Jean Paul's Style
and Aesthetic Thought

by

P.D. Rowson

Thesis presented for the Degree of
Doctor of Philosophy of the University of Edinburgh
in the Faculty of Arts, July 1972.
Acknowledgments

I should like to thank Professor N.A. Furness of the Department of German at Edinburgh University for the time and care which he has given to reading this thesis, and for the many valuable improvements he has suggested. I should also like to thank the Inter-Library Loans Department of Edinburgh University Library for their help in procuring material from Germany, and the Edinburgh University Grants Committee for financing my research. Finally I should like to thank Mrs. L. Gray of the Language Centre, Sheffield University, for typing the work so carefully.
# Jean Paul's Style and Aesthetic Thought

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Jean Paul and the Eighteenth Century</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jean Paul's Attitude towards his Material</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Jean Paul and the &quot;Aufklärung&quot; Principle of Wit</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Jean Paul and the Eighteenth Century Novel</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>Jean Paul's Use of Metaphor</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>The Destruction of &quot;Aufklärung&quot; Lucidity</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>Conclusion</td>
<td>122</td>
</tr>
<tr>
<td>II</td>
<td>Jean Paul and Pre-Romanticism</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>Hamann as a Writer of Wit</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>Jean Paul's Theory of Phantasy</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td>The Growth of Humour</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>The Style of Hamann and Hippel</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>Herder's Aesthetic Thought</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>Herder and Literary Form</td>
<td>231</td>
</tr>
<tr>
<td></td>
<td>The Idyll</td>
<td>269</td>
</tr>
<tr>
<td></td>
<td>Conclusion</td>
<td>299</td>
</tr>
<tr>
<td>III</td>
<td>Jean Paul and Romanticism</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>302</td>
</tr>
<tr>
<td></td>
<td>Jean Paul's Sentimentality</td>
<td>306</td>
</tr>
<tr>
<td></td>
<td>The Polemical Attitude of the Romantics</td>
<td>336</td>
</tr>
<tr>
<td></td>
<td>Romantic Irony and Magic Idealism</td>
<td>360</td>
</tr>
<tr>
<td></td>
<td>Jean Paul and the &quot;empfindsam&quot; Imagery of Transience</td>
<td>403</td>
</tr>
<tr>
<td></td>
<td>Romanticism and the Imagery of Transience</td>
<td>431</td>
</tr>
<tr>
<td></td>
<td>Conclusion</td>
<td>451</td>
</tr>
<tr>
<td></td>
<td>Bibliography</td>
<td>459</td>
</tr>
</tbody>
</table>
Introduction

The aim of this thesis is to assess the importance of Jean Paul in the transition in German literature from the "Aufklärung" to Romanticism; consequently we have paid more attention to Jean Paul's early works and to his works of the 1790's than to the works of the final period of his life after "Flegeljahre". We have attempted to achieve our aim by analysing Jean Paul's style and aesthetic thought for it is here that the many contradictory influences on his writing are evident. However conventional the themes of Jean Paul's work may sometimes appear to be, his style and method of presentation and the underlying aesthetic thought are always original and account both for the passionate enthusiasm and the total disdain which his works have on occasion provoked.

It may seem unusual to select style and aesthetic thought as the centre of a study of a writer who is often seen as the champion of sensitive mankind, with more concern for formless emotions than for the strict self-discipline of literary composition. But that his sentimental works should give the impression of formlessness is a measure of Jean Paul's success as a writer. He developed his style with painstaking effort over a number of years, and his early works in particular are never the direct expression of feeling. He is a professional writer, devoted to his trade with an obsession that is incompatible with the conventional picture of the good-humoured bourgeois Jean Paul. This devotion to writing is evident both in the style of his works and in the
aesthetic investigations that Jean Paul jotted down throughout
his life and which provided much of the material for his work
on aesthetics in 1804.

A study of Jean Paul's style reveals the co-existence
of a great number of apparently incompatible elements which
together create a colourful exterior. Biblical rhetoric,
rational and humorous techniques and sentimental clichés
destroy the unity of style that seemed so admirable to the
"Aufklärung". Our study attempts to show how these different
styles combine in Jean Paul's work, and to assess Jean Paul's
achievement in applying different styles to different themes.
It will be seen for instance that Jean Paul was able to develop
greatly the expressive qualities of sentimental literature by
adapting humorous techniques. He thus brought the humorous
and sentimental styles in eighteenth century writing into
close contact with each other to their mutual benefit.
Therefore we have not simply isolated features from different
stylistic traditions in Jean Paul's work but we have attempted
to point out Jean Paul's originality in adapting these
traditions into a unique, personal style.

Jean Paul's aesthetic thought does not concern itself
with the main preoccupations of for instance Lessing and
Winckelmann. The distinction between painting and poetry
is of minor interest to Jean Paul, and it seems that his
visit to the Dresden art gallery did not spark off in him
an admiration of Greek culture powerful enough to transform
his attitude to art or to life. Indeed Jean Paul confines
his aesthetic thought for the most part to literature and the
nature of literary composition. In the interest which he shows in wit Jean Paul is clearly related to the "Aufklärung", but even here he transforms all that he touches. Wit is developed through careful stages into phantasy. Imitation of nature makes way for complete faith in the vision of the poet, and the ground is prepared for the Romantic belief in the autonomy of art. In his theory of humour too Jean Paul turns aside from the "Aufklärung", concentrating on the mind of the artist rather than on the external world.

By studying style and aesthetic thought together we have attempted to show the close relationship between practice and theory in Jean Paul's work, and so to attack the criticism of formlessness that has been levelled against him so frequently.

Finally we should explain our choice of writers considered in this study. This choice is determined primarily by the importance which Jean Paul himself placed on these writers. We are not simply attempting to show interesting parallels between Jean Paul and other writers, but also to show that Jean Paul took over definite stylistic techniques and ideas as a result of his reading of these writers. The case for direct stylistic influence is strengthened by Jean Paul's habit of copying out long excerpts from the books he read. In this way he became familiar with the form in which these writers expressed themselves. Jean Paul did however read extremely widely and so we were obliged to limit our discussion to the most important writers. Here Jean Paul's aesthetic thought was used as a guide-line. Frequently we found that the writers who most influenced Jean Paul's aesthetic thought also exerted a strong influence on his style. Thus style and aesthetic thought were seen to belong together.
Summary

Our study of Jean Paul's style and aesthetic thought is arranged chronologically because we have attempted to show that Jean Paul is an important figure in the transition from the "Aufklärung" to Romanticism. In the first chapter, "Jean Paul and the Eighteenth Century", we have shown that Jean Paul was influenced by the "Aufklärung" attitude to wit and that his style contains many rational techniques common in the century. On closer examination however we saw that Jean Paul adapted the rational principle of wit, and by associating this principle with the personality of the writers and thus liberating it from reason, he laid the basis for the transformation of wit into the poetic principle of phantasy. Similarly the rational structure of his early satires is seen to be misleading, for Jean Paul in fact destroys the lucidity of "Aufklärung" prose by insisting on the active cooperation of the reader in literature. Even whilst writing rational satires therefore Jean Paul appears to be sceptical about the power of reason and of language to understand or convey fully the complexities of life.

The second chapter, "Jean Paul and Pre-Romanticism", examines the development of these irrational elements in Jean Paul's style and aesthetic thought in the 1790's. Like the Romantics later however, Jean Paul aims at synthesis rather than at the clear-cut triumph of feeling over reason. Consequently complexities and contradictions arise both in Jean Paul's style and in his aesthetic thought. Rational and biblical, humorous and sentimental techniques combine
together to produce a colourful but demanding style. In his aesthetic thought Jean Paul appears at times to believe completely in the autonomy of the poetic imagination proclaimed by Hamann; on the other occasions the pull of the "Aufklärung" makes itself felt, particularly in the figure of the ageing Herder, and Jean Paul insists that art should serve a moral purpose. The confusion in Jean Paul's style and aesthetic thought in this period is the result of his attempt to combine incompatible elements in preromantic thought.

This confusion is the cause of Jean Paul's ambivalent relationship with the Romantics discussed in the third chapter. The Romantics violently attacked those aspects of Jean Paul's writing which were connected with his sentimentality; at the same time they encouraged the hesitant Jean Paul to place complete trust in poetic phantasy. The relationship of Jean Paul with the Romantics therefore brought out into the open the contradictions inherent in his aesthetic thought in the 1790's. But since the personal influence of Herder was less strong after Jean Paul left Weimar in 1800, Jean Paul began to value the achievements of the early Romantics increasingly highly and at the same time to attack the outdated Berlin representatives of the "Aufklärung".

Jean Paul's style and aesthetic thought contain many conflicting elements in each of the three periods considered. But despite this he was successful in synthesising different literary traditions and in creating a style which was extremely
effective in making his readers think. As a transitional figure between the "Aufklärung" and Romanticism Jean Paul presents in his writings and in his personality the violent clash of two incompatible outlooks. The tensions and confusions that result from this clash are mirrored in the extraordinary style of his works.
Chapter I: Jean Paul and the Eighteenth Century

Jean Paul's attitude towards his material

A major factor in the formation of Jean Paul's style was his isolation from any form of cultured society in his youth. He received little educational guidance in his early years and as a result his reading seems to have been perhaps too wide and uncontrolled. Jean Paul learnt about life from books. His early works are therefore very abstract; Jean Paul tells us about man in general rather than man in particular. He became so used to relying on his reading and his intellect for his knowledge of reality that he actually lived in a strange atmosphere of unreality. Even the years of financial hardship that followed his return from Leipzig University seem to have left him untouched. His nephew, R.O. Spazier, writes of this period:

Ja, er gewöhnte sich auch in dieser harten Prüfungsschule, sich seine Arbeiten und seine Seelenstimmung ganz von dem Unangenehmen, was in seiner Familie und um ihn her vorging, so getrennt zu halten, dass er den Ununterrichteten fast hartherzig, theilnahmlos erscheinen mochte. (1)

It is possible that Jean Paul was by nature more interested in ideas than in things, but the combined circumstances of his early years, and in particular his obsessive preoccupation with literature, can only have strengthened this natural inclination. Lempicki draws a picture of Romanticism as an essentially aesthetic movement more interested in literature than in life. (2) This picture aptly describes Jean Paul's

(1) Spazier. 165. II. 128.
(2) Lempicki. 137.
early years.

Jean Paul's inexperience made writing hard from a practical point of view. He realised that his inexperience deprived his subject-matter of almost all its value for the objects that he was satirising were either taken from literature or were his own inventions; this gives an added piquancy to the commonplace lament of many satirists that their satire has no effect on society.\(^1\) Jean Paul recognised the unique nature of his own satire very early; in 1783 he wrote in the "Bitschrift der deutschen Satiriker":

Und dieses um desto mer, da wir Satiriker die HÖfe mit wizigen Farben abmalen, one dass sie uns ie gesessen haben, und unsre lauten Peitschen an den Rükken röten, die wir selbst geschnitzt. Selten dass wir den Hofmann, wie der Geizige den Affen und Bären, durch die nasse Fensterscheibe unserer Dachstube auf der Gasse mit eignen Augen beobachten können; noch seltner dass Bücher, in denen wir stat der HÖfe die Gemälde derselben studiren, so wie Delaporte nicht in den Ländern, sondern nur auf ihren Karten herumreiste, die Geschöpfe unsers Pinsels mit neuen wiewol unwaren Zügen bereichern. Diese Ursachen zusammengenommen verunstalteten darum auch unsere Satiren mit sovielen Lügen.\(^2\)

Berend has tried to evade this problem by inventing a form of

\(^1\) cf. I, I: 121. "... die satirische Geisel scheint ... mit der Mönchgeisel das gemein zu haben, das sie nichts bessert, nicht einmal den Mönch." cf. also Swift. 72. I. 160. "SATIRE is a sort of glass, wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind reception it meets with in the world, and that so very few are offended with it."

\(^2\) II, 2: 18.
intuitive knowledge that is apparently able to know mankind thoroughly without ever having established firm contact with it. He writes in his introduction to Jean Paul's "Bemerkungen über den Menschen":

Jean Paul war gewiss kein Menschenkenner im gewöhnlichen Sinne des Wortes, jedenfalls nicht in der ersten Periode seiner Schriftstellerei, wo er noch so wenig Umgang mit Menschen, namentlich mit dem andern Geschlecht und mit den höheren Ständen hatte und sich fast ganz auf Selbsteinachtung angewiesen sah... Aber er besass in hohem Grade jene intuitive Menschenkenntnis des Dichters und Gelehrten, die mehr auf Antizipation als auf Erfahrung beruht, mehr aus Büchern als aus dem Leben geschöpft ist, mehr das Innere errät als das Äussere beobachtet, mehr den als die Menschen studiert *(1)*

This seems to be rather far-fetched, particularly in view of the passage from the "Bitschrift" quoted above. Berend here accredits Jean Paul with a fully developed poetic phantasy; he claims that through his intuitive knowledge of nature Jean Paul is able to create those aspects of life that he has never experienced. By describing Jean Paul as a "Menschenkenner" Berend seems to imply that Jean Paul is mainly interested in presenting a truthful picture of reality. But, as we shall attempt to show in the section on wit, Jean Paul is far more inclined at this stage to manipulate reality to fit into the particular linguistic forms he wishes to use than to "slavishly follow the course of the material" - an attitude which he expresses quite clearly in a passage in the "Bemerkungen über den Menschen" *(2)*

Spazier quite rightly expresses some amazement at the

*(1) II,5: viii–ix.
(2) II,5: 3.*
way Jean Paul began his literary career. (1) Jean Paul seems to have been obsessed with the idea of writing even before he had anything he particularly wanted to say. The result of this situation that is of most relevance to a study of Jean Paul's style is that he himself became the object of his own satire. In the first sketch of "Grönlandische Prozesse" Jean Paul satirises the causes that drove him to writing. He then goes on to satirise his own style. This reveals the extreme uncertainty that clouded his literary aspirations at this time. He finds faults in both of the opposed traditions in the eighteenth century novel - the sentimental and the humorous or satirical (cf. p. 39). He describes the style of the sentimental novel as "mild und fad"; this criticism applies to his first novel "Abelard und Heloise" as much as to Miller's "Siegwart", and there can be no doubt that Jean Paul himself was aware of this. Both with regard to style and to content Jean Paul's first novel is indeed so closely modelled on "Siegwart" that the resemblance cannot be fortuitous. Jean Paul also criticises the humorous or satirical novel claiming that it is characterised by "witziger Schweiss"; again there can be no doubt that he had himself in mind. In a diary entry on 16th August, 1782 he wrote:

Nämlich; ich weis, dass zugrosse Befliessenheit, zu gefallen, durch sich selbst ihren Endzwek verfels... (2)

(1) Spazier. 165. II. 31-2.
(2) II,5: 4.
and in the "Bitschrift der deutschen Satiriker" of 1783:

Allerdings trägt die Armut der Ideen am meisten zu unnatürlichen Verbindungen derselben bei, und das Neue, das man aus wenigen Gedanken herauspreist, schmeckt nach Unnatürlichkeit.\(^{(1)}\)

Poverty of thought, like poverty of experience, leads to "unnatural" art; Jean Paul is not considering the "Kombinationskunst" that the Romantics were later to practise, but he insists that knowledge of reality must be acquired before this reality can be reconstructed by the poet (cf. p.147-8). Jean Paul is then himself the subject of much of his early work; this situation is conveyed stylistically in "Grönländische Prozesse" by a curious construction through which the object of a sentence is made to equate unnaturally with the subject. Thus:

> Unsere Dichter malen nie ihre Helden, sondern nur sich...\(^{(2)}\)

> So sagt der Kritiker; natürlich, dass ihm kein Autor glaubt, weil jeder blos sich glaubt.\(^{(3)}\)

This construction is the verbal equivalent to the process which Jean Paul himself must have undergone constantly throughout the early years of his career as a writer. Jean Paul's ironical relationship towards himself is also revealed in the first paragraph of "Grönländische Prozesse" where, after a description of "eine Friesterin der Venus" in highly rhetorical style, he writes:

> - Eben so ich.\(^{(4)}\)

\(^{(1)}\) II,2: 68.
\(^{(2)}\) I,1: 47.
\(^{(3)}\) I,1: 18.
\(^{(4)}\) I,1: 12.
His only real knowledge was of himself and therefore his problem was to reveal himself from as many different perspectives as possible.

