarily, nor do the characters differ in their interpretation of
events. Information is not distributed among participants, varying
with the perspective of the individual character. No pertinent
information is withheld, neither from the characters nor from the
reader. The narrator is omniscient. He reinforces information al­
ready present in statements uttered by various characters. At no time
does the reader know more than any one individual character. He and
the characters receive information together. The work is thus entirely
lacking in dramatic irony of the type which pervades Liebeszauber.

The plot develops in a linear, one-dimensional manner; information
is presented chronologically. There is no mysterious subplot (or sub­
merged main plot), whose real nature eludes everyone--characters, nar­
rator and reader. There are no apparent gaps in the narrative struc­
ture; the tale unfolds in a logical progression. The reader experi­
ences details important to the development of the plot. In Liebes­
zauber one receives only fleeting glimpses of the plot to break Emil's
will. One cannot follow its development step by step. No hiatus
divides the narrative into two distinct sections, as is the case in Liebeszauber, which challenges the reader to establish the relationship between the two sections himself. In Magelone the reader is aided not only by an all-knowing narrator, but by chapter headings which inform the reader ahead of time about what will occur.

No uncertainties remain about what is real in the story and what is not. Characters, narrator and reader are integrated equally into one consistent, unreal world of the tale. There is little tension, little suspense.

These are undoubtedly qualities Tieck consciously built into the work; the structure of Magelone illustrates the ideas Tieck set forth previously, in his essay Shakespeare's Behandlung des Wunderbaren:

Der Sturm und der Sommernachtsstraum lassen sich vielleicht mit heitern Träumen vergleichen: in dem letzttern Stück hat Shakespeare sogar den Zweck, seine Zuschauer gänzlich in die Empfindung eines Träumenden einzuwiegen. . .11

Liebeszauber, in this context, would seem more like a nightmare than the pleasant, uninterrupted dream which is Magelone. To insure that his readers understood how he meant them to interpret Magelone, Tieck placed it into the framework of a dream. The Vorbericht sets the tone:

. . .Im Winkel sitzt wohl ein Knabe in sich versunken und sieht im dämmernenden Widerschein der Lampe ein Bild der fröhlichen Morgenröthe; ihm dünkt, er höre schon die muntern Hähne krähen; und wie ein kühler Wind durch die
Blätter rauscht und alle Blumen der Wiese aus
ihrem stillen Schlaf weckt; er vergisst sich selbst
und nickt nach und nach ein, indem das Feuer ausbrennt.
Dann kommen Träume über ihn, dann sieht er alles im
Glanze der Sonne vor sich: die wohlbekannte Heimath,
über die wunderbare fremde Gestalten schreiten, Bäume
wachsen hervor, die er nie gesehen, sie scheinen zu
reden und menschlichen Sinn, Liebe und Vertrauen zu
ihm ausdrücken zu wollen. Wie fühlt er sich der Welt
befreundet, wie schaut ihn alles mit zärtlichem Wohl-
gefallen an! die Büsche flüstern ihm liebe Worte ins
Ohr,...

...Unter diesem Bilde mag dir, geliebter Leser,
der Dichter erscheinen, und er bittet, daß du ihm
vergönnten mögest, dir seinen Traum vorzuführen. Jene
alte Geschichte, die manchen sonst ergötzte, die ver-
gessen ward, und die er gern mit neuem Lichte
bekleiden möchte.12

The poem which follows is of special importance:

Der Dichter sieht bemooste Leichensteine
Die keiner seiner Freunde kennt,
Dann fühlt er, daß beim Mondenscheine
Im Busen fromme Ahndung brennt:
Er steht und sinnt, es rauschen alle Haine,
Es flieht, was ihn von den Gestorbenen trennt,
Freudigen Schrecks er sie als alte Freunde nennt.

Gern wandl' ich in der stillen Ferne,
In unserer Väter frommen Zeit,
Ich seh, wie jeder sich so gerne
Der alten guten Mährchen freut,
Oft wiederholt ergötzen sie noch immer,
Sie kehren wieder wie dasselbe Mal,
Der Hörer fühlt des Lebens Lust und Quaal,
Der Liebe holden Frühlingschimmer.

Ob ihr die alten Töne gerne hört?
Das Lied aus längst verfloßnen Tagen?
Verzeih dem Sänger, den es so bethört,
Daß er beginnt das Mährchen anzusagen.
(pp. 293–294)
All of this expresses a longing for unity of man with nature, of man with earlier generations. The poem is an affirmation of life and death; life with its joy and its sorrow, and an appeal to listeners to accept it just as it is. As Tieck wrote a few years later in 1803, in the introduction to his edition of the Altdeutsche Minnelieder:

...es gibt doch nur Eine Poesie, die in sich selbst von den frühesten Zeiten bis in die fernste Zukunft, mit den Werken, die wir besitzen und mit den verlorenen, die unsere Phantasie ergänzen möchte, sowie mit den künftigen, welche sie ahnden will, ein unzertrennliches Ganze ausmacht. Sie ist nichts weiter, als das menschliche Gemüt selbst in allen seinen Tiefen, jenes unbekannte Wesen, welches immer ein Geheimnis bleiben wird, das sich aber auf unendliche Weise zu gestalten sucht, ein Verständnis, welches sich immer offenbaren will, immer von neuem versiegst, und nach bestimmten Zeiträumen verjüngt und in neuer Verwandlung wieder hervortritt... So ist die wahre Geschichte der Poesie die Geschichte eines Geistes, sie wird in diesem Sinne immer ein unerreichbares Ideal bleiben; . . .

The words unerreichbares Ideal bring one to the very heart of Magelone and the marvelous. The reader is not to assume that the legend portrays real life but rather an ideal which mankind has always pursued. It is an unattainable dream, a fairy tale. The marvelous is an example for what Bessière calls "devoir-être," the way things ought to be, a fundamental characteristic.

Magelone, in contrast to Liebeszauber, is "non-thetic." By providing the Vorbericht, Tieck communicates to the reader that what follows is not to be taken for an attempt to approximate real, everyday life. It serves the same function as statements like "Es war einmal"
do in fairy tales. Such an introduction immediately cuts a reader off from actuality, introducing him to an autonomous and unreal universe, set down explicitly as such. The tale does not posit from the very outset the reality of that which it will portray. The reader understands this automatically and accepts it.¹⁴ No confusion arises about what is real and what is not. The fantastic tale, on the other hand, as we have seen in Liebeszauber, posits itself as real, only to develop later into a perplexing mixture of the real and the unreal. The fantastic presents itself as "thetic," real, but falsely so.

Magelone provides the reader with a three-step tale of order, order-disrupted, and order restored. The disorder or confusion so characteristic of everyday life is abolished. Fantastic tales illustrate either order which unravels into disorder shown to be permanent, or they unmask the order presented, revealing it as illusory. Marvelous tales are singularly unambiguous, except perhaps in the area of interpreting the message.¹⁵

Whether or not Tieck meant this work to be a re-awakening of the spirit of the Middle Ages, as Ribbat maintains, it is clear that it contains examples of wished-for community behavior and that Peter and Magelone represent what for many people is the ideal and essence of love.¹⁶ Medieval society furnishes Tieck with an appropriate setting in which to work, whether Peter and Magelone represent that culture adequately or not. I would contend that the setting provides only superficial links to the real Middle Ages. Even the literature
of the Middle Ages often represented what ought-to-be and not life as it was really lived. Ribbat reinforces the idea that Tieck must have meant Magelone to represent universal norms, not exceptions to the rule:


These universal norms could easily be interpreted as norms long lost to Tieck's own contemporary society, ones which were given lip-service but which no longer held the social fabric together. As already stated elsewhere, the marvelous reflects such norms, the fantastic explores the exceptions to such norms.