In his work "Laurence Sterne und der deutsche Roman des achttzehnten Jahrhunderts" Michelsen argues that Jean Paul's early satires are not a true reflection of the author's mental state at this time. The existence of the sentimental novel "Abelard und Heloïse" shows that Jean Paul was unable to express himself completely through satire. Michelsen continues:

Der Dichter, dessen Persönlichkeit nach eigenem Bekenntnis und nach allen Berichten der Zeitgenossen zeitlebens von extrem dualistischer Beschaffenheit blieb, konnte also in seinen schriftstellerischen Anfängen die beiden Seiten seines Wesens nur in einem krassen Nebeneinander zum Ausdruck bringen.(1)

Michelsen also maintains that Jean Paul expressed dissatisfaction with his early satires, and the reference given is by no means the only possible one.(2) But the periodic expression of dissatisfaction with one's particular mode of writing is not uncommon to satirists. In "A Tale of a Tub" Swift wrote:

But I forget that I am expatiating on a subject wherein I have no concern, having neither a talent nor an inclination for satire.(3)

And Lessing wrote:

Denn ich habe die satyrische Schreibart, Gott sey 

(1) Michelsen. 141. 313.
(2) Michelsen refers to the preface to the second edition of "Die unsichtbare Loge" where Jean Paul speaks of his "satirische Essigfabrik" (I,2: 7). cf. also II,2: 295-6.
(3) Swift. 72. I. 47.
Dank, gar nicht in meiner Gewalt; habe auch nie gewünscht, sie in meiner Gewalt zu haben. (1)

But the important point that Michelsen makes is that in Jean Paul's early works a natural sensitivity is crushed by satirical bile. To suggest that both aspects of his character (which Michelsen agrees is fundamentally dualistic) might fuse to produce some more intensified effect is to deny the basic existence of this dualism, for the term "dualism" loses all its power if the two opposing forces are capable of being united to form a higher synthesis. Michelsen claims both that Jean Paul was unable to unite the two sides of his character in his early works, and also that Jean Paul's character was essentially dualistic. By his own interpretation of Jean Paul's character Michelsen is obliged to view all Jean Paul's works in the same fashion; the "crass juxtaposition" would then become a distinctive feature of all Jean Paul's writing rather than just of his earliest works. Michelsen also claims that the "real" Jean Paul is the Jean Paul of the sentimental works. (2) But any approach that tends to prefer the visionary, phantastic, dream-like aspect of Jean Paul's writing to the satirical and realistic side runs the risk of neglecting the importance of Vult's aesthetic theories and the criticisms that Jean Paul levels against the dreamer, Walt, in "Flegeljahre" (cf. p. 291ff). Throughout his life Jean Paul believed that reason and feeling must coexist and support each other. It is only the extremes of sentimentality and rationalism that he satirises. Michelsen also believes that the bitterness of Jean Paul's satirical

---

(1) Lessing. 34. XIII. 189.
(2) cf. Döppe. 108. 94. Jean Paul's "eigentliches Anliegen" is "ein lyrisches".
style was determined by his hatred of reality, \(^{(1)}\) that Jean Paul was, in other words, provoked into forming his witty style by his indignation at the things which he satirised. However Michelsen has failed to recognise how much Jean Paul was influenced by his literary predecessors. We believe, on the contrary, that Jean Paul's style in these early satires determined his attitude, and that this style developed from his reading of the eighteenth century satirists.

Although Jean Paul is critical of both the sentimental and satirical traditions in his early work, he did spend far more time writing satires than sentimental novels. This does not however imply that he adheres whole-heartedly to rationalism in this period. His early abandonment of completely clear, unmetaphorical prose reflects his rejection of a priori rationalism. The associative style that soon replaces this clear style is no longer controlled solely by reason. Phantasy is the force that creates the associations which compose this satirical style. An irrational faculty of the mind is employed to rearrange the rational units of the satirical style. Jean Paul's satirical style is to some extent a compromise between phantasy and reason. He also develops certain tendencies in the style of the eighteenth century satirists.

We can illustrate this by considering Jean Paul's development of the "anti-poetic" tendency of the satirical tradition. Jean Paul emphasises this tendency forcefully throughout his work, and by studying his adaptation of this

\(^{(1)}\) Michelsen. 141. 315. "Da er das Tor des Innern für seine Sprache verschlossen fand, wandte er sich dem Aussen zu, das er verabscheute, aber das seine Gegenstände willig der Benennung öffnete."
motif we can trace the origins of Jean Paul's later theory of the creative independence of the artist. This tradition is "anti-poetic" because it deliberately ridicules all the commonplaces associated with poetry, such as inspiration, the muses and other time-worn ideas. It is opposed to the unquestioning acceptance of terms which are too common to retain any meaning. One of its main aims is to deflate false loftiness of style, and this accounts for the frequent use of parody in the tradition. Parody often takes the form of the mock appeal to the muses or the mock oath to the gods. Of more direct relevance to Jean Paul's "Grönländische Prozesse" is however the technique of discovering very base or mundane causes for the most elevated phenomena. The following quotations show how common this technique was. In one of his aphorisms Lichtenberg writes:

Den Männern in der Welt haben wir so viel seltsame Erfindungen in der Dichtkunst zu danken, die alle ihren Grund in dem Erzeugungstrieb haben, alle die Ideale von Mädchen und dergleichen. (1)

and also:

Der Trieb zum Bücherschreiben, der gemeiniglich wie ein anderer ebenso starcker in die Zeit des ersten Barts fällt, hat sich bey mir etwas früher eingestellt, mein erstes Jucken... (2)

The use of the noun "Jucken" to describe the first "twitchings" of poetic inspiration reveals Lichtenberg's determination to be down-to-earth and to reject any attitude to the poet

(1) Lichtenberg. 35. CXXIII. 39.
(2) Lichtenberg. 35. CXXIII. 83.
which could be called "schwärmischer". This same attitude is expressed in Young's "First Epistle to Mr Pope":

What glorious motives urge our Authors on
Thus to undo, and thus to be undone?
One loses his estate, and down he sits,
To show (in vain!) he still retains his wits:
Another marries, and his dear proves keen;
He writes as a Hypnotic for the spleen;
Some write, confined by physic; some, by debt;
Some, for 'tis Sunday; some because 'tis wet;
Through private pique some do the public right,
And love their kind and country out of spite:
Another writes because his father writ,
And proves himself a bastard by his wit.
Has LIC0 learning, humour, thought profound?
Neither: why write then? He wants twenty pound:
His belly, not his brains, this impulse give;
He'll grow immortal; for he cannot live. (1)

And Rabener writes:

Die vornehmste Sorge eines Schriftstellers geht dahin, wie er sich des Beifalls seiner Leser versichern möge. Die Meisten schreiben heutiges Tages aus Hunger... (2)

Jean Paul is therefore clearly part of a tradition when he opens "Gronlandische Processe" with an enumeration of the motives that make authors write; but as we have seen (cf. p. 5) this satirical commonplace was also a true reflection of Jean Paul's situation at the time for he was in dire financial straits.

However Jean Paul takes the "anti-poetic" theme still further. Whereas Müller, Musäus and other satirists had merely opposed the misuse of poetic embellishment Jean Paul denies the very existence of poetic inspiration and reduces literature to the skilful manipulation of material. He refers to inspiration as "die Einblasung von oben"(3), and he writes:

Wie derselbe Wind die grossen und kleinen Orgelpfeifen

(1) Young. 88. I. 169-70.
(2) Rabener. 52. I. 146.
(3) II, 2: 316.
bewegt, so dieselbe Begeisterung die grossen und die kleinen Dichter.\(^1\)

It is of course dangerous to assume that because one particular opinion is expressed several times in these early works Jean Paul is necessarily stating his personal view. Jean Paul frequently contradicts himself, and the concept of wit frees him from any allegiance to the opinions or thoughts he expresses. It is not uncommon to come across such blatant contradictions as the following:

Der Dumkopf wird geboren, der Nar gemacht.\(^2\)

Der Poet beginnt mit Narheit und endigt mit Dumheit.\(^3\)

Contradictions of this sort tend to occur when Jean Paul sees the possibility of a piquant aphorism or a neat antithesis. Jean Paul is however consistent in his denial of poetic inspiration. Indeed he returns to it so frequently that one is inclined to believe that he is trying to justify his own attitude to literature. In the "Bitschrift der deutschen Satiriker" he argues that lack of phantasy and warmth do not necessarily indicate an inability to write poetry, and he continues:

Wenn man bloß warm ist, so kan man den Gegenstand auch nur malen; allein kaum, dass man gleichgültige und kalte Augen zur Betrachtung desselben mitbringt, ist man schon fähig, statt einer blossen Abzeichnung desselben seine Verschönerung zu liefern. So kan die Sonne mit allen ihren Strahlen dem helle Wasser nichts als ihr Bild abgewinnen; allein las durch die Abwesenheit ihrer Wärme ihren Spiegel zu Eis gehärtet worden sein, so wird er aus ihren Strahlen statt ihres Bildes einen bunten, blizenden Schimmer zurückbilden und auf dem Eise werden Farben spielen, die dem ungespaltenen Sonnenlichte fehlen.\(^4\)

\(^{(1)}\) II,2: 14.
\(^{(2)}\) II,1: 250.
\(^{(3)}\) II,2: 70.
\(^{(4)}\) II,2: 167.
Lack of involvement in one's material is seen as a prerequisite of art. Ice reflects light with a glittering blaze of colour; it does not allow reality to be reflected unchanged. Thus we see that Jean Paul does not adhere to the eighteenth century theory that nature is the model for art. Birzniecks claims that Jean Paul rejects the imitation theory by involving the reader in the process of writing; Jean Paul provides the broad outlines of an argument and invites the reader to construct the intermediate thoughts for himself.\(^{(1)}\) We shall discuss the reader-writer relationship later (cf. p.50-1). Certainly it is an important factor in Jean Paul's rejection of the imitation theory. It is not however the sole factor. Preisendanz too presents an unbalanced picture when he claims that Jean Paul's theory of phantasy (cf. p.1122) is his main contribution to the rejection of the imitation theory.\(^{(2)}\) But in his early works Jean Paul rejects nature as a model for art despite the fact that he has not yet developed this theory of phantasy. Neither phantasy nor the participation of the reader is alone responsible for Jean Paul's rejection of nature as the basis of art; this rejection is rather the result of the enforced isolation of Jean Paul's early years. Jean Paul made a virtue of necessity by asserting that lack of involvement in one's material is a prerequisite of art.

As evidence that the passage quoted above is not just a random thought we may turn to "Flegeljahre", written over twenty years after the "Bitschrift", to hear Vult expounding

\(^{(1)}\) Birzniecks. 92. 187.
\(^{(2)}\) Preisendanz. 146. 73.
very much the same doctrine:

Rührung kann wol aus Bewegungen entstehen, aber nicht Kunst...\(^1\)

Here Vult is asserting that art cannot spring from emotional involvement; the artist should be independent. It is this independence alone that enables Jean Paul to play so freely with the emotions he evokes in the reader. Paul Böckmann has related this freedom in the handling of material to the "Aufklärung" principle of wit, and he quotes the comment from "Siebenkäs":

Der Mensch kann nur an Dingen, die seine Seele ohne Ketten lassen, Ähnlichkeiten und Beziehungen wahrnehmen.\(^2\)

- a comment that closely resembles Flaubert's "mêlé à la vie, on la voit mal". Like the culture of wit in general Jean Paul believes that the artist should distance himself from his material, but Jean Paul cannot be seen as a representative of this culture. Wit treats its subject-matter light-heartedly, indeed frivolously. It does not attempt to express the deepest longings of the writer; rather it shies clear of all the serious aspects of life. Thus Gleim wrote to Jacobi on 28th January, 1768:

Was auch die Philosophen dawider sagen mögen, die wahren Empfindungen nicht, sondern die angenommenen machen den Dichter.\(^3\)

However deep the roots of the culture of wit may reach into the formation of Jean Paul's style, it is surely impossible to speak of "Des todten Shakespear's Klage", for instance, in terms of this culture alone. A profound transformation has taken place. It is the task of the next section to throw

---

\(^{1}\) I,10: 200.
\(^{2}\) I,6: 216.
\(^{3}\) Quoted by Blackall. 93. 394.
light on this transformation and to elucidate Jean Paul's interpretation of the "Aufklärung" principle of wit.

Jean Paul and the "Aufklärung" Principle of Wit

Paul Böckmann has related Jean Paul's early satirical works to the "Aufklärung" principle of wit. Like Michelsen, Böckmann believes that Jean Paul's early development as a writer was hampered by the rational culture in which he grew up. But whereas Michelsen contrasted Jean Paul's bitter satirical façade with the feeling heart behind it, Böckmann contrasts the formal culture of wit with Jean Paul's personal feelings and thoughts. It is the purpose of this section to examine Jean Paul's relationship to the culture of wit in greater detail. Inevitably in any consideration of the principle of wit the concept of truth is involved, for by seeking to look at reality from a deliberately unusual perspective wit runs the danger of going beyond the realm of pure observation to distortion or even invention. Jean Paul does not avoid this issue, but, as we shall see, he is torn between "Aufklärung" insistence on clarity and his own less rational leanings.

In his earliest writings Jean Paul advocates a style that is "clear" and free of wit:

Es ist falsch, wenn man sagt, um eine Idee klar zu machen, mus man merere dazu denken. (2)
Der Kopf, der viel Gleichniss' anbringt, geschmückt schreibt, scheint mir wenig tief eindringen zu können... (3)

However Jean Paul's early satires show that his attitude to style has changed. As an "Aufklärer" he criticises the

(1) Böckmann. 95. 123-4.
(2) II, I: 49.
(3) II, I: 51.
misuse of wit, yet privately he enjoys this misuse greatly.

Much of Jean Paul's criticism of the misuse of wit is inherited from the eighteenth century tradition of literary satire. In the "Bitschrift" he gives a satirical portrait of the method used by contemporary poets to write poetry:

Um ein ieziger Dichter zu heissen, legt man also seinen weissen Bogen, sein Musenpferd, vor sich hin, malet allerlei poetische Blümgen auf dasselbe, steckt in die Öfnungen des Bauchs prosodische Beine und befestigt im Hintern stat des Schwanzes ein Pfeifgen, auf dessen Schal die Harmonie des Reims und des ganzen Verses ankomt.\(^1\)

There is a similar passage in Pope's "Dunciad",\(^2\) and in the "Vicar of Wakefield" Mr Burchell says:

... English poetry, like that in the latter empire of Rome, is nothing at present but a combination of luxuriant images, without plot or connexion; a string of epithets that improve the sound, without carrying on the sense.\(^3\)

Jean Paul also criticises the unrestrained use of witty images. In a letter to Aktuar Vogel he speaks of a writer "in dessen Buche Blumen die Früchte mehr ersehen als verschönerm sollen".\(^4\) One of Wernicke's epigrams makes the same point:

Man find't, wenn man mit Fleiss die Rosen und Narzissen,
Die unsre deutsche Vers' anfüllen oder schliessen,
Mit dem Verstand und Sinn des Tichters Überlegt,
Dass ein unfruchtbar Land die meiste Blumen trägt.\(^5\)

Jean Paul criticises his friend Oerthel's imagery for being

---

\(^1\) II,2: 65.
\(^2\) Pope. 50. V. 67.
\(^3\) Goldsmith. 13. IV. 46.
\(^4\) III,1: 174.
\(^5\) Wernicke. 82. 573.
"more beautiful than true",(1) and he writes of the witty writer:

Er zertrümmert die Wahrheit selbst, wenn es darauf ankommt, aus ihr den Schimmer eines Kontrastes oder einer Ähnlichkeit zu schlagen...(2)

This is clearly meant critically and implies that the writer should feel bound to portray the true relationships between things. For Jean Paul the function of wit is not to invent these relationships but to detect them. He is suspicious of writers who continually change the subject "denn das immerwährende Springen von einem Gegenstände zum andern ist von wahren Nutzen, wenn man von keinem viel weiss".(3)

This is the same criticism as Swift makes in the preface to the "Battle of the Books":

Wit, without knowledge, being a sort of cream, which gathers in a night to the top, and, by a skilful hand, may be soon whipped into froth; but, once scummed away, what appears underneath will be fit for nothing but to be thrown to the hogs.^(4)

In his criticism of the misuse of wit Jean Paul appears then as an "Aufklärer" preferring plain common sense to fanciful imagery. He shares the general Enlightenment desire for "simplicity and clarity".^(5) Theoretically Jean Paul was well aware that wit and reason could and should co-exist. In a letter to C certhel on 19th July, 1783 he refers to reason as a "stepbrother" of wit,(6) and

(1) III, I: 102.
(2) II, 2: 240.
(3) I, I: 49-50.
(4) Swift. 72. I. 160.
(5) Stamm. 168. 15.
(6) III, I: 90.
in a passage in "Grönländische Prozesse" he writes:

Ja, Witz und Verstand sind Blutverwandte. Zwar setzt der eine über den Graben, und der andere macht einen Umweg; der eine ist für Mesalliance, und der andere zählt erst die Ahnen; der eine stampft wie das Pferd aus jeder gepflasterten Strasse Funken, und der andere braucht ein Feuerzeug, um ein Licht aufzustecken; der eine hat ein teleskopisches und der andere ein mikroskopisches Auge. (1)

Here Jean Paul speaks of wit as a horse beating sparks from the roadway. Without the horse there are no sparks. The sparks are caused by wit's clash with reality. This suggests that wit can arrive at truth independently of reason and so would seem to contradict the traditional eighteenth century view expressed by Pope in his "Essay on Criticism":

For Wit and Judgment often are at strife,
Tho' meant each other's Aid, like Man and Wife. (2)

For Jean Paul wit and reason arrive at truth by means of different paths. For Pope however the two should work hand in hand. Pope's outlook is dominated by caution and restraint, but the exuberance of Jean Paul's style breaks down these categories; in his enthusiasm to convey all the relationships he perceives he falls into the habit of accumulating images and thus distances himself further and further with every image from the subject with which he is dealing.

In theory then Jean Paul condemns the misuse of wit; in practice however he is unable to resist the temptation of displaying his skill in manipulating concepts and above all in creating witty comparisons. In two letters in particular

(1) I, I: 106.
(2) Pope. 50. I. 248.
he openly admits that he finds pleasure in playing with images. On 20th February, 1783 he confessed to Vogel that "Grönländische Prozesse" had many failings and was "mit Gleichnissen ... überladen". He then continues:

Ich halte den Überfluss an Gleichnissen wirklich für einen Fehler; aber kann Keller die Reiz der Unmäßigkeit besiegen?

And on 14th April, 1783 he wrote to Dr Doppelmaier:

Antitesen und Gleichnisse sind nun in meinem Gehirn eingewurzelt, dass sie selbst meinen Träumen anhängen, selbst die Sprache meines Herzens mit Gallizismen verunstalten.

However as several passages in "Grönländische Prozesse" show, while Jean Paul is critical of the misuse of wit, he is not critical of the principle of wit itself as the "Bemerkung des Verhältnisses zwischen entfernten Ideen".

Jean Paul's attitude to the witty image reveals a major difference between his aesthetic thought and that of the "Aufklärung". The "Aufklärung" in general believed that the image should throw light on the subject under discussion. Breitinger for instance wrote:

Daher kann man von wohlerfundenen und geschickte ausgeführten Gleichnissen vielmehr sagen, dass sie der Aufmerksamkeit zu Hilfe kommen, indem sie uns eine und eben dieselbe Sache einmal an sich selbst, und denn noch ferner in einem Bild vorstellen...

The more skilful the writer the clearer the understanding of the reader. Clarity is therefore the key requirement of

(1) III, I: 55.
(2) III, I: 56.
(3) III, I: 63.
(5) II, I: 256.
"Aufklärung" prose. Jean Paul's images however very rarely fulfil the function of clarifying the argument; on the contrary, as Rasch has shown, (1) they tend to throw more light on the mind of the author and on his way of viewing reality than on the physical phenomena themselves that constitute this reality. Almost every page of "Grönländische Prozesse" will support this view of Jean Paul's use of the image. An example of this is:

...künftige Kritiker werden die Geburten der jetzigen Köpfe zu Lehrern ihren Zeitverwandten destillieren, wie der Chemiker aus verfaultem Urin leuchtenden Phosphor schafft; und ihre Dinte wird die vermoderten Reliquien der Genieinsekten zum neuen Leben erwecken, wie aus einer mit Rindsblut besprühten Krebsasche neue Krebse auferstehen. (2)

Jean Paul frequently displays this baroque delight in obscure knowledge. Indeed many literary historians have applied the epithet "barock" to his early satires. The "Aufklärung" reaction to baroque extravagance is seen in Breitinger's criticism of the obscure botanical and biological allusions in Lohenstein's works; he refers to them as "dieses Prangen mit einer physicalischen Gelahrtheit". (3) This objection may be applied with some justification to the style of Jean Paul's early works. The allusions to "all the provinces of

(1) In his book "Die Erzählweise Jean Pauls" Rasch points out that only a third of the opening chapter of "Siebenkäs" is concerned with the narrative. The remaining two thirds consist of what Jean Paul calls "witzige Illumination". Rasch continues: "All dieses Beiwerk der reflektierenden oder gefühlvollen Kommentare, der Anspielungen und Vergleiche dient der Selbstdarstellung des Erzählers." (Rasch. 147. 13.) cf. p. 86ff.
(2) I, I: 19.
(3) Breitinger. 4. 467.
Earth, Sea and Air", to use Carlyle's words,\(^{(1)}\) presuppose a determination to mystify the reader - a determination that Breitinger perceived also in Lohenstein's style.

The obscurity of Jean Paul's wit is partly due to the limitations of his subject matter. The topics discussed in the first part of "Grönländische Prozesse" are traditional satirical material; Jean Paul had lived too restricted a life to be able to add from his own experience to the arsenal of motifs collected by previous satirical writers. The only original element he was in a position to provide lay in the presentation of these motifs - in the wit with which he treated them. However, inexperience does not alone explain his misuse of rational techniques. The colourfulness of the early satires is in part a reaction against the monotony of "Aufklärung" prose. It is also an attempt to liberate literature from the Enlightenment theory that literature should serve a definite purpose.

The wit of Jean Paul's early satires is defiantly anti-rational and unclear; it is supported by a basic scepticism both towards reason and towards language (cf. p.96ff). In a letter to Vogel on 1st May, 1783 Jean Paul describes his life at the time:

...ich schwimme auf dem Zufalle one Steuerruder herum, wiewol darum nicht one Segel. Ich bin kein Theolog mer; ich treibe keine einzige Wissenschaft ex professo, und alle nur insofern als sie mich ergözten oder in meine Schriftstellerei einschlagen; und selbst die Philosophie ist mir gleichgültig, seitdem ich an allem zweifle.\(^{(2)}\)

Jean Paul even doubts the value of philosophy and consequently he abandons the "clear" prose style best suited to convey

\(^{(1)}\) Carlyle. 103. 10.
\(^{(2)}\) III, I: 66.
"clear" thoughts. But his scepticism is not limited to reason; it also affects his attitude to wit. The eighteenth century believed that wit should clarify the argument by using an analogy. Jean Paul however writes in the "Bemerkungen":

Bei wahrscheinlichen analog(ischen) Behauptungen könnt oft nur darauf an, was man behaupten wil; dafür fallen uns Gründe ein, stat dass einem noch mehr einfieilen, wenn man das Gegentheil behaupten wolte. (1)

Jean Paul considers it absurd to regard the witty analogy as proof in an argument. There are so many analogies in nature that anything can be "proved" in this way if one is prepared to hunt hard enough for the evidence.

Here Jean Paul is faced with a dilemma. He is sceptical of the traditional rôle of wit in the eighteenth century and he wishes to avoid using witty analogies to support an argument. On the other hand his sceptical attitude towards reason prevents him from using a clear prose style. In order to resolve this dilemma Jean Paul adapts the traditional concept of wit, insisting that it should fulfil a more serious function than it had done previously. Jean Paul adapts wit to serve his own purposes in two main ways. Firstly he frees it from subordination to reason, making it an autonomous creative power. Secondly he claims that wit as a creative power is in contact with truth. This second step in the liberation of wit is an extension of the first, but it is only at this second stage that Jean Paul's concept of wit emerges as a force completely different from the eighteenth century concept of wit. In this

(1) II,5: 43.
second stage it comes very close to the power of phantasy, the main creative force in the aesthetic theory of the mature Jean Paul (cf. p. 1142ff).

We can illustrate this first stage in the liberation of wit by a passage in the "Bitschrift". Jean Paul explains here his choice of the epithet "mechanisch" for the wit of the 1780's:

Den Wiz, der im achten Jahrzehend (des achttzehnten Jahrhunderts; aber man schenke mir im folgenden diesen schleppenden Zusaz) blühte, nenne ich mechanisch, weil er mit der Anstrengung der See wenig oder nichts zu tun hatte und hauptsächlich gewisse Geschiklichkeiten der Hände voraussezte.\(^1\)

The eighteenth century had never claimed that wit had anything to do with "die Anstrengung der See". The term "See" shows that Jean Paul is more interested in the personality of the writer than in the idea which he is expressing. Wit is no longer subservient to reason alone; it has become the means through which the writer's personality is expressed.

The second stage is reached when Jean Paul writes:

Eine tiefe Einsicht in die Natur wird uns wahrnehmen lassen, dass um alles und durch alles in der Welt ein geheimes Band sich schlingt, und dass die Ähnlichkeiten, die der Witz an den Dingen bezeichnet, vor scharfen Augen bestehen und sich als Gleichheiten darstellen.\(^2\)

In the eighteenth century wit is dependent on reason and serves to elucidate difficult passages in an argument. Here Jean Paul maintains that the similarities between things perceived by wit are true. We have already seen (cf. p. 20) that Jean Paul was sceptical of the value of reason. For Jean

\(^1\) II, 2: 146.
\(^2\) Quoted by Dilthey. 106. 437.
Paul wit is therefore superior to reason, a surer means of contact with truth than reason itself.

Just as wit is liberated from reason, so art is liberated from nature. In an "Essay on Criticism" Pope had claimed that nature should be "the Source, and End, and Test of Art".\(^1\) As the century drew towards its close, however, art and nature seemed to move further and further apart. In "Über Schriftsteller und Schriftstellerey" published in 1793 Knigge points to this problem in a discussion in which he suggests regretfully that novels are not suitable reading-matter for young people:

Auch die treuesten Gemälde von der Art sehen auf dem Papiere ganz anders aus, wie die Originale in der wahrlichen Welt - ach! das Auge erkennt sie nicht wieder, erinnert sich ihrer nicht, in dem Augenblicke, wo es am nöthigsten wäre, und der weiseste theoretische Menschenkenner wird täglich betrogen und irregeleitet, ohne Erfahrung.\(^2\)

Thus literature cannot give the same knowledge of reality as experience. Knigge is not concerned here with the inadequacy of poor writing - he emphasises this by using the superlative: even the most faithful pictures fail to portray reality accurately. Knigge is bitterly disappointed, for literature itself is now a questionable occupation. If it fails to help people to lead moral lives, how can it be justified? Jean Paul on the other hand is delighted at literature's newly found freedom. Literature has become independent at last, for as he wrote to Friedrich Meier on 19th May, 1810:

...auch die treueste Kunst zeigt etwas bessers als die Natur.\(^3\)

---

(1) Pope. 50. 1. 247.
(2) Knigge. 31. 260.
(3) III, 6: 104.
Long before 1810 Jean Paul had of course realised that the absolute freedom of art could be misused and he had reverted to the belief in the subservience of art to morality; this reversion is qualified by his insistence that all moral theories should be incorporated in the work of art as a whole (cf. p. 251), so avoiding overt moralising. At the time of writing his early satires however Jean Paul delighted without reservation in his new freedom.

Since the task of wit in the eighteenth century had been to discover analogies, wit itself became associated with the image. We have already seen that Jean Paul delighted in playing with images and that he realised that images should not be used as proof in an argument (cf. p. 14). Consequently as he grew more confident as a writer he became more interested in creating witty comparisons than in furthering the argument. In "Grönländische Prozesse" he admits that he is loath ever to discard an image, (1) and in a passage in the "Bemerkungen über den Menschen" he justifies his witty style:

Ordnung, unverwandtes Augenmerk auf das vorgesehene Ziel, ist meine Sache nicht; ich springe lieber als ich gehe, obwohl ienes mer als dieses, den Leser ermüdet...Wiz ist allemal unstat; er bleibt nie auf einer Färte. Und warum? weil er nach Ähnlichkeiten hascht, weil er, gleichgültig gegen die waren Verhältnisse der Dinge, bloß scheinbaren nachläuft und sich durch die Verfolgung seines Fangs in alle krummen Gangs desselben verirrt. Daher unterscheidet sich sein Gang von dem Gang der Philosophie; aber eben daher unterscheidet er sich von derselben nur durch die Art seiner Ordnung. - Ich wolte deswegen, alle wizige Schriftsteller schrieben ihre Werke so, wie ich die meinigen schreiben müs; nämlich in

Absäzen, nicht sklavisch nachtretend dem Gang
der Materie, die eben dadurch den Wiz in ein zu
kleines Feld von Ähnlichkeiten einschließt, und
ihn an einem Faden wol herumflattern lässt...(1)

The opinions which Jean Paul expresses in his letters and
private diaries frequently differ significantly from those
he puts forward in his published works. This passage comes
from private jottings, often in the form of aphorisms, that
Jean Paul used as material for his novels. The persistently
ironical attitude of the satires prevents Jean Paul from
stating his own opinions openly; consequently we may expect
to find a truer reflection of his views in these private notes
than anywhere else. The quotation above should therefore
be treated seriously. Jean Paul arrives here at the conclusion
that to follow the course of one's argument is to limit the
possible sphere of reference of one's wit. This passage
may be regarded as the climax in Jean Paul's transformation
of the eighteenth century concept of wit. We have already
seen that Jean Paul was more interested in creating witty
comparisons than in furthering an argument. We now see
that he regards the argument as a positive hindrance to the
creative power of wit.

We can now consider how Jean Paul expresses his wit.(2)
Broadly speaking he does this in two quite different ways
- firstly by being long-winded, and secondly by being brief
and to the point.