The poems found in Magelone are not utilized, as the poems are in Liebeszauber, to bring out hidden psychological truth which contradicts information present elsewhere in the work. Rather they reinforce and crystallize Peter's state of mind and feeling. They harmonize with the rest of the material in the tale. Ribbat considers them important for keeping the reader encircled in an atmosphere of a "Zwischenzustand träumischer Entrücktheit," the situation in which Peter often finds himself:
Besondere Bedeutung bei der Herstellung einer solchen Wirkungstotalität kommt den Gedichteinlagen der "Magelone" zu, die zumeist am Ende eines Kapitels stehen und gewissermaßen die jeweilige Erzähllehre einmünden lassen in eine unmittelbare Manifestation der Gefühlsbewegung. Auch in ihnen wird keine irgendwie statische, geordnete Welt darstellerisch fixiert, sie tendieren vielmehr zu einer asemantischen Sprachmusik, zu einer Autonomie der Modulation und des Rhythmus.\(^{19}\)

The poems also carry out the function of moving the story along. The song of the minstrel for instance precipitates in Peter his indistinct feelings of longing and brings him to his decision to seek adventure and fulfillment by leaving home:

Der Jüngling hörte still dem Gesange zu; als er geendigt war, blieb er eine Weile in sich gekehrt, dann sagte er: ja, nunmehr weiß ich, was mir fehlt, ich kenne nun alle meine Wünsche, in der Ferne wohnt mein Sinn. . .(p. 297)

Certain of the poems, the one on page 305 for instance, bring out conflicts within Peter's soul when he is trying to assimilate the altogether new state of being in love into his world view: "Welches Schmachten! Welches Sehnen! Wag ich's? Soll ich näher gehen?" (p. 305) These conflicts, however, never reach the extremes of the conflicts within Emil's breast. Extremes would have no place here, they belong in tragedy, or in the fantastic. Tieck says in the Shakespeare essay: "Die Tragödie ist das Gebiet aller hohen Affekte, der Extreme der Leidenschaften; . . ."\(^{20}\) Peter uses the poems to console himself and to give himself courage, as in the one referred to above, which ends with the following lines: "Ach! nur im Licht von
ihrem Blick, Wohnt Leben und Hoffnung und Glück." Then the narrative continues with: "Er hatte sich selber etwas getröstet... (p. 306) Most important however, the poems serve not only as a psychological pressure valve for Peter, as they do in a different way for Emil also, they communicate Peter's feelings to his beloved Magelone. He sends them to her. They do not remain forever isolated within the confines of his desk, his room, and his heart as do Emil's poems. They are therefore important to the narrative progression of the tale itself. They will provide points for comparing thematic content of Magelone and Liebeszauber.

Since the entire tale of Magelone takes place in a type of medieval Never-Never-Land, surprises and very improbable coincidences occur rather frequently without creating undue shock or confusion in either the reader or the characters. There is no equivalent at all for the dragon image in Magelone. There are no dragons, no genii, no fairies, no traditional fairy tale images used in a new way as is the dragon image in Liebeszauber. The story about finding the three rings in the belly of a fish is a coincidence, and also a well-known conventional legendary event. Such coincidences were considered to be supernatural by contemporaries of Tieck. Marianne Thalmann quotes Novalis as having said that "Spielen ist experimentieren mit dem Zufall, und der Zufall ist wunderbar."21 The appearance of the raven of course foretells bad fortune, and it is highly unlikely—but not impossible—that a bird would steal the three rings in such a manner. Crows have been known to be attracted to red items and shiney trinkets,
such as watches, rings, etc. The coincidences in Liebeszauber are less unusual perhaps but a great deal more frightening because they happen in what we understand to be a real setting. In Magelone, the happy ending occurs entirely by chance. The tragic ending in Liebeszauber is considerably more complex psychologically.

Dreams are very important in Magelone. Not only is the whole work to be understood as a dream in the sense of a Wunschbild, but individual dreams function in a variety of ways within the work itself. For instance, Magelone dreams about the second ring before she receives it from Peter:

"Dann kam der Unbekannte in aller Lieblichkeit aus einem dunkeln Gange, er umarmte Magelone und steckte ihr einen noch kostlichereh Ring an den Finger, und die Töne vom Himmel herunter schlangen sich um beide wie ein goldenes Netz, und die Lichtwolken umkleideten sie, und sie waren von der Welt getrennt nur bei sich selber und in ihrer Liebe wohnend, und wie ein fernes Klagetönen hörten sie Nachti
gallen singen und Büsche flüstern, daß sie von der Wonne des Himmels ausgeschlossen waren. (p. 313)

This dream helps move the plot along by anticipating future events. When her dream—at least that part about the ring—comes true, Magelone loses all doubts about the relationship: "Die Amme erzählte ihr alles und gab ihr auch den kostbaren Ring. Sieh! rief die Prinzessin aus, das ist eben der Ring, von den ich geträumt habe; o! so muß auch das übrige in Erfüllung gehen." (p. 314) The dream gives her the confidence to take Peter on faith, and it gives her the feeling that their relationship has the blessing of heaven.
In another significant dream Magelone appears to Peter shortly before he is to embark with the beautiful sultan's daughter Sulima:

Gegen Abend hatte Peter ein wenig unter den kühlen Bäumen geschlummert, und Magelone war ihm in aller Herrlichkeit, aber mit einer drohenden Geberde, im Traum erschienen. Die ganze Vergangenheit zog mit den lebhaftesten Bildern durch seinen Busen, jede Stunde seiner glücklichen Liebe kam mit allen seligen Empfindungen zurück, und als er nun erwachte, erschrak er vor sich selber und seinem Vorsatze. (p. 343)

Magelone's intervention represents Peter's reawakening conscience, and keeps the story on the path towards a reunion of Peter with Magelone.

Dreams, or dream like states, occur in Liebeszauber as well, but they are of a different order. Emil's second poem takes on aspects of hallucination at the point where Emil himself becomes part of the poem. As a result, the scene immediately following, in which the dragon appears as part of the ritual murder, turns into what Klussmann calls "der Traumblick durchs Fenster. . .aus einem Detail erfahrener Realität entwickelt." In this "vision" of Emil's reality and dream are indistinguishable. The dreams which occur in Magelone however are distinct from reality. They are acknowledged by characters and narrator as dreams. Although they influence the lives of the characters there is no doubt in anyone's mind that they had been anything but dreams. The scene in the window in Liebeszauber, on the other hand, is born of a mixture of reality and Emil's imagination, and it is impossible for a reader to determine where one ends and the other begins.
Emil himself has difficulty throughout the tale distinguishing dream from reality.

The scene described by Roderich's friend Anderson in which Emil suddenly takes notice of the girl sitting near the path is dreamlike in its seeming lack of complexity and in the automatic way in which Emil acts. It seems like a perfect fairy-tale-like interlude, but it is undeniably bound up with reality, as this girl becomes Emil's ill-fated bride. The mixing of dream and reality is characteristic of the fantastic tale.

Several dreams in Magelone prefigure events to come. Emil's second poem functions this way too. The grotesque Dionysian orgy he imagines and in which he himself seems involved becomes reality for him at the end of the tale, although the other wedding guests see it only as a grotesque joke.

Tieck's use of music in Magelone is also quite traditional. He speaks about the importance of music in creating an atmosphere conducive to such a condition as "träumische Entrücktheit" (Ribbat) in his Shakespeare essay: "die Phantasie wird durch Töne schon im voraus bestochen und der strengere Verstand eingeschlafert." In Magelone the music of the lute transmits feelings of love and life, as it always has:

Die Musik war jetzt die einzige Bewegung, das einzige Leben in der Natur, und alle Töne schlüpften so süß über die Grasspitzen und durch die Baumwipfel hin, als wenn sie die schlafende Liebe suchten und sie nicht wecken wollten, als wenn sie, so wie der weinende Jüngling, zitterten, bemerkt zu werden. (p. 305)
This music poses no threat. It accompanies and enhances Peter's feelings of well-being, and thus reflects his state of mind. Tieck uses music here as he uses descriptions of nature, to reflect and communicate feelings which might otherwise remain obscure. There is no compelling need to introduce music here as dangerous because Peter has no subconscious at war with his conscious perceptions of himself, as does Emil. The power of music to entrance and seduce has been described throughout history, and this aspect is certainly present in the song of the minstrel, which eventually lures Peter away from home.

Music in Liebeszauber is decidedly more ominous. For Emil, as the reader recognizes at once in his first poem, the music of the lute is a personal threat. He interprets the danger he feels radiating from his neighbor in terms of music. Raucous sounds play an important role in his second poem, and in Roderich's grotesque parade. Music serves to objectify Emil's disintegrating psyche.