In a letter to Pfarrer Vogel on 15th November, 1788
Jean Paul wrote:

Ich könte diesen Brief in 3 Werte fassen: aber
in 300 ists besser...(3)

(1) II, 5: 3.
(2) We shall discuss here the two main tendencies of Jean Paul’s
wit. Individual techniques are considered in the section on
metaphor (cf. p. 71ff).
(3) III, I: 249.
This is not surprising when it is considered within the context of the "Aufklärung" principle of wit which was mainly descriptive; witty images are capable of infinite extension, as Jean Paul frequently demonstrates. Jean Paul’s long-windedness takes three main forms - the hypothesis, circumlocution and the digression. In his use of the hypothesis Jean Paul follows in the eighteenth century tradition. The eighteenth century humorous novelists used the hypothesis as a form of hyperbole. Fielding for instance wrote:

...but Heartfree started up, and catching the fellow by the collar, dashed his head so violently against the wall, that, had he had any brains, he might possibly have lost them by the blow.\(^{(1)}\)

Sterne also used this technique; Uncle Toby cries out:

...yet had my name been Alexander, I could have done no more at Namur than my duty.\(^{(2)}\)

In the example from Fielding the hypothesis serves to emphasise the brainlessness of the fellow concerned, and in the example from Sterne to emphasise Uncle Toby’s conviction of his valour at Namur. A good example of Jean Paul’s use of the technique comes in "Quintus Fixlein". The hero’s financial difficulties are over, thanks to the generosity of a local nobleman. But despite the fact that this is possibly the last day of his life\(^{(3)}\) Fixlein only spends a limited amount on refreshment to celebrate. Jean Paul explains that Fixlein always has the bit of moderation between his teeth and he then writes:

\(^{(1)}\) Fielding. 10. II. 133.
\(^{(2)}\) Sterne. 71. I. 262.
\(^{(3)}\) It is customary in the Fixlein family for the male members to die on the fourth Sunday after Easter in their thirty-second year. Quintus Fixlein too is certain that he will not survive this date.
Hätt' er in dem zehnten Säkulum gelebt, wo man den jüngsten Tag, oder in andern Säkuln, wo man Sündfluthen erwartete und wo man deswegen, wie Matrosen im Schiffbruch alles versoff: er hätte darum nicht Einen Kreuzer mehr verzehrt.¹

Circumlocution is a second example of Jean Paul's love of long-windedness. This is particularly effective when the style contrasts radically with the subject under discussion. In the "Auswahl" for instance Jean Paul writes:

Eben so ists schon eine alte Geschichte, aber eine der merkwürdigsten, dass ein gewisser Stoiker, da ich - nach einer verdrüsslichen Disputazion über die Zornlosigkeit - seine längsten Seitenhaare in meine Hände schlang und sie aus Lust und aus menschlichen Absichten hin und her zog und dadurch seinem Kopf im Vorbeigehen das Ansehen gab, als würde derselbe von jemand in etwas geschüttelt, dass, sag' ich, dieser Stoiker auf die verdrüssliche Vermuthung verfiel, ich woll' ihn im Grunde raufen.²

This is very close in both form and content to Swift's famous sentence from "A Tale of a Tub":

Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.³

Finally there is the digression, a technique that enables Jean Paul to treat any subject at any length. Eighteenth century views on the digression vary widely. On the whole the satirical novel favours a plain, simple and untrimmed style; the aim is to avoid rhetorical figures of speech and bombast in the style of Lohenstein. But

¹ I,5: 103.
² I,1: 362.
³ Swift, 72. I. 120.
although the humorous novelists reserve the right to digress whenever they wish, the stylistic demand of simplicity is as pertinent to the digression as to the main narrative, and it is in this respect that the eighteenth century digression differs from the baroque. Whereas the form of the Lohenstein digression was frequently a long, technical analogy, introducing knowledge in which the author was particularly interested, the eighteenth century digression took the form of a personal conversation between the writer and reader. (1) Musäus maintains his right to digress in "Physiognomische Reisen":

Nun mag führkohin ein Schriftsteller so viel krumme Sprüng' machen als er Lust hat durch dick und dünn waden; wen gehts was an? Wenn er sich für einen Spatziergänger ausgiebt, darf niemand seinen Gang meistern oder ihm eine Direktionslinie nach dem Kegelschnitt vorzeichnen. (2)

Müller however does not approve of the digression. It is ironical that the only digression of any size in "Siegfried von Lindenberq" is a poem called "Randfrida oder das endlose Lied", read out at a meeting of Siegfried's literary society, for the poem is itself a satire on the digression:

Dank sey dem weisen Mann,
Sanft ruhe sein heiliger Staub! der die bequeme Methode Hübsch auszuschweifen, zuerst ersann,
Wenn ein zu magerer Stoff den Herrn Verfasser genieter. (3)

This ironical exclamation reveals the gap between these two

(1) cf. Strohschneider-Kohrs. 170. 342-3. who regards "das immer hörbare Gespräch mit dem Leser" as the most important feature of the technique of both Jean Paul and Sterne. Professor Strohschneider-Kohrs continues: "Aus der Lust am Gespräch mit dem Leser stammt der Genuss des Fabulierens, Berichtens, Abschweifens, Moralisierens und Deutens."
(2) Musäus. 43. II. 151.
(3) Müller. 42. I. 326.
"Aufklärung" writers. Müller had read Musäus' novels(1) and greatly admired them, but he is clearly advocating a stricter form of the novel than Musäus. Sterne's "Tristram Shandy" was the work that raised the digression to a status of its own and freed it from the main plot of the novel.

In this novel Sterne wrote:

Digressions, incontestably, are the sun-shine, - they are the life, the soul of reading! - take them out of this book, for instance, - you might as well take the book along with them; - one cold eternal winter would reign in every page of it; restore them to the writer; - he steps forth like a bridegroom, - bids All-hail; brings in variety, and forbids the appetite to fail.(2)

It was the flood of very poor imitations of this technique that evoked Müller's and also Hippel's reactions against the digression.(3) As we might expect Jean Paul satirises the use of the digression on many occasions in his early works.(4) But as Rasch has shown (cf. p. 19) very little of Jean Paul's work as a whole is concerned with the normal interest of the epic, namely the plot. Indeed Jean Paul frequently admits that he hates narrative and only writes it in order to give himself space for digressions.(5)

There is however no contradiction between his satire of the digression in the eighteenth century novel and his own use of "digression", for the focus of interest is different. Plot is essential to the eighteenth century...

(1) Müller. 42. II. 23.
(2) Sterne. 71. I. 65.
(3) cf. Hippel. 22. V. 293-4.
(4) cf. I, I: 50.
  cf. also III,3: 347. and III,4: 278.
novel for it brings about the hero's "cure". Jean Paul's narrative is not so purposeful; the aim of his works is to communicate with the reader about life and a variety of problems. He thus inverts the normal epic process; his "digressions" are the main part of the novel. He only strays from his purpose when he relates specific events, and this is only done to provide a framework for the digressions. It is therefore with infinite delight that he writes after a digression in "Der Jubelsenior":

"Aber zurück zur Sache!" wollt' ich jetzt sagen, und sah erst unbeschreiblich-vergnügt, dass ich gar von meiner Sache nicht abkommen kann, ich mag mich verbreiten, worüber ich will.\(^1\)

In his use of the hypothesis, circumlocution and the digression - ie. of long-windedness in general - Jean Paul plays with language without discernably furthering the narrative. In this he follows a tendency in the main stream of the eighteenth century novel. In the novel there were differing views about the value of digression. When the digression was used in the eighteenth century German novel it was on the whole of manageable size; it was obvious that it did not constitute the main interest of the work as it did with Sterne. Jean Paul therefore destroys the basic structure of the German novel by deserting the narrative in favour of the digression.

The second main way in which Jean Paul expresses his wit is by being brief. His love of long-windedness combines awkwardly with his professed admiration for the English prose writers and with his own definition of English prose style as "die Sucht, kurz und gedrängt zu schreiben".\(^2\)

---

(1) I, 5: 518.
(2) II, 2: 71.
His love for brevity is also seen in a letter to Oerthel when he writes that "die Kürze des Ausdrucks macht die Ähnlichkeit der unähnlichen Ideen auffallender". (1) Jean Paul does however achieve a certain degree of reconciliation between these opposed aims of brevity and long-windedness, for he often begins a comparison with a short aphorism such as "Stehlen ist der Puls der Vielschreiberei" (2) or "Die ewige Jugend der Musen adelt die Jugend ihrer Söhne" (3) and then extends and interprets the aphorism by means of numerous comparisons and images. Both brevity and long-windedness are expressions of Jean Paul's wit and of his desire to surprise and in a sense also bewilder the reader. In this they may be compared to his use of obscure knowledge (cf. p.19). Thus form and content are guided by the same principle.

Having discussed Jean Paul's ambivalent relationship to wit we can now examine some ways in which his attitude to writing differs from that of other writers of wit.

The culture of wit was originally a product of the sophistication of seventeenth century France, but the wit that was cultivated in eighteenth century Germany was not essentially different. Wit was still characterised by lightness, frivolity, unreality, but above all by ease. Like the précieux poet the German writer of wit had to be able to compose impromptu, and to treat poetry as a pleasurable pastime involving no effort. Versifying had become a social talent and the lofty pretensions of "the

(1) III, I: 77.
(2) I, I: 29.
(3) I, I: 23.
"grand manner" were laid aside in favour of a form of verse that charms without causing intense emotional involvement. Hagedorn directly rejected the idea that his poetry was striving for immortality when he wrote in "An die Dichtkunst":

Den itzt an Liedern reichen Zeiten
Empfehl' ich diese Kleinigkeiten:
Sie wollen nicht unsterblich sein.(1)

The stress is now placed on feeling and the heart. Uz wrote that man would never improve morally unless his heart was touched, (2) but he claimed that reason would then quickly follow. In the "Brief An Herrn Kanonikus Gleim" he describes the qualities he considers essential for a good poem:

Hoch ohne Schwulst, in edler Einfalt schön
Und rührend sein und jedes Herz erhöhn!(3)

It is precisely this concept of "Rührung" and the subordination of reason to feeling that Jean Paul criticises so strongly in his early satires. The very bitterness of Jean Paul's satire shows that he was deeply concerned with the problem of writing and that he could not treat it merely as a pleasant pastime. Jean Paul explains in the "Vorschule" that the bitterness of irony increases "ohne Willen, Hass und Zuthun des Schreibers". (4) The bitterness of the early satires may be explained therefore as the result of his absorption in writing and of his consequent refusal to make concessions to the public's taste. (5)

Jean Paul was not a spontaneous writer and in this respect also he differs from the tradition of preciosity. The précieux poet had excelled in the skilful manipulation

---

(2) Uz. 78. II. 50.
(3) Uz. 78. II. 101.
(4) I. II: 137.
(5) Jean Paul differs radically from many late eighteenth century writers in this respect, and particularly from Wieland. Martini has written of Wieland: "Für ihn war Dichtung wesentlich eine Mitteilung, die einen gegenwärtigen, bestimmten und bekannten Hö rerkreis voraussetzt und von ihm, bei aller Subjektivität der Aussprache, ihre Legitimation empfängt." (Martini. 139. 245.)
of words for such verse-forms as bêts-rimés; these required a quick but superficial wit. The précieux poet was rarely a poet by vocation; more often poetry was just a pastime for him, a game that expressly precluded serious thought. It was a commonplace in the eighteenth century that wit should appear to be spontaneous and that the particular lightness that characterised this technique of composition depended on this spontaneity. The following selection of quotations from Lichtenberg, Young and Pope respectively show this:

Man muss keinem Werck, hauptsächlich keiner Schriftt, die Mühe ansehen, die sie gekostet hat. (1)
'Tis dull to be as witty as you can. (2)
As shades more sweetly recommend the Light, So modest Plainness sets off sprightly Wit:
For Works may have more Wit than does 'em good, As Bodies perish through Excess of Blood. (3)

Jean Paul's attitude to literature was totally different. He was determined to be a writer and to be a writer only. On 21st September, 1809 Jean Paul wrote to Jacobi:

Schriftstellerei muss man sich zuletzt zur Pflucht machen... (4)

And this is true of his attitude to writing throughout his life, both before and after he became famous. With this conscious purpose spontaneity became impossible although Jean Paul was aware that "zugrosse Befliessenheit, zu gefallen, durch sich selbst ihren Endzweck verfert". (5)

(1) Lichtenberg. 35. CXXXI. 146.
(2) Young. 88. I. 182.
(3) Pope. 50. I. 273-4.
(4) III, 6: 55.
Jean Paul often insists that "die Feile erzielt, aber erzeugt nicht Schönheiten". But he qualifies this faith in the power of inspiration by admitting more and more openly the great debt his works owe to his hard work. In a letter to Oerthel dated 5th August 1783 he writes:

Lieber Got! wie unendlich klein wären meine Anlagen one die Verbesserung des Fleisses! (2)

And in the "Scherze in Quart" he describes his method of taking excerpts from the books he reads, and then writes:


The framework of the culture of wit was not intended to bear the weight of such serious artistic purpose.

The obvious effort that Jean Paul was making to be witty was the characteristic of "Grönländische Prozesse" that most struck his contemporaries. The "Leipziger Allgemeines Buchverzeichnis" reviewed this work in 1784:

Es mag vielleicht Vieles, wo nicht Alles, wahr sein, was hier der Autor in einem bittern Ton über Schriftstellerei, Theologie, Weiber, Stutzer usw sagt;

(1) III, I: 53.
(2) III, I: 102. The alternation in Jean Paul between pride and humility, between faith in inspiration and emphasis on hard work, is discussed in greater detail on p. 246ff.
allein die Sucht, witzig zu sein, reisst ihn durch das ganze Werkchen so sehr hin, dass wir nicht zweifeln, die Lectüre desselben werde jedem vernünftigen Leser gleich beim Anfang so viel Ekel erregen, dass er sich, solches aus der Hand zu legen, genöthigt sehen wird. (1)

And in 1787 Vogel wrote that a certain Herr von Spiegel had agreed with Gleim that "Grönländische Prozesse" was "so voll Witz, dass man vor Witz möchte des Teufels werden". (2)

The numerous revisions to which Jean Paul submitted his early works bear witness to the great gulf that separates his method of writing from that of the Rokoko or précieux poets. Carlyle has written that "Amusement is often, in part almost always, a mean with Richter; rarely or never his highest end". (3)

No reader, it is true, is likely to believe seriously that these early satires are meant to be amusing in the light-hearted way normally associated with wit. But the tradition to which these satires belong is primarily a witty tradition, and amusement had been the aim and the achievement of many satirists earlier in the century. On the surface it appears that Jean Paul is following this tradition but in fact his basic approach to writing is completely different.

Jean Paul's uncomfortable position within the culture of wit was rendered almost impossible by one further consideration which we have already indicated (cf. p. 1). This is his inexperience of life. Literature in the age of preciosity had been of secondary importance; the primary

(1) Quoted by Spazier. 165. II. 106.
(2) Quoted by Spazier. 165. II. 167.
(3) Carlyle. 103. 8.
goal of all endeavour was the refinement of society. Consequently literature revolved around social events and social figures already well known both to reader and writer. The writer of wit is in the centre of society commenting on a way of life with which he is intimately acquainted. As we have already seen Jean Paul had been isolated from society throughout his early life. He was thus forced to draw on his reading for the subject-matter of his satires. This led to an awkwardness that is not a literary fabrication. He writes in the "Bemerkungen":

Ich habe nicht das Herz, beim Eintritt einen Einfall zu sagen, wegen des Verdachts der langen Vorbereitung zum Witz. (1)

In his early works Jean Paul attempts to conceal his basic insecurity and uncertainty by means of scholarly allusions. Because his knowledge of current social customs is restricted he gathers his material from other countries and other centuries.

As Knigge points out in "Über Schriftsteller und Schriftstellerey" the first impression conveyed by a reading of "Grönländische Prozesse" is of the author's painstaking efforts to draw together witty remarks. The simple awareness that humour rests on contrast has been taken to the extreme by Jean Paul so that he considers contrast, and as wide a contrast as possible, to be the one and only source of humour. He thus searches for more and more remote comparisons not realising that such a process diminishes the contrast instead of enlarging it. The progression is from clarity to confusion; as soon as Jean Paul begins to "explain" his statements, the

(1) II,5: 28.
reader becomes confused.

From this study we can see that despite superficial similarities Jean Paul's wit differs fundamentally from "Aufklärung" wit. Instead of using wit to elucidate an argument Jean Paul uses wit for its own sake and so liberates it from reason. He thus transforms wit by elevating it to the level of a creative force.

Jean Paul and the Eighteenth Century Novel

Jean Paul's published and unpublished works before 1790 provide only one fragment of a novel, "Abelard und Heloise" written in 1781. This is perhaps surprising in a writer whose early works reveal a thorough knowledge of both traditions of the eighteenth century European novel - the sentimental and the humorous. "Abelard und Heloise" is evidence of Jean Paul's interest in the sentimental tradition. But although Jean Paul did not write any humorous novels in the period before 1790 he did absorb and adapt in his early satires many of the stylistic techniques common in this tradition. The humorous novel shows two main tendencies which are intimately connected with Jean Paul's prose style. In the first place it is primarily satirical and thus realistic. And in the second place it frequently plays with language. Many of the humorous effects are achieved by playing with language, by comparing or equating different levels or traditions of style and by throwing scorn on the time-honoured conventions of the grand manner. The purpose of this section is to reveal the close connections between the outlook of the eighteenth century humorous novel and Jean Paul's early satires and to illustrate
with examples the stylistic techniques they have in common.

Before discussing Jean Paul's relationship to the humorous novel we should consider why he did not feel drawn to write in the sentimental style except on the one occasion already mentioned. In the preface to the second edition of "Grönländische Prozesse" Jean Paul defends his preoccupation with satire rather than with sentimentality in his early years claiming that in this way "der Ernst der Empfindung" was able to mature undisturbed. (1) It is however questionable whether this was Jean Paul's true reason for writing satire at this time. Jean Paul's inexperience naturally led him to concentrate on language itself rather than on the expression of his own beliefs or experiences - on form rather than content. Of the two main literary traditions during Jean Paul's early years only one had sufficient variety of technique to interest a writer so completely professional as Jean Paul; this was the humorous tradition. Moreover the two traditions were so completely different both in style and in outlook that very few stylistic techniques are common to them both. Being attracted to the humorous tradition by the rich variety of its style Jean Paul soon took up the attitudes these writers adopted and the topics they discussed. But as we shall see Jean Paul was able to use many humorous techniques in his later creative writing and by so doing he enriched enormously the expressive qualities of the sentimental tradition. This however was far from being his intention when he first began to write satires. He wrote satires because of the opportunity for verbal play offered by the

(1) I, I: 8.
humorous tradition, not because he was unwilling to disturb the more serious side of his character.

In "Grönländische Prozesse" Jean Paul discusses the style of the contemporary novel:

Die Schreibart der Romane ist bekannt. Die eine gleicht ungesalzner Butter, so milde und so fade! Die andere ist das Gegentheil und riecht nach Zwang und witzigem Schweiss. (1)

We are here concerned with the first of these styles. The epithets "mild" and "fad" clearly apply to the sentimental novel; its imagery is on the whole very limited, and stylistic effects are achieved through a careful use of repetition and word-order rather than through unusual images. In fact the images are for the most part either poetic or biblical commonplaces. The following passage is from "Siegwart"; it is a diary entry made by Sophie who entered a convent and died there because her love for the hero, Siegwart, was unrequited:

Lang hab ich dich schon nicht gesehen, mein Erwählter, und doch bist du schön, wie die Liebe, und mein Herz hängt fest an dir, und ewig. Aber ich will dulden in der Stille, und dich Gott nicht rauben, dem du dienen willst im Kloster. Im Himmel will ich deine Braut seyn, und mich heiligen auf Erden. - Schön bist du, mein Geliebter; blühst wie die Rose, die am Morgen aufwacht in Thau. Blass bin ich, und welke, wie die Rose, die des Abends hin sinkt in der Sonnenhitze, und ihre Blätter flattern aus einander, wenn der Sturm kommt. Möcht' er bald aufstehn, und meinen Staub zerstreuen! Aber noch nicht ganz reif ist die Frucht; noch nicht genug getroffen von heissen Stral der Liebe. - Schön bist du, mein Bräutigam! Deine Wangen

(1) I, I: 50-1.
sind rosenroth; blau dein Auge, wie der Mittagshimmel; mild dein Lächeln, wie die Abendsonne; golden sind deine Locken, wie die goldbesäumten Wolken, wenn die Sonne sinkt. (1)

This soft, lyrical style is precisely the reverse of Jean Paul's demands as a satirist on style. He condemns the subordination of reason to feeling (cf. p. 32) and he demands mental effort from the reader. (2) Yet Jean Paul's "Abelard und Heloise" presents us with the same poverty of technique as Miller's "Siegwart". Sentimental repetition occurs frequently:

Kaum hast du mich verlassen, Lieber! so folgt schon ein Brief. Ach lang' hab' ich dir nachgesehen, weinend nachgesehen... (3)

The imagery is restricted and nearly always over-explicit:

Ach die Wiesen, die ich so oft an deiner Hand durchstrich, blühen nicht mehr für mich wie sonst: sie scheinen ihren Liebling, der sie nun bald verlässt, zu beträuen - jede weise Lilie, jede blasrote Rose ist mir heilig, denn sie erinnert mich meiner Hinfälligkeit. (4)

This repetition of a commonplace image is very far removed from Jean Paul's more concrete approach to the image in his satirical writings. The same image of the rose, for instance, is used in the "Bitschrift" in a way that reveals Jean Paul's desire to create as many connections as possible between the rose's meaning as an image and its existence as a botanical object. Jean Paul is criticising the resistance

(1) Miller. 37. II. 523-4.
(3) II, I: 105.
(4) II, I: 107-8.
that young girls offer to their lovers and he compares their defences with the resistance offered by the rose's thorns:

Zur Mässigung unserer Klage gestehen wir aufrichtig, daß viele Schönen ihre ersten und kleinsten Gefälligkeiten wirklich mit viel Schwierigkeiten verpansern und nur die letzte, die verhältnismäßigsten Widerstand dahingeben und dass sie eben so schwer küssten als entered lassen! So wafnet eine Rose ihren unteren Stiel mit spizen Dornen, aber den obern, mit welchem allein man sie der Nase nähert, überläßt sie der berührenden Hand eine bessere Verteidigung als die kleinen ungekehrten Dornen, die nicht stechen.\(^1\)

Whereas the rose was taken generally as a symbol of transience in the passage from "Abelard und Heloise" it is here described far more closely. A commonplace image is given new life because Jean Paul has drawn attention to some of the individual features of the rose. Early in his career then, for the "Bitschrift" was written in 1783, Jean Paul puts into practice the stylistic principle of "Sinnlichkeit" that he was later to expound theoretically in the "Vorschule".\(^2\)

By practising and later advocating the witty amplification of sentimental images by means of "scholarly wit" Jean Paul rescued sentimental style from monotony, bringing it closer to witty style without diminishing the overall sentimental pathos.

On the whole the imagery of the sentimental tradition

\(^{1}\) II, 2: 25-6.
\(^{2}\) cf. the section "Bedürfniss des gelehrten Witzes" in the "Vorschule". In an attack on the repetition of common images Jean Paul singles out "die fatale Blume der Freude", which he refers to as "diese Eisblume, dieses Wintergrün, dieser Phytoolith unter den Metaphern". He then continues rhetorically: "Aber fällt denn niemand darauf, diese versteinerte officinelle Blume, die man bisher nur blühen, welken, pflücken und ertragen ließ, wenigstens mit allegorischer Hand zu behandeln, die Wurzeln und die Staubfäden der Freuden-Blumen genau zu zählen?" (I, II: 188-9).
lacks variety, and in an attempt to add colour to his style the sentimental writer often resorts to "overweighted" imagery. Abelard for instance writes of his attempts to make friends:

Ich mache Versuche; aber bald schauder' ich zurück, und werfe die vermeinten Freunde wie glühende Kolen aus der Hand.\(^1\)

This tendency to over weight the image persisted in Jean Paul's style even after he had mastered a wide range of subjects on which to draw for his images. For instance in 1790 he wrote of Hylo in "Das Leben nach dem Tode":

... sein Auge, auf dem eine ewige Thräne das zweite Augenlied gewesen war.\(^2\)

This imagery is extreme and completely irrational. When imagery becomes this extreme the words tend to lose any collective meaning. Instead of being presented as units of meaning that combine harmoniously, the words become separate units that are left isolated in a vacuum. Thus the epithet "ewig" in this quotation forms a unit of meaning out of all proportion to the noun that it qualifies. A similar effect is achieved by the phrase "ernstes Mos" in "Abelard und Heloise",\(^3\) and by much of the pietistic language that is used. The impression conveyed is that the words cannot express the sublimity of the thoughts that occupy the writer's mind; faced with this inadequacy of language, the writer employs a limited supply of epithets and fixed phrases which are merely pointers to a corresponding range of emotions common to both reader and writer. This

\(^{1}\) II, I: 109.
\(^{2}\) II, 3: 253.
\(^{3}\) II, I: 113.
aspect of "Empfindsamkeit", the so-called "Unsagbarkeitstopos", reveals a formal interest in language itself, and it shows that the sentimental tradition, as well as the humorous tradition, was affected by the growing scepticism towards language that grew up in the latter half of the eighteenth century (cf. p. 50). This evocative use of language was to find a rebirth in Romanticism.

The limitations that "Empfindsamkeit" vocabulary imposed on Jean Paul help to explain the determined efforts he made to multiply the uses of every image and to increase the connotations contained in every common phrase. Understandably Jean Paul preferred to imitate the witty discursive style of the humorous novel. This style offered a far greater supply of techniques to the young writer than the sentimental style and confirmed his natural tendency at this time to treat literature as a form of play.

Having discussed the reasons why the sentimental style was unsatisfactory for Jean Paul we shall now discuss the purpose and form of the eighteenth century satirical novel. The purpose of the satirical novelists is to convince their readers of the folly of certain attitudes and actions and to persuade them to change their ways. In "Siegfried von Lindenberg", one of the most popular satirical novels of the century, J.G. Müller attacks Richardson's characterisation. Sir Charles Grandison is unreal because he is too virtuous; Lovelace is unreal because he is too evil. Müller is however

(1) cf. Kayser, 127. 423.
not concerned with realism in art for its own sake. His reason for demanding realistic characterisation is that without this realism it is unlikely that the novel will have any direct influence on the actions of the reader.

Mailer thus suggests in the novel:

Nützlicher und besser ist es, wenn man den Leuten erreichbare Ideale zur Nachfolge vorstellt, und hübsch bey den alltäglichen Thorheiten, denen so viele sich nur gar zu gern ergeben, stehen bleibt, und Buben, wie man sie an allen Ecken findet, die Geissel um die Ohren sausen lässt. Was man tadelt muss in der Natur seyn, muss nicht so selten seyn, dass es nicht der Mühe lohnet davon zu reden; sonst ist im ersten Fall, wenigstens unsere Arbeit fruchtlöss und ganz umsonst; und im zweyten läuft man Gefahr Bubereyen zu lehren, an die ausserdem vielleicht kein Mensch gedacht haben würde.¹

Despite its apparent light-heartedness the satirical novel is concerned with curing men's follies, "ridendo dicere veritatem", ² and few writers go to any lengths to disguise the didactic purpose of their work. A certain paradox is however immediately apparent in the theory of the satirical novel. Its purpose is to cure follies and to advocate that man's behaviour should at all times be reasonable. At the same time however it demands a realistic portrayal of life - the realistic portrayal then of an ideal of rational behaviour.

This basic contradiction accounts to some extent for the

¹ Müller, 42. I. 29-30. cf. Wessel. Sb. 112. "Ihr Herren Moralisten fangt von hintenzu an: ihr stopft euch eine Puppe mit allen möglichen Tugenden aus, deren ihr nur habhaft werden könnt, stellt sie hin, und ruft: Dieser muss man gleichen! - Wozu nützt das! - dass Leute von guter Gemüthsart nach einem Ziele laufen, wozu ihnen der Atem fehlet, und ängstlich sich quülen, wenn sie sehn, dass sie es nie erreichen werden; dass andre gar nicht in die Laufbahn der Tugend treten, weil man ihnen den Weg mit so vielen Dornen verweht. Ihr habt insgesamt etwas Romanenschwung - "

² Cranz. 7. IV. An das Publikum. cf. Wieland. Sb. IV. 11. "ridendo dicere verum". Müller, too, claims to say everything "mit lachendem Munde". (Müller. 42. I. 22.)
disequilibrium apparent in many humorous novels, for the element of laughter, that brings about the hero's "cure", combines awkwardly with the ideal of reason put forward by the author. However positively the two elements are stressed they rarely fuse together satisfactorily to give unity to the work concerned. Thus although the curative power of satire provides the theoretical justification for the satirical novel, it rarely accounts for the pleasure such a work gives. The stylistic means by which the central theme of reason is conveyed shows a tendency to separate itself from the theme and to form another centre of interest. With the separation of theme from the form in which it is conveyed, the form becomes the receptacle for the light-hearted, playful aspects of the satirical novelist's art. Like the comic epic, the satirical novel gathers together during the course of the century a wealth of stylistic techniques, all of which illustrate the phenomenon that Lange refers to as the "spätzeitliches Ausweichen vor dem Gegenstand". (1)

Jean Paul concentrated on the witty form of his satires because he felt he had little to offer from his own experience that could add to the criticism amassed by centuries of satire. The satirical novelists concentrate on the form of their novels because only an attractive form or framework will persuade the reader to continue reading and so enable the writer to point the moral. In both cases the result is that the writer concentrates his artistic energy on amusing the reader. An important factor in this switch of emphasis

(1) Lange. 136. 107.
from the theme to the form is the immense popularity of Sterne's "Tristram Shandy" in Germany in the eighteenth century, for this novel encouraged German novelists to emphasise the playful aspects of their writing. However the underlying thought behind Sterne's novel did not cause the German novelists to abandon their general desire to correct folly. In Sterne's novel satire is replaced by humour. The eccentricities, or follies, of the characters are not smilingly corrected; they are allowed to stand because Sterne presents a picture of the world that is governed by the individual character rather than by the general principle of reason. This highlights the central paradox of the German satirical novel to which we referred earlier. The German novelists used realism to portray their ideal of rational behaviour. Sterne uses realistic characterisation without an ulterior motive. The world he presents is not modelled in accordance with any ideal. He is interested in the world as he sees it and it is the world he sees that he presents.

But however uncertain or confused its theory the eighteenth century humorous tradition had many positive qualities; for instance it served an important function by transmitting new ideas to a wide public. Behind the frequent use of parody in the tradition lies the desire to bring literature down to earth and to put it into fruitful contact with life again. Hippel for instance, like many eighteenth century novelists, is at pains to assure his readers in the "Lebensläufe" that his work is not a novel but a true biography and he strongly attacks the modern
vogue for fiction:

Wer Romans liest, sieht die Welt im optischen Kasten, ist in Venedig, Paris und London, je nachdem die Bilder vorgeschoben werden. Dieses sey ein Wort an Herz für die, welche meinen Lebenslauf zu sehr als Lebenslauf finden: wo die Einheit der Zeit und des Ortes zu ange das Vergnügen verschränkt; denn wenn gleich meine Leser oft nur Thal, Berg und Gebräuch gesehen haben; so war es doch wenigstens nicht durchs Glas. (1)

In his "Buch über die Ehe" he is even more explicit, exhorting his readers to pay attention to life not to literature:

Seht nicht die Sonne im Dichter, sondern in der Natur aufgehen, vergesst über die Triller und Läufer des Sängers, der euch eine kunstreiche Arie gurgelt, nicht die Nachtigall, und sucht Alles, was ihr lernt, auf den häuslichen Zirkel praktisch zu berechnen. (2)

There is a personal urgency in this passage that is by no means characteristic of German humorous writing during the century. In a weaker form however many humorous writers share Hippel's concern that literature has become sterile because it has become divorced from life. For Hippel the way out of this situation lay through excessive, and at times monotonous, realism. His mistrust of literary elaboration leads him to defend a naturalistic language of groans and expostulations. (3) Lacking Hippel's personal involvement in his writing many of the eighteenth century

---

(2) Hippel. 22. V. 237.
(3) Hippel. 22. III. 1. "Seufzer, halberdrückte Achs nennt nicht todtte Worte, ihr Wortkrämer! denn die gelten mir mehr als eure Klagelieder und Condolenzien. Wenn es auf Achs kommt, lösst der Geist den verstumnten Leib ab, drängt sich vor, vertritt ihn und lässet sich allein hören. Es gibst unaussprechliche Achs!"
Satirical novelists are content to poke fun at pretentious writing and to play with the disparity between literary language and reality as it is experienced by ordinary people. Musäus, Müller, and Fielding all give a list of possible events with which they could have enlivened their narratives, Müller insisting in addition that he is not interested in the composition of a "sehr schaaler Moderoman" but of a true story. He could have arranged the most exciting episodes including a trip to America, enslavement, capture by pirates and numerous amorous intrigues, but "Nein, fürwahr! so tyrannisch sind wir nicht... Nein, Messieurs et Mesdames! Nein gewisse, Siegfried ist nicht der Mann, den das Kleidet, was der Fransmann in seiner Sprache füllt le parfait amour und conter fleurettes nennt. - Kurz und gut war sein Grundsatz, und Elise war keine Kokette". And Jean Paul too rejects a similar list of events in "Flegeljahre".