Another familiar image makes its appearance in both works, symbolic of the situations in which the main characters find themselves: the labyrinth. Peter, after escaping from the empire of the Moors, adrift in the ocean, is picked up by a ship on its way to Provence. It drops anchor near a tiny island to take on fresh water. Peter disembarks and wanders into the interior of the island where he sits down for a few minutes. Suddenly he notices that he is surrounded by beautiful flowers of many varieties. Each flower reminds him of
another of Magelone's attributes, a long forgotten poem comes
suddenly to mind, and soon he is utterly absorbed in his memories
of Magelone:

Er betrachtete mit thranenden Blicken das
Blumenlabyrinth um sich her, und es war ihm ein
Ergötzten, die Blumen in seiner Einbildung so zu
ordnen, daß sie den Namenszug Magelone's aus-
drückten. . . . darüber verlor er sich immer
mehr in Träumen; von den Thränen ermüdet schlief
er endlich unter den Blumen ein, und es war ihm
im Traum, als wenn er laut den Namen Magelone
ausrufen hörte; darüber ging ihm sein Herz wie
eine zugeschlossene Knospe auf, und er fühlte
eine übergroße Freude. (p. 351)

Peter remains capitivated long enough to miss his ship, which
departs without him. The outcome however is positive because this
delay makes his reunion with Magelone possible. Thalmann points out
the frequency of labyrinth imagery in Tieck: "Sie können so wild
sein wie der Venusberg und so zart wie die 'Blumenlabyrinth' in der
schönen Magelone."25 She also mentions the labyrinth-like summer
house in Liebeszauber: "...die täuschende Flucht der Zimmer, der
Säulengänge der Türen. . ." which effectively trap Emil's bride,
making it impossible for her to escape his knife.26

Entirely lacking in Magelone is the technique of combining
parallelism with intensification, discussed in greater detail in
Chapter Two, found in both Liebeszauber, Der blonde Eckbert, and Tieck's
other fantastic tales. The grotesque parade that Emil only imagines
in his second poem, for instance, returns at the end of the tale in
a form greatly intensified because it occurs in the real world. In
Eckbert listens with fascination as Berta tells of her experience in the isolation of Waldeinsamkeit. When he experiences it himself, however, its effect is greatly intensified because it has become part of his own immediate experience. Dreams come true in Magelone, to be sure, but they occur in a world in which dreams are consciously recognized as such. No disorientation nor confusion about what constitutes reality result from them.

III. Thematic Elements

The structure of Magelone proved to be devoid of multiple perspectives, insufficient information, and a hidden, mysterious conspiracy which, in spite of its silence, provides the forward motion of Liebeszauber. Relationships between the main characters in Magelone reflect this uncomplicated structure. Although some of the problems they face are similar to Emil's in kind, they differ considerably in degree. Peter is normal, not psychotic. Peter and Magelone solve their problems, they communicate effectively with one another, and demonstrate an alternative ethical standpoint from that presented in Liebeszauber. This is very much in keeping with the tradition of the marvelous tale as defined by Bessière:

Le conte merveilleux contraint d'accepter l'invraisemblable parce qu'il le donne pour le symbole d'une régulation morale et l'expression directe ou indirecte d'un ordre. Il ignore le débat du subjectif et de l'objectif parce qu'il privilégie implicitement ou explicitement le cadre axiologique.27
First I will look at problems faced by Peter and Magelone and how they cope with them, contrasting their solutions with Emil's. In conclusion I will suggest an explanation as to why the results in each story differ by comparing the social environments Tieck created for the characters in each tale.

The most prominent theme in Magelone, as the title suggests, is love. Since this is also the major theme in Liebeszauber it provides many points for additional comparison between the two works. In addition, both Emil and Peter struggle with the problem of confrontation between the world they imagine and the real world.

The relationship between Peter and Magelone differs in many fundamental ways from that of Emil and his beautiful neighbor whose name we never learn. Both Peter and Emil become acquainted with their women somewhat by accident. Peter undertakes a journey, ostensibly to broaden his outlook, return an experienced man, and, as he argues with his father, to make a name for himself and perhaps find a suitable bride. Emil is traveling in order to educate himself—the modern, eighteenth century version of Peter's medieval adventure. One has the feeling that Emil has nothing better to do. Each sees his future bride at first from a distance. Peter finds Magelone at a tournament, in daylight, in full view of the public, perched high above him on a balcony. Tieck includes a note of modern realism in his description of the scene:

Sie selbst saß auf einem erhabenen Söller und sah auf die Versammlung der Ritter hinab. Peter schaute
hinauf, er konnte sie aber nicht genau betrachten, weil sie zu entfernt war. (p. 302)

Peter soon overcomes this distance however. Emil, in contrast, observes his neighbor at night across a thoroughfare, from the window of his room, in secret, like a voyeur. He cannot see very well because he must view her through a crack in the shutters. No one else is aware of her presence. Emil is never capable of bridging the gap. Thus the basic difference between the two is set forth at the very beginning. Peter and Magelone are surrounded by other people, she by her family and courtiers, he by fellow knights. Emil is alone, his neighbor mostly alone unless in the company of her orphan, although we later discover that she has relatives and immediate family.

Peter and Emil differ radically in their approach to the problem of winning a wife. Peter, playing his role as a competitive knight, attempts to make an impression on Magelone in a socially legitimate way. When Magelone takes the initiative she does it within the accepted confines of her situation, by taking advantage of her "Amme." Emil makes no assertive attempt to win his neighbor himself, and seems bereft of legitimate means to do so. He tries to seek Roderich's advice about his secret passion but fails because of the communication problem so characteristic of the whole tale. Soon he falls entirely under her spell.

Magelone quickly falls in love with Peter, expressing it before watching him win the second tournament:
denn sie war ihm zugethan, hatte es aber noch niemand anvertraut, ja sich selber kaum, denn die erste Liebe ist zaghaft, und hält sich selbst für einen Verräter. Sie ward roth, als Peter wieder mit seiner kenntlichen Waffenrüstung in die Schranken trat. (p. 303)

Emil's neighbor never expresses any feelings at all in the first part of Liebeszauber. After Peter wins the second tournament, Mage-lone's father invites him to supper, where he sits across from her and is thus able to appreciate her beauty close at hand:

Der König ließ ihn an seine Tafel laden, wo Peter der Prinzessin gegenüber saß und über ihre Schönheit erstaunte, denn er sah sie jetzt zum erstenmal in der Nähe. Sie blickte immer freundlich auf ihn hin, und dadurch kam er in große Verwirrung. (p. 303)

Peter takes his leave quite overcome by his feelings. He sings a song, which provides many points for comparison with the first of Emil's two poems. Peter's poem is full of questions, full of enthusiasm, full of doubts and yet not without confidence and hope. Emil, on the other hand, expresses fear, dread, apprehension of inevitable heart break and he is unwilling to take any chances. Peter's song is loosely structured compared with the tight, tense ABBA rhyme scheme in Emil's poem. It betrays openness to the world and life:

Sind es Schmerzen, sind es Freuden
Die durch meinen Busen ziehn?

Welches Schmachten! welches Sehnen!
ohne Verschulden
Soll ich erdulden? (p. 305)

In the last verse Peter comes to a decision:

O hört mich, ihr gütigen Sterne,
O höre mich, grünende Flur,
Du, Liebe, den heiligen Schwur:
Bleib ich ihr fern,
Sterb' ich gerne,
Ach! nur im Licht von ihrem Blick
Wohnt Leben und Hoffnung und Glück! (p. 306)

Peter decides he will attempt to win her: "Er hatte sich selber etwas getröstet, und schwur sich, Magelonen's Liebe zu erwerben, oder unterzugehen." (p. 306) Peter is obviously in touch with his inner self, is aware of his fears and misgivings. But he, in contrast to Emil, is willing to risk himself and pursue what it is he desires. He is able to control and conquer his fears, and play the socially accepted role for a man.

In spite of his resolve, persistent doubts keep running through Peter's mind:

... bald glaubte er Ursach zu finden, sich zu freuen, dann wurde er wieder betrübt, und war von neuem in Zweifel. Er wollte seinem Vater schreiben und richtete in Gedanken die Worte an Magelonen, und trauerte dann über seine Zerstreuung, daß er es wage, ihr zu schreiben, die er nicht kenne. Nun erschrak er vor dem Gedanken, daß ihm das Wesen fremd sei, welches er vor allen übrigen in der Welt so unaussprechlich theuer liebe. (p. 306)

Such misgivings, with which Peter honestly struggles and which he easily admits to himself, differ greatly from Emil's fears. Emil can
articulate his fears only indirectly, by means of his poems, his feelings about certain animal and plant life, and his abhorrence of most varieties of music and dance. Only when Emil's subconscious tendencies come to the surface and are translated into action do others realize the existence of the "other" Emil. Peter, while troubled by fears and doubts, contains them within the range of what for most people would be normal.

Magelone, when discussing Peter's many attributes with her Amme, observes that Peter is always embarrassed because he cannot be something other than he is:

... Gieb nur Acht auf ihn, wie alle Vortrefflichkeiten, die sonst schon einzeln andere Ritter edel machen, in ihm vereinigt glänzen; wie einnehmend sein fremder Anstand ist, daß er die hiesige italienische Sitte nicht in seiner Gewalt hat, wie seine stille Bescheidenheit weit mehr wahre Höflichkeit ist, als die studirte und gewandte Galanterie der hiesigen Ritter. Er ist immer in Verlegenheit, daß er Niemand besseres ist, als er, und doch sollte er stolz darauf sein. . .(p. 309)

Emil, as mentioned earlier, makes a conscious effort to be someone other than he really is. His neighbor very possibly shares this tendency with him.