Another positive achievement of the satirical novel was its praise of English literature. With one voice the humorous novelists refer to English rather than French models for their style of writing. An example of this enthusiastic reception of English thought is the attitude to Young's evaluation of genius. In his "Conjectures on Original Composition" Young refers to men of genius as "great Favourites, for they are great Benefactors; they extend the Republic of Letters, and add a new province to its dominion". Similarly in his "Satirische Erzählungen"

(1) Musäus. 44. I. 79.
(2) Müller. 42. II. 415-6.
(3) Fielding. 10. II. 90-1.
(4) Müller. 42. II. 416-7.
(5) I, 10: 333.
(6) Young. 87, 10.
Wezel follows Herder in arguing that the Ancients may have been excellent writers, but excellence is relative, and what is excellent in one age is not necessarily excellent in another.\(^1\) In "Charlatanerien" Cranz claims:

Ein Originalgenie, wen aus auch nur ein mässiges Genie ist, hat mehr Werth, als die beste Kopie — und wenn sie nach Raphael, Angelo, oder Rubens, oder van Dyck gemacht wäre.\(^2\)

In "Physiognomische Reisen" Musäus writes:

Doch wie gesagt, ich rath Ihnen, dass Sie lieber ein kleines Boot auf eigne Rechnung befrachten, als unter einer Flagge dienen.\(^3\)

In "Siegfried von Lindenberge" Müller refers to the "servum pecus imitatorum";\(^4\) and one character who may be said to represent Müller's own views says:

Nachahmen, ja, das mag jeder der Ihren Ton und Ihre Manier musterhaft findet, wofern er Kopfs genug dazu hat, und nicht Muth noch Geschick besitzet original zu seyn, — wiesohl er in dem Falle klüger thöte, sich des Skribelns ganz zu enthalten.\(^5\)

And Jean Paul writes:

Jeder eigenthümliche (Stil) ist gut, sobald er ein einsamer bleibt und kein allgemeiner wird...\(^6\)
The common standpoint illustrated by these quotations may serve as one example of the many views shared by the humorous novelists. They are a positive force in the eighteenth century struggle to establish an independent German literary tradition. Although English literature is held up as a model to be admired it is the imaginative freedom of the English writers that is emphasised rather than any particular style of writing.

The eighteenth century German novelists encouraged realism as a reaction against literary conventions. They encouraged original writing and so helped to abolish the idea of authority in literature. Finally, and for Jean Paul particularly important, they enjoyed playing with language. This led to a new form of understanding between reader and writer. Wezel thought it was impossible to convey any idea in all its details accurately to the reader. On the other hand the portrayal of reality itself seemed equally impossible to many writers. Imitation of reality was a worn-out ideal that the humorous writers could no longer believe in. Direct communication with the reader however opened up another possibility; knowledge of reality could be achieved by an exchange of ideas about reality rather than by its strict imitation. Interest thus switches from the objective presentation of reality to the individual's interpretation of it. Lange describes this when he writes:

Aus der ungegenständlichen Redeweise zum Begreifen

(1) Wezel. 83. I. 85-6. "...unsonst! der Leser denkt, was er kann, und niemals, was er soll. Keine von den Ideen, die wir durch den Arm in die Feder, durch die Feder auf Schreiberpapier, von dem Schreiberpapier durch die Hand des Setzers und Druckers auf Druckpapier, und von dem Druckpapier in die Köpfe unserer Leser übergehen lassen; unter allen diesen sage ich, kommt keine einzige unverändert an ihrem bestimmten Orte an ... wie kann der Leser bey den Worten des Schriftstellers völlig das in seinem ganzen Umfange denken, was dieser selbst dabei dachte, wenn sie nicht beide Einen Kopf, Einen Vorrath von Ideen, Eine Empfindungskraft haben?"
having traced the purpose and form of the humorous novel in the latter half of the century we shall now examine in some detail some of the techniques that Jean Paul took over from it.\(^{(2)}\)

As part of their demand for realism in literature the satirical novelists insisted on a plain, unembellished prose style. Müller is representative of the whole tradition when in the preface to "Siegfried von Lindeberg" he praises "die guten braven Leute, die so hübsch gerade vom Mund weg reden, dass es nicht kraus und nicht bunt ist, und doch hübsch kommt".\(^{(3)}\) The rough and ready language of everyday conversation is preferred to the unnaturally polished style of the "schöne Geister". The tradition insists on the firm relationship between language and reality and it frequently paraphrases a vague description in poetic style by a curt statement in down-to-earth language. Parody is particularly common in the humorous tradition. Apart from deriving immediate comic amusement from the use of an obviously

\(^{(1)}\) Lange. 136. 107-8.
\(^{(2)}\) The techniques that we shall discuss are parody (p.52), the appeal to the muses (p.60), the classical allusion (p.60), epic word order (p.61), unusual words (p.63), changes in the level of style (p.66), cauchemaria (p.68), syllepsis (p.70) and the pun (p.72).
\(^{(3)}\) Müller. 42. 1. 4.
incongruous style, parody supports the anti-idealistic tendency in the tradition as a whole (cf. p. 9). The reader is invited to compare the world portrayed in the heroic epic, for instance, with his own experience. If this ideal world seems unreal to the reader, the reader is asked to laugh at it rather than to admire it. The satire of the heroic and idealistic style in literature stems from the growing confidence of the middle-class writers. They insist that the life they live is fit subject-matter for literature. The "moral" of Müller's "Siegfried von Lindenbergh" for example is that even the nobility is human and can make mistakes. Siegfried's mother has instilled into him a firm belief in the absolute and unquestionable superiority of the nobility; only after a succession of failures and follies does the hero come to realise that even the talents of a nobleman require nurturing - "denn obschonst ich 'n Edelmann bin so gut wie einer, so hat Mama seliger dasmal doch Unrecht, dass 'n Edelmann alles vonselbstien weiss". The growing confidence of the middle classes that is evident in bourgeois drama is expressed in the novel also. Once again the novel serves to transmit important new ideas to a wider reading public.

Since parody is a common technique in the humorous novel we shall discuss it in detail. Parody is by nature a powerful stylistic technique. The humorous tradition indulges in this forcefulness to the full. A good example of the degree of incongruity these writers manage to obtain between style and subject-matter is the opening of Peter

(1) Müller. 42. II. 407.
(2) In Lillo's "The London Merchant" for instance Thorowgood approves of his daughter Maria when she says that high birth and titles alone cannot recommend a man to her attentions. His reply is "I would not that they should, unless his merit recommends him more." (Lillo. 36. 114.)
Pindar’s "heroic-comic" poem "The Lousiad". In true Miltonic style Woldaet writes:

\begin{quote}
THE LOUSE I sing who, from some head unknown, Yet born and educated near a throne, Dropp’d down - (so will’d the dread decree of Fate,) With legs wide sprawling on the Monarch’s plate.\(^{(1)}\)
\end{quote}

And Wieland parodies the opening of Klopstock's "Messias" when he writes in "Der neue Amadis":

\begin{quote}
Von irrenden Rittern und wandernden Schönen Sing, komische Muse, in freyer irrenden Tönen!\(^{(2)}\)
\end{quote}

Wieland then goes on to parody almost every form of loftiness traditionally associated with the heroic style. Verse parody was made easier for the comic poets of the eighteenth century by the fact that the models of Milton and Klopstock were well known to all readers, and it is easier to parody verse in verse than to parody verse in prose. However the English novelists and prose satirists who parodied verse in prose were able to refer to a long tradition of classical writing; this meant that the reader could appreciate the parody even if he was not familiar with the writer concerned. In "Jonathan Wild" for instance Wild on one occasion finds Laetitia in Fireblood's arms. Fielding writes:

\begin{quote}
As the generous bull who, having long depastured among a number of cows, and thence contracted an opinion that these cows are all his own property, if he beholds another bull bestride a cow within his walks, he roars aloud, and threatens instant vengeance with his horns, till the whole parish are alarmed with his bellowing; not with less noise nor less dreadful menaces did the fury of Wild burst forth and terrify the whole gate.\(^{(3)}\)
\end{quote}

In Fielding's passage there are clear Miltonic allusions in

\begin{itemize}
\item[(1)] Peter Pindar. 48. 7.
\item[(2)] Wieland. 95. IV. 5.
\item[(3)] Fielding. 10. II. 181.
\end{itemize}
the archaic use of the epithet "generous" and in the negative construction "not with less noise nor less dreadful menaces". But the basic technique of the epic image had been standard in all epic writing for centuries. Similar observations may be made about the following passage concerning Bentley and Wotton from Swift's "The Battle of the Books":

And now they arrived, with fear, towards the enemy's out-guards; looking about, if haply they might spy the quarters of the wounded, or some struggling sleepers, unarmed, and remote from the rest. As when two mongrel curs, whom native greediness and domestic want provoke and join in partnership, though fearful, nightly to invade the folds of some rich grazier, they with tails depressed, and lolling tongues, creep soft and slow; meanwhile, the conscious moon, now in her zenith, on their guilty heads darts perpendicular rays...

- the Miltonic references are even clearer here. Thus the existence of a long-standing literary tradition and of a well-read public made the task for the English parodist easier.

In Germany the humorous novelist was faced with a more difficult task. His reading public was not so well-read as its English counterpart, and German literature itself did not have such distinct literary traditions. Consequently to construct a successful parody, the German novelist had first to make it clear who exactly he was parodying. In "Siegfried von Lindenberg" for instance Müller writes:

In wenig Minuten waren sie am Forst. In der ganzen weiten Schöpfung giebt es schwerlich eine reizendere Gegend als diese, das kann ich beschwören und bewetten, dem am Ufer des Rosenbachs in jenem Winkel...

(1) Swift, 72, I. 183-4.
des Hains, wo sich die Aussicht nach *** öffnet, so manche einsame Stunde heiter und sanft wie die silberne Welle des lieblichen Baches dahin floss. Wäre ich wie mein Kollega Miller zu Ulm, so liessen sich diese Gelegenheit ein Gemälde anzubringen nicht vorbeigehn. So aber tröst ich mich damit, dass dem Leser der Auf- und Untergang der lieben Sonne, und die Rosenwolken, und der freundliche Mond der sich in krystallinen Fluthen spiegelt, während Philomel einen Ohrenschaus giebt, und das azurne Gewölbe, und die schönen grünen Bäume, samt dem bunten Schmelz der Wiesen worinn Heupferdchen hüpfen und - Frösche quaken, und allen dahin gehörigen Gegenständen, jedes für sich, und alle miteinander schon wenigstens zehntausend mal gekonterfeyet sind. Daher begnüge ich mich zu sagen, dass, wenn das Paradies im Pommerlande gelegen hätte, dieses ohne allen Widerspruch die rechte Stelle gewesen seyn müsste; und wäre dieser kleine aonische Winkel mein, so mögte der Rest der Welt meinetwegen hinnehmen, wer Lust hätte sich mit dem Plunder zu beladen.

Müller is obliged to explain whom he is parodying; he cannot rely on the literary knowledge of the reading public. In fact his parody almost dissolves into a simple criticism of Miller's descriptions of nature. The lack of refinement in the reading public thus places severe limitations on the skill of the writer. When Jean Paul criticises Anacreontic poetry in "Grönländische Prozesse" he too is obliged to resort to the same extreme of clarity as Müller. Jean Paul writes:

Die grosse Gabe, das Blut des einen Reines nach der Liebegluth des andern zu stimmen und Damons Lust auf Daphnens Brust zu reimen, den Amor gesunde Herzen jagen und erlegen, aus schwarzer Dinte die Venus wiedergeboren werden und sie in einer zephyrnen Sänfte ans Land tragen zu lassen, kurz die Gabe, die verwelkten Reize der Einbildkraft vor den Nachttsche der Mythologie aufzufrischen, ist nur den Männern

(1) Müller. 42. II. 33.
gegeben, die ihr Geschlecht trotz ihrer Gestalt und ihres Namens ausgezogen haben.(1)

Rabener on the other hand is more successful when he writes in the satire "Memoires d’Amourette oder Lobeschrift auf Amouretten, ein Schoosshündchen":

Deine koraline Schnauze übersteigt den Purpur der prangenden Morgenröthe. Deine weisse Brust übertrifft an Schönheit den ewigen Schnee, welcher auf den Gipfeln der unersteiglichen Alpen liegt...Verzeihe mir, Amourette, wenn ich mein Rohr niedergelege! Meine Muse wird eifersüchtig. Sie verlässt mich.(2)

The parody of the passage is effective because the reader is left to deduce for himself the writer’s attitude to his style. The irony is not explained; the level of style does not change abruptly. The hyperbolical style of Anacreontic poetry is left to cause its own downfall, to poke fun at itself. Parody on this level relies on a firm understanding between reader and writer,(3) and in this case the writer’s views are sufficiently well known to preclude the possibility of an ironical passage being taken seriously. The German humorous novel was however directed to a wider public than for instance many of Rabener’s or Wieland’s ironical works. Its rational, didactic purpose involved clear explanation rather than the skillful disguise in parody or irony of an

(1) I, I: 44-5.
(2) Rabener. 52. I. 153. In a letter to Jacobi in 1767 Le Sage draws attention to the current use of hyperbole: "Dans ce siècle où tous les écrivains s’expriment hyperboliquement, les lecteurs ont pris l’habitude de prendre toutes les expressions au rabais; de sorte que, quand elles sont simples, ils les réduisent à rien." (Jacobi. 26. I. 16.)
(3) There is a social cause for the difference in the quality of for instance Wieland’s and Jean Paul’s parody. Wieland’s "Verserzählungen" are "allein an Gebildete gerichtet, ein schöner, ästhetisch gepflegter Schein, der Gesellschaft gewidmet und als festlich-heitere Unterhaltung von ihr getragen" (Martini. 139. 253.). Jean Paul’s inexperience of refined society however made it impossible for him to maintain an aesthetic appearance for long. The variations he plays on satirical themes are not held in check by his respect for social conventions. His early works bear the stamp of an isolated, not a social, writer.
author's true attitude.

Jean Paul, on the other hand, did not feel restricted in his early writing by the moral purpose of the satirical novelists. Nevertheless the parodies in his early satires are heavy and cumbersome. They do not refer specifically to literary models but are limited to the incongruity inherent in writing in a high, bombastic style about a worthless or despicable subject. For instance when he discusses imitation in "Grönländische Prozesse" he writes:

Nun komm' ich zu dir, langohriichte Muse des heutigen Affengeschlechts, buntfärige Nachahmung! die du jeden leeren Kopf in das Echo des Genies und Deutschland, in den Resonanzboden Europens verwandelst; die du die quakenden Sänger des Schlammes zu Nebenbuhlern grösserer Kehlen erhebet und, wie die Aegypter in Pferdemist Hühnereier, täglich in den warmen Geschenken vergötteter Mägen dichterische Brut zum hungrigen Leben ausbrütetest, um mit jugendlichen Zungen die Trommelfelle der deutschen Ohren zu rühren. (1)

When Wolcot wrote a "heroi-comic" poem about a louse he was primarily interested in throwing the heroic style of writing into ridicule. As the poem progresses more and more time is spent on satirising the monarchy. A yeoman who is "with much learning grac'd" (2) proclaims for instance:

"Ah, me! did people know what trifling things
"Compose those idols of the Earth call'd Kings...
"No more as GOD'S Vicegerents would they shine,
"Nor make the world cut throats for RIGHT DIVINE. (3)

Yet even with this increase in the political criticism and

(1) I, I: 38.
(2) Peter Pindar. 48. 32.
(3) Peter Pindar. 48. 34-5.
satire in the poem, it is still the incongruity of the style that attracts the reader’s interest. The worthlessness of the monarch makes it absurd to sing his praises in a high and noble style. This incongruity becomes plainer as the poem progresses and the worthlessness of the king is unfurled, but the opening phrase "THE LOUSE I sing" is comic for a purely technical, stylistic reason. On the other hand when Jean Paul turns to imitation in the above passage the incongruity of a noble style for worthless imitation is weakened because the satire is immediately apparent. We do not learn anything as the passage progresses; we simply hear the initial condemnation of imitation reiterated in a variety of different ways. We are prevented from enjoying the linguistic incongruity to the full because of the importance Jean Paul places on satirising imitation. Like the humorous novelists Jean Paul is too involved in the satire to present us with passages of writing of any length that speak for themselves. Thus here his satire of imitation prevents the development of effective parody.