The most important point for comparison in regard to our definition of the fantastic as opposed to the marvelous comes when Peter is about to visit Magelone alone in her private chambers for the first time. In this scene Tieck describes the problem Sartre discusses at length in his study, The Psychology of the Imagination. Emil much preferred his own mental concept of his neighbor to the
woman herself. Thus he could not bring himself to contact her.
The character of Emil, to reiterate, presents the problem as an ex-
treme case. Peter experiences feelings which are alike in kind but
radically different in degree. When Magelone's Amme names the hour
at which he may come to see Magelone, Peter is thrown into confusion:

Sie nannte ihm die Stunde, und verließ ihn. Der
Ritter stand noch lange und sah ihr im trunkenen
Staunen nach, denn er vertraute dem nicht, was er
gehört hatte. Das Glück, das er so sehnsuchts er-
harrt, rückte ihm nun so unerwartet näher, daß er
es im frohen Entsetzen nicht zu genießen wagte.
(p. 317)

At home again in his room Peter's anxiety increases:

.  .  .Eingedämmert von Erwartungen, banger
Sehnsucht und ängstlicher Hoffnung, schließ er
auf seinem Ruhebett ein. .  .(p. 317)

Er raffte sich auf, und dachte, was er ihr
sagen wolle; er erschrak jetzt vor dem Gedanken,
däß er sie sprechen müsse; dennoch war sein
herzinnigster Wunsch, er konnte sich nicht
besänftigen, darum nahm er die Laute und
sang; (p. 318)

It is clear that Peter was very apprehensive about his confrontation
with the "real" Magelone. The poem which immediately follows the
above quote again fulfills the function of providing Peter with the
courage to carry out his intentions. It might be helpful to compare
the final stanza of Peter's poem to that of Emil's second poem:

Darf mich doch nicht elend achten
Da die Einzige winkt,
Liebe läßt mich nicht verschmachten,
Bis dies Leben sinkt;
Nein, der Strom wird immer breiter,
Himmel bleibt mir immer heiter,
Fröhlichen Ruderschlags fahr ich hinab,
Bring Liebe und Leben zugleich an das Grab.
(p. 319) (Magelone)

So taumeln wir alle
Im Schwindel die Halle
Des Lebens hinab
Kein Lieben, kein Leben
Kein Sein uns gegeben,
Nur Träumen und Grab:
Da unten bedecken
Wohl Blumen und Klee
Noch grimmere Schrecken,
Noch wilderes Weh.
Drum lauter ihr Cymbeln, du Paukenklang,
Noch schreiender gellender Hörnergesang:
Ermüht, schwingt, dringt, springt ohne Ruh,
Weil Lieb uns nicht Leben
Kein Herz hat gegeben,
Mit Jauchzen den greulichen Abgrunde zu.
(p. 265) (Liebeszauber)

Both poems mention life, love and the grave, but Peter's indicates
a healthy integration of the three, an acceptance of life, love and
death as a totality. Death is indeed the final consequence, but that
knowledge does not prevent life and love in its given time. Peter's
poem is calm and in a way full of acceptance, which is an affirmation
of life as it is. Emil is obsessed with death. He is unable to
integrate aspects of life which are opposites.

When Peter finally arrives in Magelone's room, he is still unsure
of himself:

. . . Lange wollte kein Gespräch in den Gang kommen;
ihre zärtlichen Blicke, die sich verstohlen begegneten,
störten die Worte; aber endlich entdeckte sich ihr der
Jüngling und sagte, daß er sich ihr ganz zu eigen
ergeben habe. . . (p. 320)
A conversation ensues and the relationship between their real selves may begin.

These efforts belong to the realm of psychological realism, overlooked by Ernst Ribbat when he describes what he calls the "träumische Entrücktheit" of the work:

Für ihn und durch ihn hindurch für den Leser verliert im Bannkreis der "Liebe" die Realität ihre Festigkeit und verflüchtigt sich zu musikalischen Sequenzen, löst sich auf in vielfältige Sinnesindrücke, die in Synästhesien für die Erlebniseinheit des Helden zwar sich vermischen, für eine rationalere Betrachtung aber unvermittelbar wären. Das erzählerische Verfahren zielt darauf ab, auch den Leser durch eine ungebrochene Kontinuität solcher Traumerlebnisse von einem distanzierenden Rückzug auf normal Erfahrung und verständiges Urteil zu bewahren.28

Such passages in Magelone as those quoted above have everything to do with "normale Erfahrung und verständiges Urteil."

Peter, with all his characteristics of a dreamer, is capable of taking fate into his own hands, of acting, as we have already seen. He is not a passive type in the sense that Emil is, and thus he fits the almost universally held norm for a man. After having agreed to Sulima's plans for escape—not without misgivings, as he still felt love for Magelone—he suddenly changes his mind and decides to escape on his own. His conscience, in the form of Magelone pointing an angry finger at him in a dream, helps precipitate his decision not to take advantage of Sulima's love and leave with her under false pretenses:

Peter willingly takes the responsibility for his actions, this time turning his future over to what in his faith he calls "dem gütigen Schicksal." (p. 344) Emil however never consciously attempts to control his own fate. As he says to Roderich in an argument: "Ich kann nicht für mein Gefühl, sagte der Ernste, daß mich diese Töne von Kindheit auf unglücklich gemacht, und oft bis zur Verzweiflung getrieben haben:". (p. 251, Liebeszauber)

Although Tieck has tempered the efforts of the Volksbuch-version to teach women proper behavior, his "Amme" is still very concerned that Magelone remain true to her female role and not make the first move, nor appear too interested and aggressive. This "Amme" is a considerable contrast to the old woman in Liebeszauber who, one must assume from information given, has fulfilled the role of "Amme" in the family of Emil's bride. Magelone, because the "Amme" is a servant in her family, exercises a certain independence in their relationship, but the relationship is in general satisfying to both. She is Magelone's confidant until Magelone decides to flee with Peter. Her "Amme" also insures that she conducts herself within the bounds of propriety and
safety. The "Amme" assures herself that Peter's intentions are honorable before allowing him the interview in Magelone's quarters, and she exercises what powers she possesses to guide Magelone in what society would have considered a moral and ethical manner. Although we are witness to only one short exchange of words between Emil's bride and the old woman, it is enough to understand that the old woman has exercised a negative influence on Emil's bride, and has aided her in winning Emil.

Peter and Magelone do no lasting harm to anyone. Emil's bride is the aid and accomplice in the ghastly murder of a child as a means to gain Emil's love. Peter risks jeopardizing his chance to win Magelone by refusing to fight someone he recognizes as his uncle. His uncle, unaware of the real circumstances (Peter has revealed his real identity to no one but Magelone, a common practice for young knights of his stature in medieval literature) refuses Peter's offer to forfeit the contest. As a result Peter "hing seine Lanze in der Quere, um einen Verwandten nicht zu verletzen." (p. 323) Peter did not want to win Magelone with the blood of a relative. Hermann Gumbel, in his article "Ludwig Tieck's dichterischer Weg" discusses Tieck's works from the standpoint of ethical conduct, and considers this to be one of the foremost concerns of the young Tieck:
Jugendstufe, sondern auch seiner Zeit gemäß, wenn er zunächst antwortete: durch Liebe, und ganz konkrete Liebe des Geschlechts. ..29

...wer die Liebe, nach der er sich aufmachte und um die er mit allen Kräften rang, nicht erreicht, der ist auch in der Natur nur mit seinem Ich allein, ganz wie vorher. Er ist also aus dem Teufelskreis der Ichhaftigkeit, der Isolierung des Selbst gar nicht herausgekommen. Er hat entweder nicht richtig geliebt? Oder er hat seine Ichhaftigkeit mit herein- geschleppt in den Bezirk der Liebe?30

Peter has overcome the isolation of the self by loving with all his heart and soul. Emil cannot overcome the "Teufelskreis der Ichhaftigkeit." Gumbel could be describing Emil's neighbor when he writes:

Auch die Liebe, die einzige Bestimmung der Natur, kann böse, kann verderblich werden, wenn sie nicht selbstloser Dienst ist. Wenn sie mit dem Glück eines anderen, mit irgendeinem Opfer belastet wird.31

Peter risked losing his love when he refused to fight a blood relative. Even before her reunion with Peter, Magelone had found contentment helping occasional victims of shipwreck. Such service to others, Gumbel writes, was Tieck's only answer to otherwise certain isolation:

Am glücklichsten ist, wer namenlos und selbstlos seinem nächsten dient: "Er erfüllt den Beruf des Menschen, er macht andere glücklich; und nur dazu schuf uns die Natur." Wer sich diesem Gebot in Egoismus und Menschenverachtung entzieht, der verfällt der Sünde, der Absonderung und Einsamkeit. 32
The characters in Liebeszauber, with the possible exception of the peasant couple, are infused with selfishness and contempt for humanity.