The effect of stylistic incongruity is also weakened by the number of rhetorical devices which Jean Paul uses to ridicule bombastic style. In the passage from "Jonathan Wild" (cf. p. 53) Fielding uses one technique, the epic image. Jean Paul on the other hand uses lengthy epithets, apostrophe, personification, periphrasis and parallelism, and he twice repeats the rhetorical construction "die du". The very wealth of rhetorical constructions makes it hard at times to follow the sense. Indeed the sound of the passage conveys the meaning better than the individual words. Jean Paul reveals all the worst aspects of "Spätzeitlichkeit"
here with none of its redeeming features of grace and lightness. In an attempt to outdo his predecessors he accumulates indiscriminately the techniques he wishes to satirise instead of limiting his choice and dealing with each thoroughly as Fielding did with the epic image. Even when he limits the actual techniques used Jean Paul spoils the effect of his parody by writing in too general and abstract a style. "Grönländische Prozesse" for instance opens with the following image:


Jean Paul is here faced with two separate problems. Firstly he must explain the initial image of "eine Priesterin der Venus" without using language incompatible with the tone in which he is writing. Secondly he must contrast the grand style of the opening image with what he really means. This is achieved abruptly with the phrase "Eben so ich". The force of this abrupt change in the level of style is however

(1) I, I: 12.
lost because of the difficulty experienced by the reader in following the series of abstractions that Jean Paul presents as an "explanation" of his image. The balance of exposition and explanation maintained by Fielding in the example above is denied Jean Paul because of the abstract nature of the comparison he is drawing. Parody in Jean Paul's early satires then does not involve imitation of a specific writer but the presentation of a subject in a manifestly incongruous style.

However Jean Paul's parody is usually successful when he limits himself to isolated techniques such as the appeal to the muses and the use of the classical allusion. In his use of these techniques Jean Paul follows the tradition of eighteenth century humour. At the beginning of "Das Lob der Dumheit" Jean Paul parodies the conventional poetic appeal to the muse for inspiration by addressing his appeal to "geerte und mächtige Dumköpfe von A bis Z herab"\(^1\) instead. Müller also objects to this convention in "Siegfried von Lindenber:

\begin{quote}
Denn, wiewohl das Ding seine grossen und handgreiflichen Bequemlichkeiten haben mag, den Unsinn, den man selber zu verantworten sich nicht getrauet, durch eine Stimme vom Himmel reden zu lassen; so treibt mirs doch oft kalten Schweiss aus, wenn ein Poet die Muse, die er aufgeboten hat, oder die Stimme vom Himmel selbst, gar zu erbärmlich - deräsonniren lässt.\(^2\)
\end{quote}

The classical allusion provided another source of satire for the eighteenth century writers. The simplest form of this is

\(^{1}\) \(\text{Fielding.}\) 10. IV. 60. "Lord Shaftesbury observes that nothing is more cold than the invocation of a muse by a modern; he might have added that nothing can be more absurd."
the attribution of the name of some hero of antiquity to an unheroic figure. Thus Heartfree is named Croesus, Fireblood Achates; Walter Shandy and Uncle Toby are compared to Brutus and Cassius; and as he leaves his parents' home Tobias Knaut is compared to Coriolanus leaving Rome: when Siegfried von Lindenburg cannot make up his mind whether to go to the university or to join the army, he is likened to Hercules at the crossroads. Jean Paul takes this device to the extreme. In the satire "Über Weiber und Stutzer" in "Grönländische Prozesse" he compares the act of a woman lifting up her pet dog to save it from other dogs with that of Aeneas carrying his father through burning Troy.\(^{(1)}\)

Closely associated with this satirical use of the classical allusion is the use of epic word order to describe characters who are manifestly unepic. Describing the Ludimagister, the hero's lector ordinarius, in "Siegfried von Lindenberg" Müller writes for instance:

\[
\text{Gross war der Hofmeister und schön gebaut, breit von Schultern und stattlich von Waden.}\quad (2)
\]

The word order carries connotations that directly contrast with the subject of the sentence, the ridiculous Ludimagister. Similarly Wezel describes his hero, Tobias Knaut, in a particularly vacant mood:

\[
\ldots\text{tiefdenkend, ganz in sich gekehrt, sass er da, und hinter ihm die Mutter.}\quad (3)
\]

And in "Der neue Amadis" Wieland frequently places the adjective after the noun in conventional epic style. Two of the motley heroines of the story are thus transformed into "Miss Blaffardine, die Blonde"\(^{(4)}\) and "Dindonette die Runde"!\(^{(5)}\)

---

1. I.1: 90.
5. Wieland. 85. V. 98.
Jean Paul imitates this misapplication of the epic style when he addresses Wuz on one occasion with a resonant "Gehe nach Haus, Sohn deines Vorfahrers".\(^1\) At the beginning of "Quintus Fixlein" Fixlein, his mother, Thiennette and the dog sit down to a meal, and Jean Paul writes:

Unschuldig und zufrieden beging jetzt die viersitzige Tischgenossenschaft...das Fest der süßen Brode...\(^2\)

The inversion, periphrasis and the elevation of the meal to the level of a "Fest" reveal the underlying irony, but Jean Paul’s sentimental attitude to the scene weakens the force of the irony. This form of inversion in particular soon becomes a form of sentimental emphasis devoid of all irony.\(^3\)

We have discussed the technique of parody which Jean Paul took over from the humorous novel. We shall now consider the significance of the way Jean Paul’s parody differs from that of the eighteenth century. Parody in the main stream of eighteenth century humour was firmly rooted in the nascent doctrine of aesthetic realism. The humorous writer wants to avoid poetic commonplaces and by writing in everyday language to bring literature down to earth. He is aware of two fundamentally different styles, one of which he is attacking and the other defending. Coming at the end of a long tradition of satirical writing and influenced by a sceptical attitude to language in general, not just to certain styles, Jean Paul is unable to attack one tradition and defend another with the same conviction. Whereas earlier satirists positively advocate a simple style Jean Paul is uncertain

\(^{1}\) I, 2: 435.
\(^{2}\) I, 5: 65.
about all levels of style and in his uncertainty he tends to mix a variety of styles together. Techniques that are used to convey satire in the humorous tradition occur in Jean Paul's early work simply for the sake of comparing different levels of style. In general Jean Paul uses satirical techniques as forms of verbal play rather than for the purposes of instruction. These works may be seen then as a form of conversation with the reader; they do not seriously attempt to bring about social reform. The interest is in language for its own sake. Thus Lange writes:

Die Frage nach dem dichterischen Verfahren ist... gegen Ende des Jahrhunderts wichtiger als alle thematischen Gemeinsamkeiten. (1)

Thus Jean Paul's use of parody differs significantly from that of the eighteenth century in two main ways. Firstly Jean Paul plays with many levels of style and does not advocate any one style as the model. And secondly there is no moral purpose behind his parody.

We shall now discuss some of the other techniques which Jean Paul took over from the humorous novel. In his early satires Jean Paul is principally concerned with extending the expressive capabilities of the language at his disposal. To achieve this he does not on the whole create new techniques, but alters and adapts conventional prose usage. This technique he shares with the humorous novelists. For instance the substitution of a single word can produce a surprising effect on the reader who does not expect conventional word patterns to be altered in any way. We may compare Jean Paul's method with the words spoken by

(1) Lange. 136. 112.
"a modern poet" in the "Bitschrift":

...wir nemen alle gewöhnliche Metaphern, und taten sie in unser Dintenfes, und fürten sie mit der umgekerten Feder wol durcheinander und schrieben mit dieser bunten Hippokrene den Adelsbrief ourer Unsterblichkeit.\(^{(1)}\)

And in one of his aphorisms on literature Lichtenberg wrote:

Um witzig zu schreiben muss man sich mit den eigentlichen Kunstausdrücken aller Stände gut bekannt machen, ein Hauptwerck in jedem nur flüchtig gelesen ist hinlänglich. Denn was ernsthaft seicht ist, can witzig tief seyn.\(^{(2)}\)

Jean Paul eagerly puts this principle into practice. Unlike Lichtenberg he is not concerned with deep thought at this time, but with the creation of witty extravaganzas. The use of an unusual or technical term in a discussion of some common problem serves one of the main purposes of wit; we are shown the same object from a different perspective and are forced to think about it anew. Its "most concealed aspect" is revealed. Thus in the "Scherze in Quart" Jean Paul wrote:

Ich werde es alzeit behaupten, dass auf den Thronen Menschenliebe, Grossmuth, Uneigennützigkeit und überhaupt jede edlere Empfindung - horste*. (*Ich habe diesen Term von den Jagdverständigen entlehnet, welche von den Raubvögeln, die gewöhnlich auf hohen Orten ihrer Siz haben, zu sagen pflegen, sie horsten daselbst; Ausdrücke, dergleichen sie noch mehr haben.)\(^{(3)}\)

This same unusual word "horsten" is used again in the "Auswahl".\(^{(4)}\)

Another example of this technique occurs in "Die unsichtbare

\(^{(1)}\) II,2: 66.
\(^{(2)}\) Lichtenberg. 35. CXXXVI. 12.
\(^{(3)}\) II,2: 434.
\(^{(4)}\) I,1: 521.
Loge". After describing the unusual courtship of Ernestine and the Rittmeister von Falk Jean Paul writes:

Da ich durch das Ehepaar, von dessen Verlobung durch Schach und Katze wir sämtlich zurückkommen, mir in neun Monaten den Helden dieses Buches abliefern lasse: so muss ich vorher zeigen, dass ich nicht unbesonnen in den Tag hineinkaufe, sondern meine Ware (d.i. meinen Helden) aus einem recht guten Hause, um kaufmännisch zu reden, oder aus einem recht alten, um heraldisch zu sprechen, ausnehme.\(^1\)

Hippel too shows a certain delight in the discovery and application of unusual technical phrases; in his "Buch über die Ehe" for instance he plays on the literal and metaphorical meanings of a phrase writing:

Wenn ein Gebäude fällt, so pflegt es gemeiniglich andere Leute mit zu beschärdigen. Die Kaufleute sagen daher bei Bankerutten vortrefflich: das Haus ist gefallen.\(^2\)

Throughout the eighteenth century one finds instances of this deliberate introduction of unusual vocabulary. When Fielding refers to the "sneaking-budge", the "cheat", the "filing-lay" and to "nubbing" in "Jonathan Wild"\(^3\) the effect is not meant primarily to be one of local colour; the insertion of these terms reveals Fielding's linguistic curiosity. Similarly in the "Vicar of Wakefield" George describes one of the jobs he took in order to earn money when abroad:

My business was to attend him at auctions, to put

\(^{(1)}\) I, 2: 38. Fielding too frequently uses technical terms. Speaking of Lady Bellaston he writes for instance in "Tom Jones": "She was, indeed, well convinced that Sophia possessed the first place in Jones's affections; and yet, haughty and amorous as this lady was, she submitted at last to bear the second place; or to express it more properly in a legal phrase, was contented with the possession of that of which another woman had the reversion." (Fielding. 10. V. 100.).

\(^{(2)}\) Hippel. 22. V. 18.

\(^{(3)}\) Fielding. 10. II. 22,150. These are cant terms for shoplifting, the gallows, for picking pockets and for hanging. Fielding's linguistic curiosity led him frequently to consult "the Cant Dictionary". (Fielding. 10. II. 18.).
him in spirits when he sat for his picture, to take the left hand in his chariot when not filled by another, and to assist at tattering a kip, as the phrase was, when he had a mind for a frolic.\(^{(1)}\)

And finally we should remember that the German humorous writers frequently use odd details to link the tales they are relating to a particular area of Germany or a particular level of society. In "Siegfried von Lindenbergen" for instance the author describes the entry of his book into a town:

\begin{quote}
Ein Duns erzählte die neue Mähr dem andern Dunse, und, schauts! bey allen thäts halt der so glatt hinunter gehen, als wärs ein Mehlbeutel*.
\end{quote}

\(^{*}\)Holsteinische Benennung eines Mehlpudding.\(^{(2)}\)

In the case of the examples quoted from Jean Paul and from Müller, we may recall Hippel's comment that the type of wit which needs explanation in a footnote is "wine mixed with water".\(^{(3)}\) This technique of including a phrase or a word from an unusual area of knowledge involves a change in the level of the style. This form of change is purely witty; there are no satirical connotations. Indeed on occasions the use of uncommon phrases resembles the baroque technique of using obscure knowledge as an image.

A change in style can however be used with great effect as a satirical device, and this is another technique which Jean Paul takes over from the humorous novel. It is particularly effective when the two descriptions, in "high" and "low" style, are actually identified with each other through such phrases as "was man nennt", "as the vulgar call it" etc. Fielding thus wrote of Wild's relationship

\begin{footnotes}
\item Goldsmith. 13. IV. 112.
\item Müller. 42. I. 19.
\item Hippel. 22. V. 83.
\end{footnotes}
to Laetitia:

...for, indeed, his passion for her was truly honourable; in other words, he had so ungovernable a desire for her person, that he would go any length to satisfy it. (1)

The level of style changes from the conventional interpretation of Wild's affection for his mistress as "truly honourable" to Fielding's own insight into the same affection which he analyses as little more than animal desire. Fielding has made the required analysis for his reader, and the veiled intrusion of the author into the story is as radical as the more overt interventions that occur in the novels of Sterne and his imitators. The humour revolves here around the phrase "in other words", for this equates the two levels of style involved. Hippel too uses this technique when he remarks:

Es geht eine unnatürliche Mode, die man Tugend nennt, im Schwange... (2)

Similarly Jean Paul, criticising the exclamatory style of the "Geniezeit", writes in "Grönländische Prozesse":

Alle Schriften strotzen jetzt statt der Gedanken von Gedankenstrichen, die man auch Gedankenpausen nennen könnte. (3)

And in the short essay "Vom Menschen" he claims that "Torheiten" have assumed "die schonere Benennung "Mode" ".(4) This technique remained a favourite of Jean Paul's throughout his

(1) Fielding. 10. II. 62. cf. Fielding. 10. II. 124-5.
"When the boy Hymen had, with his lighted torch, driven the boy Cupid out of doors, that is to say, in common phrase, when the violence of Mr. Wild's passion (or rather appetite) for the chaste Laetitia began to abate, he returned to visit his friend Heartfrees..."

(2) Hippel. 22. V. 3.

(3) I, I: 58.

(4) II, I: 271.
work. It generally retains the satirical connotations apparent in the examples given above. In "Die unsichtbare Loge" for instance he refers to "die eckigen, spitzigen, verwitternden, unorganisch zusammengeleisteten Schutthaufen der getödteten Natur, die eine Stadt heissen", (1) and in a sketch of the imperfections of the tradesman Röper Jean Paul speaks of "ein federloses durchsichtiges mattes Ding, das er Ehre nannte". (2) The technique is also used with a sentimental inflection, and we shall discuss this later (cf. p. 100-1).