The answer to the question about why Tieck placed Magelone directly after Liebeszauber in the Phantasus collection seems to be indicated by Ernst Ribbat:

Liebeszauber, a fantastic tale, leads the reader into a world where communication between human beings breaks down completely. Because it illustrates what human communication ought to be, Magelone, a marvelous tale, serves to further intensify the terrifying isolation experienced by the characters in Liebeszauber.
The characters in Magelone are buoyed up on all sides and sustained by family and faith. Both Peter and Magelone enjoy the security of living parents. Peter cares very much that his adventure into unknown regions has their blessing. He would not have left without it. Emil and Roderich are bereft entirely of family, nor do they have a dependable network of friends. Neither do they have any important goals. Peter, as prone as he is to dreaming, is able to concentrate on a goal. He hopes to win Magelone and return home to take over the administration of the kingdom he will inherit. Emil and Roderich seem to have money to spend but no responsibilities. No one depends on them, they are drifting. Peter was not born into a world where there is no orderly succession, into a world where money has replaced the sense of continuity and permanence, as has Emil.

Although critics make much of the loss of the sense of piety in Tieck's version of the Magelone legend there exists a very real attachment to the fundamental teachings of the church. The vacuum left by the decline in the power of the church must have been a source of concern for Tieck. Arno Schmidt, in *Die Ritter von Geist*, makes a convincing effort to rehabilitate Tieck's reputation after it had been almost destroyed by a succession of such critics as Rudolf Haym, Gundolf and Emil Staiger. He tells of the time when Tieck, returning from his 1806 trip to Italy, conveys to H. Voß in Heidelberg his impression of the church in Italy:

Einer meiner Hauptzwecke war Forschung der römisch-katholischen Religion. Sie schien mir ein fast erstorbenes Baum; aus dessen Wurzel jedoch, wenn
Examples of the powerlessness of the church are to be found in *Liebeszauber*. Before Roderich leaves Emil's room to attend the masked ball, for example, he borrows Emil's overcoat, in order to make a short visit to church before attending the ball. Roderich sneaks into church, his infidel costume hidden beneath Emil's coat. This is perhaps an allusion to the superficiality of Christian beliefs, they are a patina under which the real, pagan, barbarian world hides. It is only a social habit of little consequence. The characters have no real faith at all.

Peter's beliefs prevent him from committing suicide, they sustain life, be it only one of resignation. The church is not merely the façade it is in *Liebeszauber*. The characters devote more than lip-service to their faith, and they follow it where it counts. Magelone no longer disguises herself as a pilgrim on her way to Rome, but she lives a productive life, refuses to give up hope, and is true to her love and to others. Neither Peter nor Magelone sacrifice the happiness of someone else to attain their love. They were perhaps impetuous and unwise, but they willingly take the consequences of their actions and accept them. In this ideal situation people were integrated into the greater whole of society and all of them into a very real faith. They were able to communicate important things to each other, and able to do what for Tieck was an ideal, put into words by the minstrel who urged Peter to venture away from his homeland:
Ritter, wenn ich euch raten sollte, so müßt ihr
nicht hier bleiben, sondern fremde Gegenden und
Menschen sehn und wohl betrachten, auf daß sich
eure Einsichten, die in der Heimath nur immer ein-
heimisch bleiben, verbessern und ihr am Ende
das Fremde mit dem Bekannten verbinden könnt. (p. 296)

This could be possible only in a society where people accept all
aspects of life and live in community with one another and the earth,
where everything remains in balance.

Traditional narrative structure, reflecting a logical progression
in time and a unity in point of view reflect Peter's integration with
his inner self and his outer environment, a fulfillment of the ideals
set forth in the Vorbericht. Peter and Magelone remain in the realm
of the marvelous. They commit no crimes, demonstrate no abnormal
tendencies and are never ambiguous. This is not at all the case with
Emil and his bride, whose characters and circumstances are such that
a portrayal by means of conventional narrative technique would reduce
a complex case to an unrealistically simplistic tale.
Notes


2 Kindlers Literatur Lexikon im dtv, Band 19, 1974. All information about the history of the Magelone material from this source.


4 Deutsche Volksbücher, p. 624.

5 Deutsche Volksbücher, p. 624.


7 Marianne Thalmann, Der romantische Weltmann aus Berlin (München: Lehnen Verlag, 1955), p. 78.


9 Ribbat, p. 164.


12 Magelone, p. 293; subsequent page numbers given in text.


15 Bessière, p. 17.

16 Ribbat, p. 162.

17 Ribbat, p. 162.

18 Bessière, p. 15.

19 Ribbat, p. 163.


22 Ribbat, pp. 161-162; Ribbat calls Magelone a "Wunschbild."


24 Shakespeare Essay, p. 25.

25 Thalmann, Romantik und Manierismus, p. 78.
26 Thalmann, p. 79.

27 Bessière, p. 170.

28 Ribbat, pp. 162-163.


30 Gumbel, p. 178.

31 Gumbel, p. 178.

32 Gumbel, p. 177.

33 Ribbat, p. 164.

CHAPTER IV

ELEMENTS OF THE FANTASTIC IN DER BLONDE ECKBERT

Der blonde Eckbert has been and is certainly at present a popular topic for scholarly analysis. Many attempts have been made to solve the ambiguities inherent in the tale. It is not the purpose of the present study, however, to provide a new, all-encompassing interpretation. Rather, I will examine the tale again to determine how Tieck creates the ambiguity for which it is justly famous.


Recognition must be accorded also to an essay by Jens Malte Fischer, "Selbst die schönste Gegend hat Gespenster: Entwicklung und Konstanz des Phantastischen bei Ludwig Tieck," published in a collection entitled Phantastik in Literatur und Kunst, which appeared in 1980. Fischer presents Todorov's theory of the fantastic and applies it to an analysis of Der blonde Eckbert. He accepts Todorov's theory that the fantastic occupies a space between the uncanny and the marvelous:

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es genügt daran zu erinnern, daß das rein Phantastische auf der Mittellinie zwischen dem Phantastisch-Unheimlichen und dem Phantastisch-Wunderbaren anzutreffen ist.4

However, his analysis does not follow from the above definition but rather from Tieck's own categories such as the contrast between the "Wunderbare" and the "Gewöhnliche," and between the "Liebliche" and the "Schreckliche:"5

Nicht unvorbereitet geraten die Kategorien des Wunderbaren und des Gewöhnlichen für Bertha und Eckbert ins Wanken, und jene Vermischung des Wunderbaren und des Gewöhnlichen, die Eckberts Tod herbeiführt, ist nichts anderes als das Phantastische in reinster Ausprägung.6

Although Fischer admits that it is the uncertainty about the nature of what a character is confronting that constitutes the fantastic, he fails to mention the crucial role of the reader.7 He observes that Tieck builds this uncertainty into the very first pages of the story, but he provides no examples for this. Both Klussmann and Schlaffer contribute concrete evidence for their findings and are more helpful in delineating the techniques Tieck utilizes to create this duplicity and uncertainty.

The two tales by Ludwig Tieck discussed thus far, Liebeszauber and Die schöne Magelone represent the fantastic in a contemporary setting, and the marvelous in a medieval setting. Der blonde Eckbert is a fantastic tale in part because Tieck blends elements of the marvelous tale into a setting which in its essence reflects contemporary sensibilities:
Schon eine theoretische Überlegung kann die literarische Gattung finden, deren Formelemente am ehesten die Arbeit zu leisten vermögen, die der wissenschaftlichen Reflexion entspricht: die Gattung, die Poesie kritisch und Kritik poetisch darstellt, den Roman. Er ist die Gattung des bürgerlichen Zeitalters und doch voll Rückblicks auf vorbürgerliche Verhältnisse; sein Standpunkt liegt so hoch, daß er noch die entferntesten literarischen Welten betrachten und als Einlagen der eigenen poetischen Landschaft angliedern kann, die dadurch erst ihre spezifische Gestalt, Buntheit, Fülle und Breite erhält. 

Schlaffer contends that ambiguities in Der blonde Eckbert exist because Tieck's material is that of the fairy tale, but its interpretation and the reflection upon that material within the work belong to the world of the novel. In short, "aus der Einfachen Form Volksmärchen ist die reflektive Form Kunstmärchen entstanden." 

This ambivalence can be observed at the very beginning of the tale. The first sentence, Schlaffer maintains, exemplifies fairy tale style: "In einer Gegend des Harzes wohnte ein Ritter, den man gewöhnlich den blonden Eckbert nannte." In the second sentence, however, one can already discern a shift to the style of contemporary prose:

Er war ohngefähr vierzig Jahre alt, kaum von mittlerer Größe, und kurze hellblonde Haare lagen schlicht und dicht an seinem blassen, eingefallenen Gesichte. (p. 144)

Instead of the clear, abstract contrasts which characterize fairy tales, one finds a description of someone who is average. For comparison, here is the description of Peter in Magelone:
In der Provence herrschte vor langer Zeit ein Graf, der einen überaus schönen und herrlichen Sohn hatte. . . Er war groß und stark, und glänzende blonde Haare flossen um seinen Nacken und beschatteten sein zartes jugendliches Gesicht; (Magelone, p. 294)

According to Schlaffer, the details which follow about Eckbert's life with Bertha, especially the interest expressed in their strange lifestyle and social relationships are typical of the eighteenth century bourgeois novel.¹⁴

Bessière, who disagrees with Todorov that the fantastic can be equated with the "ligne de partage entre le merveilleux et l'étrange," believes rather that it is the result of the merging of the realistic novel and the marvelous:

Historiquement, il n'est pas indifférent que le XVIII siècle ait vu l'épanouissement du conte de fées et celui du roman réaliste: le recit fantastique n'est pas issu directement du premier, mais de la contamination des méthodes de composition des deux types de narration.¹⁵

Schlaffer does not call what he is describing fantastic, but Bessière and Schlaffer are obviously talking about the same thing.

Such ambivalence at the beginning of a tale, viewed from the standpoint of Bessière's theory of thetic and non-theitic styles could prove very confusing to the reader. The first sentence is typical of a non-theitic tale, a tale which does not posit itself as real, thus the reader would expect an unreal, fairy tale world, in which supernatural events neither surprise nor frighten: "Eine eigengesetzliche dichterische Welt," in Klussmann's words.¹⁶ What follows, however,
characterizes the thetic tale, one which posits itself as real, one which is not a "ganze wunderbare Welt," in the words of Tieck. This reversal of the customary signals to the reader as to the nature of what is to follow is repeated when Bertha informs her audience that what she is about to share with them is not to be construed as a fairy tale: "...Nur haltet meine Erzählung für kein Märchen, so sonderbar sie auch klingen mag." (p. 146) What then is it? Schlaffer writes:

Von diesem realistischen Rahmen her erwartet der Leser in der Tat kein Märchen, sondern nur die Vorgeschichte der Person zu hören, und die ersten Sätze scheinen seine Erwartungen zu erfüllen.17

Bertha presents her tale as though it were an autobiography. It is told in the first person, something which would never occur in a fairy tale.18 Soon enough, however, fairy tale figures appear and the tale acquires characteristics typical of the marvelous tale, where the characters accept supernatural phenomena as though they were part of everyday reality. This constant contrast between what the reader has learned to expect and what he finds is a major contribution to the fantastic effect in this tale. Traditional signs upon which a reader depends, usually unconsciously, have disappeared.

The fantastic effect of Der blonde Eckbert is also heightened by the role of the narrator, as it is in Liebeszauber also, but the way in which the narrator functions is different in Der blonde Eckbert. The narrator of Liebeszauber provides information to the reader, but simply not enough, and in too little detail. The narrator of Der
blonde Eckbert provides ample information but states it in an ambiguous manner. The verb "schien" occurs six times in sequences where the narrator is providing essential information, but since what he observes only "appears" that way, one must assume that the narrator himself is uncertain about the truth of what he writes. Two very important examples can be found on the first page of the narrative:

Sein Weib liebte die Einsamkeit eben so sehr, und beide schienen sich von Herzen zu lieben. . .
(p. 144) (Emphasis added)

. . . die Mäßigkeit wohnte dort, und die Sparsamkeit selbst schien alles anzuordnen. (p. 144)
(Emphasis added)

Near the end "schien" occurs again with frequency:

Ein junger Ritter, Hugo, schloß sich an den stillen betrübten Eckbert, und schien eine wahrhafte Zuneigung gegen ihn zu empfinden.
(p. 166) (Emphasis added)

. . . in allen Gesellschaften trafen sie sich, kurz, sie schienen unzertrennlich.
(p. 166) (Emphasis added)

The narrator addresses the reader directly at certain key places in the tale. The first of these commentaries occurs near the beginning: "Es giebt Stunden, in denen es den Menschen ängstigt, wenn er vor seinem Freunde ein Geheimniß haben soll . . ." (p. 145) This author's message lends the tale a sense of realism akin to that found in the psychological novella of the nineteenth century.
But it also leaves the reader with the impression that what is about to occur can be easily explained:

...In diesen Augenblicken geben sich die zarten Seelen einander zu erkennen, und zuweilen geschieht es wohl auch, daß einer vor der Bekannt- schaft des andern zurück schreckt. (p. 145)

This is indeed what happens. The real problem, however, lies in the question of why it happens. That is not so easy to explain. Therefore, in a sense this and other explanatory intrusions by the narrator give the reader a false sense of security. The result is increased uncertainty for the reader.

Bertha editorializes in a similar fashion while telling her story:

Der Mensch wäre vielleicht recht glücklich wenn er ungestört sein Leben bis ans Ende fort-führen könnte. (p. 155)

No character in a marvelous tale would address her audience so directly. She is analyzing her own situation in the present while telling her story. These short comments interrupt the flow of the narrative and also function as bridges to the present. The most important of these refers to her having forgotten the name of the dog: "Ich habe mich immer nicht wieder auf den seltsamen Namen des Hundes besinnen können, so oft ich ihn auch damals nannte." (p. 154) The dog is of course the vehicle Tieck uses to link Walter to Bertha's past. Therefore, instead of lessening the ambiguity, it increases it.
by providing a connection between two worlds which, in everyday reality, do not belong together.

In *Liebeszauber* the reader acquires a more encompassing view of the whole than does Emil. This lack of a broader view in *Eckbert* is due in part to the missing third, or outer perspective represented by Roderich's world. There are two conflicting realities in *Der blonde Eckbert*, instead of the three upon which *Liebeszauber* is built that allow the frequent use of dramatic irony and provide the reader with a view from the outside as well as from the inside.

Eckbert's position is not that different from Emil's. He too is torn between two conflicting realities, between what he had thought to be the truth, and that reality imposed upon him by Bertha's past. Klussmann observes two realities at work in *Der blonde Eckbert* as a whole:

> Ihre (Der blonde Eckbert, Runenberg und die Elfen) oft herausgestellte innere Unendlichkeit und Offenheit... ist allererst eine Folge der polaren Spannung der Wirklichkeit des wachen, verständigen Alltags und der Wirklichkeit des Traums.21

The tension and lack of a definitive resolution between the two realities is fantastic, although Klussmann does not call it that. This tension is not only embodied in contrasts in style, in the structure of the tale, in the relationship of the present to the past, but also in the three (or four) major characters themselves who share both realities.
Klussmann states that Walter and Hugo were only different faces of the old woman, whom he calls a witch. There is of course evidence in the text for this. Some in fact occurs early:

Dieser wohnte eigentlich in Franken, hielt sich aber oft über ein halbes Jahr in der Nähe von Eckberts Burg auf, sammelte Kräuter und Steine, und beschäftigte sich damit, sie in Ordnung zu bringen, er lebte von einem kleinen Vermögen und war von niemand abhängig. (p. 145)

The emphasis on order is an important clue that Walter and the old woman may be the same figure. Later, Bertha makes the following observations about the old woman's hut:

... Alles war ordentlich aufgeräumt, einige Becher standen auf einem Wandschranke, fremdartige Gefäße auf einem Tische. ... (p. 152)

... Wenn die Alte von ihren langen Wanderungen zurück kam, lobte sie meine Aufmerksamkeit, sie sagte, daß ihre Haushaltung seit ich dazu gehöre, weit ordentlicher geführt werde. ... (p. 156)

The old woman's absences from her hut remind one of the months at a time Walter spend in the vicinity of Eckbert's castle.

The most startling, and for both Eckbert and Bertha fatal correspondence, is of course Walter's knowledge of the dog's name, which Bertha had long repressed. Both Eckbert and Bertha witness this revelation, which places it indisputably in what Klussmann calls the "Wirklichkeit des wachen verständigen Alltags." It also casts Walter into the ambiguous position so disturbing to Eckbert:
Walther war seit vielen Jahren sein einziger Umgang gewesen, und doch war dieser Mensch jetzt der einzige in der Welt, dessen Dasein ihn drückte und peinigte. Es schien ihm, als würde ihm froh und leicht sein, wenn nur dieses einzige Wesen aus seinem Wege gerückt werden könnte. (p. 164)

The figure of the old woman herself is a walking contradiction. Fischer takes special note of her face:

Auch in der alten Frau mischt sich das "Liebliche" mit dem "Schrecklichen." Sie ist zwar freundlich zu Bertha, nimmt sie für Jahre auf, lehrt sie lesen, aber doch bleibt etwas Befremdendes an ihr, nicht so sehr in Kleidung und Krückstock, Hexenattributen also, als vielmehr in ihrem Gesicht, das ständig in Bewegung ist, wie dreimal betont wird, so daß ihr eigentliches Aussehen für Bertha ein Rätsel bleibt...

There are aspects of the grotesque in the figure of the old woman. Incongruities and distortions abound which sometimes appear comical to Bertha:

Mit ihrem Krückenstocke ging sie ziemlich behende, und bei jedem Schritte verzog sie ihr Gesicht so, daß ich am Anfange darüber lachen mußte. (p. 151)

A really old, lame person does not use a cane and yet move lightly and nimbly on her feet. The old woman sings hymns, but in a shrill, screechy voice. Even the song of her magic bird is a disturbing mixture of sound: "so war es fast, als wenn Waldhorn und Schallmeie ganz in der Ferne durcheinander spielen." (p. 152) A confused jumble of hunting horn and the reedy, melancholy, oboe-like shawm contrast
with the bird's beautiful plumage. The constant motion of the old woman's face is more frightening for Bertha than amusing however:

Indem ich sie so betrachtete, überlief mich mancher Schauer: denn ihr Gesicht war in einer ewigen Bewegung, indem sie wie vor Alter mit dem Kopfe schüttelte, so daß ich durchaus nicht wissen konnte, wie ihr eigentliches Aussehen beschaffen war. (pp. 152-153)

At other times Bertha could have laughed, were she not afraid of the old woman:

Sie faltete ihre knöchernen Hände und betete laut, indem sie ihre Gesichtsverzerrungen machte, so daß es mich beinahe wieder zum Lachen gebracht hätte; aber ich nahm mich sehr in acht, um sie nicht zu erboßen. (p. 153)

These grotesque characteristics make her more frightening, because it is impossible for Bertha to tell who or what the old woman really is. This uncertainly contributes to the over-all fantastic effect. The old woman's physical contradictions are mirrored in her contradictory behavior towards Bertha. On the one hand, she teaches her to read and allows her access to books which incite her imagination, yet she warns her not to stray away from the path she has set for her. Ironically, this warning plants the idea of leaving in Bertha's mind. What relationship, too, does her praying have to her witch-like characteristics?

While the old woman belongs to the fairy tale world, although perhaps masquerading as Walter in the everyday world, Bertha belongs to both realms:
Durch das Geschick ihrer Kindheit ist auch Bertha in der Zauberwelt heimisch geworden, gleichzeitig aber gehört sie als Halbschwester Eckberts zu seiner realen Welt. . .

. . . Tieck benutzt das Motiv \[incest\] um der Figur Berthas jene eigentümliche Ambivalenz von Nähe und Ferne zu geben. Als Zögling der Hexe ist sie Eckbert fremd und fern, als Tochter seines Vaters ist sie ihm näher verbunden als jeder andere Mensch, ist fast eine Spiegelung seines eigenen Ich. So steht sie noch tiefer im Zwielsicht von Wirklichkeit und Traum. 24

Bertha's double nature is made even more complex by her lively imagination. Tieck stresses this more than once in the text:

. . .die wunderbarsten Phantasien beschäftigten mich, und wenn ich nur aufstehen mußte, um irgend etwas zu helfen, oder zu tragen, so zeigte ich mich noch viel ungeschickter, weil mir der Kopf von allen den seltsamen Vorstellungen schwindelte. (p. 147)

Her past seems to have placed her in a precarious position. She is oddly defensive when asked to share her story with Walter: "...mein Mann sagt, daß ihr so edel denkt, daß es unrecht sei euch etwas zu verheimeln. Nur haltet meine Erzählung für kein Märchen, so sonderbar sie auch klingen mag." (p. 146) This passage, plus many examples of her vivid imagination encourage at least this reader to wonder whether she is telling the whole truth. Her extreme anxiety upon hearing Walter use the name Strohmian is indeed an example of the effect of "das Unheimliche" as Fischer points out. 25 Bertha had forgotten the name, but she had not forgotten the circumstances the name represents, and does not hide them, at least not if the tale she tells Walter is to be believed. Certainly the enormity of the mystery would be enough to
throw one into a state of shock, but her extreme reaction makes one wonder whether she had in fact told a "Märchen," in the colloquial sense of the word. If so, perhaps she is afraid that Walter, whoever he is, knows that. She may herself suspect that Walter is the old woman, as she speaks much about them both shortly before her death. (p. 165)

Bertha shares with Emil's neighbor-bride a mysterious past which overtakes her life in the present and consumes it. Bertha too, sacrifices the well-being of someone else to advance her own. She too remains essentially an enigma. Schlaffer emphasizes the importance of the past:

Wenn Walter, der Zuhörer, den Namen des Hundes Strohmian weiß, den Bertha vergessen hatte, ragt das Vergangene in die Gegenwart, das erzählte Märchen in die Wirklichkeit. Im wahnsinnigen Ende wird die märchenhafte Welt die reale Überwältigen. Die Märchenwelt setzt sich gegen die des Romans durch, obwohl deren Perspektive von Anfang bis Wende nicht aufgehoben, vielmehr ihr Widerspruch nur durch sie begriffen wird.26

As in Liebeszauber the irrational the other world wins out. This imaginary world has become the controlling force in the everyday world.

Eckbert is at first a stranger to this fairy tale world to which his wife seems to belong. He shares first the astonishment, and then the terror of the reader, who never comes to feel at home in this fairy tale world.27

The narrator provides ample indication to the reader that all is not well in this small, isolated forest castle. A man of about forty
years who is described as having a pale, sunken face is either very unhappy or ill. When guests are about he is cheerful, "nur wenn er allein war, bemerkte man an ihm eine gewisse Verschlossenheit, eine stille zurückhaltende Melankolie." (p. 144) Although we are told that Eckbert had never been involved in the feuds of his neighbors, the narrator contributes information near the end of the tale which would tend to contradict his earlier statement:

Ein alter Ritter war in der Gesellschaft, der sich immer als den Gegner Eckberts gezeigt, und sich oft nach seinem Reichtum und seiner Frau auf eine eigne Weise erkundigt hatte. . .(p. 167)

The style in which Eckbert und Bertha live betrays an effort to cover up their wealth:

Nur selten wurde Eckbert von Gästen besucht, und wenn es auch geschah, so wurde ihretwegen fast nichts in dem gewöhnlichen Gange des Lebens geändert, die Mäßigkeit wohnte dort, und die Sparsamkeit selbst schien alles anzuordnen. (p. 144)

Thus, even before Bertha shares the story of her youth with Walter there is trouble in their isolated home. Eckbert's compulsion to share all with his friend reveals an inner insecurity which approaches paranoia. In fact, it makes one wonder whether the tale is not an early portrait of a paranoid schizophrenic. As soon as Bertha's tale comes to an end Eckbert begins to mistrust Walter and to look for signs of a change in attitude: "Wenn die Seele erst einmal zum Argwohn gespannt ist, so trifft sie auch in allen Kleinigkeiten Bestätigungen an." (p. 163) Eventually Eckbert can stand the uncertainty no longer,
and tries to end it by shooting what he thought to be its source, Walter. Bertha strangles the magic bird for similar reasons. These acts, however, only add to the cumulative feeling of guilt and anxiety about discovery. After Bertha's death the disintegration of Eckbert's world accelerates. Bertha's world has become so much a part of him that he relives it in a hallucination. Tieck increases the ambiguity of the final scene by destroying the reliability of his witness, Eckbert, ahead of time—as had happened in a similar manner with Emil before he witnesses the murder scene in Liebeszauber. Eckbert's disturbed mental state at the end calls everything he witnesses or hears into question. Near the end, his condition is described as follows:

Jetz war es um das Bewußtsein, um die Sinne Eckberts geschehen; er konnte sich nicht aus dem Räthsel heraus finden, ob er jetzt träume, oder ehemals von einem Weibe Bertha geträumt habe; das Wunderbarste vermischte sich mit dem Gewöhnlichen, die Welt um ihn her war verzaubert, und er keines Gedankens, keiner Erinnerung mächtig. (p. 168)

At this very point the old woman appears before him, asks her questions and imparts the information that Eckbert had already suspected:

Eckbert's Wahnsinn und sein Tod sind Folge des nicht mehr unterscheidbaren Gefüges von wirklicher und wunderbarer Welt, von Ding und farbigem Widerschein, von Sinnes-Wahrnehmung und Phantasievorstellung. Im Vorgang des Sterbenswird die Zweideutigkeit der Erscheinungen und des Lebensschicksals zu einem nicht mehr entwirrbaren Ineinander der Stimmen.28
The essential ambiguity concerning the two realities presented has been sustained consistently until the very end of the tale and beyond. The uncertainty about what has happened is shared equally by the reader and by the main protagonist. Thus Der blonde Eckbert unquestionably fulfills the requirements set forth for the fantastic by both Todorov and Bessière. Here, in conclusion, is a passage from Heinz Schlaffer's essay:

Tiecks fragende Einfühlung spürt, wie erklärungsbedürftig die Beweggründe der Märchenhandlung für ein modernes, psychologisch rationales Verständnis sind, und stellt, weil sie deren Erklärung nicht finden kann, wenigstens ihre Unerklärbarkeit und Irrationalität fest, was zugleich auf einen möglichen Zusammenhang in einer noch unbekannten psychologischen Tiefenschicht hinweisen soll.29
Notes


4 Fischer, p. 147.

5 Fischer, p. 143.

6 Fischer, p. 148.

7 Fischer, p. 148.

8 Schlaffer, p. 450.

9 Schlaffer, p. 453.

10 Schlaffer, p. 450.
11 Schlaffer, p. 454.


13 Schlaffer, p. 454.

14 Schlaffer, p. 454.


16 Klussmann, p. 356.

17 Schlaffer, p. 454.

18 Schlaffer, p. 455.


20 Schlaffer, p. 454.

21 Klussmann, p. 362.

22 Klussmann, p. 370.

23 Fischer, p. 143.

24 Klussmann, p. 371.

25 Fischer, p. 145.

26 Schlaffer, p. 456.
27 Schlaffer, p. 455.
28 Klussmann, p. 372.
29 Schlaffer, p. 447.
CONCLUSION

My study of fantastic theory has shown that there are discernible structural differences between works often grouped together as "fantasy." Distinctions can be drawn between a narrative which consists entirely of a world of make-believe, of the imaginary, on the one hand; and one, on the other hand, in which the make-believe, imaginary sphere and the everyday real are intentionally mixed. French theorists tend to share a concept of the fantastic which differs from what is generally understood by the term in the Anglo-Saxon countries and Germany. The hesitation of which Todorov speaks is indicative of the conflict between two or more narrative worlds in a tale, as delineated by Bessière. These worlds may either be realistic, or a mixture of the everyday real and the imaginary, or marvelous. The theories, specifically those of Todorov and Bessière had never before been applied to the works of Tieck, with the exception of Fischer's brief attempt to interpret Der blonde Eckbert on the basis of Todorov, as previously discussed.

In my study of the three tales by Ludwig Tieck I have shown that certain of the Phantasus tales may be classified as either fantastic or marvelous, as defined by Bessière and Todorov. Magelone fulfills most conditions for a marvelous tale. Its source is a legend, its
setting apart from the everyday real (the Middle Ages), and Tieck makes it clear at the beginning that it is to be understood as a dream. Only one "invraisemblance" or unreal narrative world makes up the tale, everyday reality does not intrude. **Magelone** also proved useful as a contrasting piece against which the fantastic elements of the other two tales could be highlighted. As a result of the comparison between **Magelone** and **Liebeszauber**, characteristics of a specifically Tieckian fantastic tale have begun to emerge. Some of these characteristics, as observed in **Liebeszauber** and in **Der blonde Eckbert** are summarized below.

At the beginning of these two tales, the main protagonists seem to be at home in an everyday, realistic, predictable narrative world. As each tale progresses, however, the familiar reality depicted—or the characters' perception of it—seems to change, the characters become confused and uncertain about the nature of the reality in which they find themselves. Bertha's world disintegrates into total disorientation when Walter mentions the dog's name. Emil can neither come to terms with nor comprehend the scene in which his beloved neighbor assists in the murder of the orphan. This uncertainty is shared by the reader in both cases to some extent.

The uncertainties and ambiguities about the true nature of events that take place in the tales are sustained throughout. They remain unresolved to the end of the tales and beyond. It never becomes clear, for instance, whether Emil is the victim of a plot or whether he perhaps meant to murder his bride all along. When Walter
mentions the name Strohmian to Bertha, both Bertha and the reader
are presented with a perplexing problem for which no really satis­
factory explanation can be found. The order of a predictable, real­
istic world is never restored. Both tales end in disarray and death.

The heroes of Tieck's fantastic tales live out their lives in
profound isolation. Eckbert, not so obviously aware of this at first,
experiences total isolation in the end. Emil is never able to com­
municate his desperate situation and dies without having been
understood by any of his friends. These characters are also isolated
socially: Eckbert and Bertha hide behind the walls of their castle,
Emil is an uprooted "tourist" in a modern, impersonal city. He
inhabits a society where friends, groups of people, and social classes
suffer from the lack of meaningful communication and from isolation.
Eckbert and Emil are also isolated mentally. Emil's imagination
gradually cuts him off from the real world. Eckbert seems to live
only in his brooding contemplation of his wife's past. An overactive
imagination seems somehow bound to the unconscious drives exhibited
by the characters, resulting in schizophrenia (Emil) or paranoia
(Eckbert). Protagonists are unable to integrate the paradoxes of life
into their world view and way of life.

Also characteristic of these tales is the power of the
irrational. Both Eckbert and Bertha act impulsively, their bodies
carry out unconscious wishes before they have formulated them in a
rational manner. Emil fears the irrational, but becomes a fascinated
victim of it as he loses himself in the contemplation of his
beautiful neighbor. Tieck's characters always seem to be hiding something—Eckbert and Bertha their misbegotten wealth, Emil his attraction to his neighbor and his fascination with Roderich's knife. Instincts and irrational drives and forces gradually smother all vestiges of a rationally ordered world and are seen to be the real driving force behind events.

Tieck utilizes a number of techniques to create sustained uncertainties and ambiguities in his works. The most important of these is his presentation of multiple narrative worlds which are mutually exclusive and in conflict with each other. In Liebeszauber he creates three narrative worlds—those of Roderich, Emil's bride, and Emil himself. All of them are essentially realistic but they are kept separate by faulty perception, misunderstandings and lack of communication. The poet constructs two separate worlds in Der blonde Eckbert, one quite real, the other marvelous for the most part. These worlds are seen to touch and overlap when Walter produces the dog's name but this meeting brings with it such an enormity of ambiguity and resultant disorientation that the characters are destroyed by it. In a similar manner Tieck creates opposing worlds in Der Runenberg, Der getreue Eckhart und der Tannenhäuser and Die Elfen.

Ambiguities arise when events occur for which no satisfactory explanation can be found. They are also created when characters in these tales seem to belong in both worlds. Bertha for instance, brought elements of the marvelous world along with her when she left
Waldeinsamkeit. Emil's bride seems to inhabit the world of the old woman-witch and also that of "respectable" society.

Tieck does not provide enough narrative information to resolve these ambiguities. His narrators also function in ways which enhance them. The information about the subplot in Liebeszauber is highly selective, interspersed throughout the tale, and inconclusive. Conflicting information is introduced in several instances. The Eckbert narrator produces an abundance of information, none of which really confronts the fundamental ambiguities of the work. In both tales witnesses to crucial events are discredited by descriptions which call their mental competency into question before the event takes place.

It would be advisable to test these observations further on the remaining three fantastic tales to be found in Phantasus--Der Runenberg, Der getreue Eckhart und der Tannenhäuser, and Die Elfen--before concluding that the above mentioned techniques are always found in what might constitute a "typical" Tieckian fantastic tale.

The application of modern theory of the fantastic to the tales of Tieck, I believe, has been productive. It has provided specific and concrete structural characteristics with which one may describe these tales more accurately than before and with which one can make distinctions between the fantastic, the marvelous, and what is fundamentally realistic. It has helped articulate a distinction which, I contend, Tieck himself had understood and attempted to clarify in his Shakespeare essay.
No theory is completely justifiable unless it contributes something fundamental to the interpretation of a work. I have shown that Bessière's theory, in particular, has been most useful in unlocking many of the complexities of Liebeszauber. This had not been attempted before and will, I hope, encourage others to continue the discussion of this neglected tale.

My study postulates that the ambiguities to be found in the tales discussed are intentional. Therefore I consider it important to ask why Tieck apparently preferred this type of story. I agree with Egon Friedell's assessment that Tieck was a rationalist, and contend that he was exploring the limits of reason, the powers of the imagination, the complexities of perception, and the grey areas where one cannot always find a rational explanation for human behavior. Irrational impulses and compulsions lie just underneath the rational surface of his characters and are most often the driving force behind their actions.

I believe that Tieck's skepticism about the efficacy of language warrants thorough investigation. Ambiguities in the language itself and what appear to be inherent failings of language as an effective tool for communication in his tales anticipate the Sprachkrise of the early twentieth century. In Tieck's fantastic tales, language, dulled by clichés, but the only medium for rational communication, proves again and again to be either inadequate or misleading, and incapable of countering the power of the irrational.
Notes

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