Catachresis too is used by Jean Paul and by the humorous novelists to bring about a change in the level of style. In the satire "Über Weiber und Stutzer" for instance Jean Paul writes that women rarely spend much time on their daughters except to teach them "die Geographie der Reize". (3) The comic effect is derived here from the impersonality of the term "geography". The image of the machine is the most common vehicle for this form of comedy and Sterne is the author most likely to have influenced Jean Paul in this technique. In "Tristram Shandy" Sterne describes Walter Shandy's reduction of personal affairs to the routine of clock-winding:

As a small specimen of this extreme exactness of his, to which he was in truth a slave, - he had made it a rule for many years of his life, - on the first Sunday-night of every month throughout the whole year, - as certain as ever the Sunday-night came, - to wind up a large house-clock, which we had standing on the back-stairs head, with his own hands: - And being somewhere between fifty and sixty years of age at

(1) I,2: 174.
(2) I,2: 143.
(3) I,1: 88. Jean Paul is here satirising the use of make-up; this is a common butt for satire in the eighteenth century. cf. Jean Paul's satire "Mein Pasquill auf die schönste Frau in Deutschland" (II,3: 224-231).
the time I have been speaking of, - he had likewise gradually brought some other little family concerns to the same period, in order, as he would often say to my uncle Toby, to get them all out of the way at one time, and be no more plagued and pestered with them the rest of the month. (1)

And in Hippel's comedy "Der Mann nach der Uhr" the central character, Herr Orbil, is ridiculed for an even greater insistence on regularity and orderliness. (2) Mechanical imagery can also be used to reveal ironically the gulf that separates the mind from the body. The narrator in Musäus' "Physiognomische Reisen" for instance writes:

Nachdem ich meine Korrespondenz expediret, und allenthalben das nöthige verfügt hatte, davon ich mir den besten Erfolg versprach, fand ich, dass der Barometer meines Humors, der bey Empfang der Depeschen auf böses Wetter herunter gefallen war, wieder anfing zu steigen. (3)

Examples similar to this abound in Jean Paul's early works. One of the satires in the "Auswahl" is entitled "Der Maschinenmann nebst seinen Eigenschaften"; the man concerned uses machines for every conceivable human activity - "eine Käumaschine" to eat, musical machines to give a concert, "eine Kempelische Sprachmaschine" to speak, and so on. Only at the end of the satire does Jean Paul explain that this machine-man is in fact the spirit of the eighteenth century. (4) Some further examples of this imagery in Jean Paul's early satires are:

Der Termometer unserer Begierden ist im Blut... (5)

(1) Sterne. 71. I. 9.
(3) Musäus. 43. IV. 138.
(5) II, I: 226.
Die Maschine seines Geistes...  
Denn der Wärmesser unserer Begierden ist im Blute, "der Barometer der Denkart im Unterleibe", schrieb Zimmermann, und der Zeiger, ob der Verstand richtig geht, im Gehirne.

Der Kopf ist der Termometer des Herzens; mit der Lerheit (Dunkelheit) des ersten haben wir daher zugleich die Wärme des andern erwiesen.

Mechanical imagery is often associated in the eighteenth century with materialism. Jean Paul however uses the conventional imagery of materialism without holding the views that this imagery implies. The essays "Etwas über den Menschen" and "Vom Menschen" show that even in his earliest works Jean Paul's picture of man is not materialistic. "Die Menschheit", Jean Paul claims, is "so unähnlich als es Menschen giebt" and man himself is "ganz vol Wunder und vol Rätsel". Far from stressing man's dependence on external circumstances Jean Paul emphasises the great variety and mysteriousness of mankind. The mechanical imagery in the examples above reveals Jean Paul's willingness and ability to exploit a current convention, but the use of this imagery does not imply that Jean Paul accepts the beliefs with which it is normally associated.

Syllepsis achieves a similar comic effect. At the end of a letter to Magister Gräfenhain for instance Jean Paul writes:

Eh'ich diesem Briefe und Ihrer Langweile ein Ende mache, so bitte ich Sie folgendes...

In "Abrakadabra oder Die Baierische Kreuzerkomödie" Jean Paul has drawn attention to the influence of French materialism on the German humorous novel. In Meyer's view this influence is particularly clear in Wezel's work. (Meyer, 140. 57.)
Paul writes:

...aber ich sahe voraus, dass das geschah und dass Filial und Mutterkirche einander ausprägeln würden, wenn ich mich zwischen beide kriegerische Mächte nicht mit meinem Leibe und folgender Friedenspredigt dreinschlüge...

In the beginning of the "Auswahl" Habermann says he will go for a journey "ohne alle Hemmketten und Gedanken". An almost inexhaustible variety of effects can be achieved by this simple method of juxtaposition. Kommerell has referred to syllepsis as a metaphor which he calls "die grosse gedachte wie geübte Irrung Jean Pauls". Kommerell argues that wit should always throw light on some aspect of the work of art as a whole. The only exception to this is when wit temporarily digresses from the main theme of the work of art to throw light on the personality of the author.

A fundamental confusion of metaphor with syllepsis seems to lie behind Kommerell's argument. Jean Paul uses syllepsis as a form of verbal play not as a purposeful artistic device. It is here that the relationship with the reader is of decisive importance in the style of witty writing. The technique is intended for the pleasure of the reader; it is not concerned with the inner unity of the work of art. As we shall see, syllepsis is one of the many techniques which is later used in the service of irony; the sole function it fulfills is to break the continuity of connotation that two nouns belonging to the same lexical field normally possess.

Syllepsis was used satirically by many eighteenth

(1) II,3: 112.
(2) I,1: 232.
(3) Kommerell. 132. 22.
century writers. In his fourth satire for instance Young wrote:

His character and gloves are ever clean,
And then, he can out-bow the bowing dean... (1)

But in his description of the Justitiarius in "Siegfried von Lindenber" Müller uses the technique with no apparent satirical implication:

(Er)...brauchte viel Diminutiva und noch mehr Schnupftoback. (2)

Similarly a yeoman in Wolcot's "The Lousiad" is "In books as well as meat, a man of taste". (3) In Jean Paul's work also the technique can be either purely witty as in the Wolcot example or satirical as in the example from Young. (4)

It is interesting to note that in the sentimental works of the 1790's Jean Paul succeeds in adapting this technique for the purposes of sentimental emphasis. Two examples from "Siebenkäs" of this sentimental usage are:

Der Berg erhob unsere Augen und unsere Seele. (5)
...und eine ganze Welt lag auf seiner Seele und auf seiner Zunge und erdrückte beide. (6)

A final technique we shall consider is the pun which is common in all eighteenth century humorous writing. This

(1) Young. 88. I. 104.
(2) Müller. 42. I. 241.
(3) Peter Pindar. 48. 32.
(4) (i) The witty usage is descriptive and usually general. cf. "...an einer Versuchung ist nichts so gefährlich als ihre Neuheit; die Menschen und die Pendel-Uhren gehen bloß in einerlei Temperatur an richtigsten". (I,2: 340).
(ii) The satirical usage. cf. "Als Viktor kam zu Joachime: hatte sie Kopfschmerzen und Putzjungfern bei sich..." (I,3: 374) "...(er) konnte vor Freude und Bier nicht recht stehen..." (I,6: 228). The effectiveness of this satirical usage depends on the clarity of the relationship of the two nouns to each other. In the case of "Freude" and "Bier" this relationship is obvious. The "Hesperus" example however is less successful.
(5) I,6: 402.
(6) I,6: 535.
technique also reveals an interest in language. Musäus for instance writes in "Der deutsche Grandison":

Der Ritter von Linne, hat ja seine ganze Lebenszeit darauf verwendet, nicht allein für den Blumen- und Pflanzenadel, sondern auch für den gemeinen Graspöbel so lange Nahmen zu suchen, bis er sich selbst einen Nahmen dadurch gemacht hat. (1)

and in the "Physiognomische Reisen" he writes:

...weil auch sogar mein Hausvogt, Balthasar Koch genannt, ein ganz unphysiognomischer und unsentimentalischer Kopf, von der Fragmentensucht ist befallen worden, dass er mir mein Geld in lauter Fragmenten zuschüttet. (2)

And Jean Paul writes of the attitude of "der weise Apollo" to writers:

...(er) gab ihnen wenig zu leben, damit sie ewig lebten. (3)

In this section we have examined Jean Paul's relationship to the two main traditions in the eighteenth century novel. We have discussed his reasons for preferring the humorous tradition to the sentimental and we have illustrated the stylistic techniques which Jean Paul took over from the humorous writers. In our examination of Jean Paul's attitude to wit we saw that he liberated wit from reason so transforming it into a creative force. He was more interested in playing with language than in putting forward a particular argument. Similarly our study of his relationship to the eighteenth century novel has shown that Jean Paul is more interested in the forms of verbal play common in this tradition than in any overriding didactic purpose. Thus we see that Jean

(1) Musäus. 44: II. 4.
(2) Musäus. 43: IV. 165.
(3) I, I: 16.
Paul takes over certain stylistic techniques from the eighteenth century tradition, and in this respect he may be considered part of that tradition. However by destroying the general didactic framework of the humorous novel Jean Paul stands outside this tradition and looks forward to the Romantic novel.

Jean Paul's Use of Metaphor

In his introduction to "Grönländische Prozesse" Berend has listed contemporary reviews of this work. He refers to the "Allgemeines Verzeichnis neuer Bücher mit kurzen Anmerkungen" edited by Adelung, the "Allgemeine deutsche Bibliothek", a J.G. Müller novel of 1787, Kotzebue's "Vom Adel", and to a possible allusion in a letter from Goethe to Frau von Stein on 9th November, 1783. In addition there is an important reference to "Grönländische Prozesse" in Knigge's "Über Schriftsteller und Schriftstellerey" published in 1793 which is not mentioned by Berend. We shall give this passage in full because it does not yet seem to have attracted the attention of Jean Paul's critics:

Verfasser eine so blühende Phantasie zu Gebothe stehn sollte, dass ihm alle diese Bilder, während des Schreibens sich dargestellt hätten, sondern man wird versucht, zu glauben, dass er Jahre lang daran gesammelt und sie dann nur geordnet und an einander geregelt hätte. (1)

This is a most perceptive piece of criticism, for Knigge has recognised the fundamental principle of Jean Paul's early work, that of virtuosity in handling words and ideas. The initial sentence reveals a more lenient attitude to the witty comparison than is normally found in Enlightenment theory. Breitinger for instance completely disapproved of scholarly or unusual images. The purpose of the image was "eine Sache zu erklären", (2) to help the reader to concentrate on the subject being discussed; the image therefore refers him back to the subject and it is not interesting in itself (cf. p. 18). Knigge's claim that Grünländische Prozesse" seems to belong to a genre of its own as it consists of nothing but images is all the more far-sighted when compared with Breitinger's insistence that the metaphor should be subservient to the argument. Knigge is suggesting that we should approach "Gronlandische Prozesse" with open minds; we should be prepared to enjoy the imagery for its own sake without expecting it to support any underlying argument. He correctly attributes the principle of wit to a work even so apparently serious and bitter as these early satirical sketches. In so doing he has seen beyond the superficial features of the culture of wit - such as the light-hearted treatment of mythological themes, the repetition of précieux epithets and the prevalent tone of irony - and he has grasped the principle of intellectual play with words and material that

(1) Knigge. 31. 118-9.
(2) Breitinger. 4. 464.
lies beneath them. In the final sentence Knigge seems to reject a scholarly approach to imagery, favouring a more light-hearted and spontaneous attitude. Knigge appears therefore to reject Jean Paul's poetic method rather than the images themselves. He is reluctant to admit that years of study may possibly create images as good as those created by "eine ... blühende Phantasie".

Knigge did not however fundamentally change his theory of metaphor after he realised that traditional views could not be applied to "Grönländische Prozesse". Immediately after the passage quoted above we find him writing:

Weil bildliche Ausdrücke und Gleichnisse dazu dienen sollen, die Sätze, welche man vorträgt, zu versinnlichen und den Gegenständen ein lebhafteres Colorit zu geben; so ist die Forderung natürlich, dass das Bild nicht kleiner, unwürdiger, unedler, wie die Sache sey, welche sie bezeichnen und herausheben soll. (1)

In Knigge's view style should be unified; there should be no changes in the level of style such as those discussed earlier in the satirical tradition (cf. p. 66). But although he did not revise his thought on the role of metaphor he did realise, for a brief moment at least, that Jean Paul had achieved something in his use of metaphor which could not be judged by traditional standards. He noticed both that Jean Paul was closely related to the culture of wit and that by his excessive use of imagery Jean Paul had arrived at a new form of literature. Since the technique of the witty comparison was primarily determined by its function of clarifying an argument Jean Paul virtually created a new stylistic form.

It is the aim of this section to examine Jean Paul's attitude

(1) Knigge. 31. 119.
For Jean Paul metaphor is concerned with relationships rather than with objects. (1) It is therefore the natural medium of a poet who is more concerned with explaining a way of viewing life than with describing the actual life he sees (cf. p. 50-1). Many of the most important categories of Jean Paul's aesthetic thought, such as wit, humour, the novel and metaphor, are fundamentally connected with the reduction of reality to a fluid chaos from which new worlds can be formed. (2) Indeed in the positive emphasis he places on the concept of "chaos" Jean Paul comes close to Romantic literary theory. (3) The positive aspect of the destruction of reality is shown particularly clearly in the section "Nothwendigkeit deutscher witziger Kultur" in the "Vorschule".

---

(1) I, II: 170.
(3) In his literary notes for instance Friedrich Schlegel claims that Romantic poetry must be both "chaotisch" and "in sich organisiert" (Schlegel. 63. 205.), and in a paradoxical formulation characteristic of Early Romanticism he describes the form of the novel as "ein gebildetes künstliches Chaos" (Schlegel. 63. 142). This paradox may be explained by reference to two of the aphorisms in "Ideen". Here he describes irony as "klares Bewusstsein...das unendlich vollen Chaos" (Schlegel. 61. II. 265) and he writes: "Nur diejenige Verwirrung ist ein Chaos, aus der eine Welt entspringen kann" (Schlegel. 61. II. 265). Romantic poetry is therefore to contain a full picture of the complexity and colourfulness of life. At the same time however the poet must stand above this confusion and he must be able to view it clearly. The confusion of reality is only positive when the poet is able both to distance himself from life and appreciate its fullness. Jean Paul makes the same demand for both the fullness of life in the work of art and the sovereign awareness of this fullness in the writer when he describes the "lyrisch-witziger Zustand" in the "Vorschule". This state of mind is advantageous when it is of short duration. "Wenn nämlich der Geist sich ganz frei gemacht hat...wenn zwar ein Chaos da ist, aber darüber ein heiliger Geist, welcher schwebt...dann ist ihm durch die allgemeine Gleichheit und Freiheit der Weg zur dichterischen und philosophischen Freiheit und Erfindung aufgethan..." (I, II: 187). The Romantic appreciation of the individuality of Jean Paul's writing and of the wealth of material in his works is discussed on p. 363ff. It is interesting that Friedrich Schlegel was aware of the similarity between his novel "Lucinde" and the form of Jean Paul's works. In the "Notizheft: Ideen zu Gedichten" begun in 1798 Schlegel writes: "Lucinde hat in der Form eine Ähnlichkeit mit Fr. Richter (insomniar Romantisch da auch als willkürliches absolutes Chaos genommen wird und Poesie plus Philosophie)..." (quoted by Polheim. 145. 75.).
Here Jean Paul argues that if new ideas are to be created, two essential conditions must be fulfilled. These are freedom and equality. Wit can create these conditions:

Zu neuen Ideen gehören durchaus freie; zu diesen wieder gleiche; und nur der Witz gibt uns Freiheit, indem er Gleichheit vorher gibt, er ist für den Geist, was für die Scheidekunst Feuer und Wasser ist, Chemica non agunt nisi soluta (d.h. nur die Flüssigkeit gibt die Freiheit zu neuer Gestaltung - oder: nur entbundene Körper schaffen neue). (1)

Wit and metaphor are so close here that it is almost impossible to distinguish between them. Theoretically wit is the ability to perceive a relationship between two things; this relationship is then actually expressed in metaphor. Rasch goes so far as to ignore the distinction altogether and to use the passage above in a discussion on metaphor. (2) Witty comparison emerges then as the destructive principle inspiring an important part of Jean Paul’s prose style for it can dissolve reality into its component parts. The creative process that reassembles and rejoins the "entbundne Körper" is phantasy (cf. p.142ff).

By raising a destructive principle to a status of such importance in his work Jean Paul shows how fundamentally he wants to change contemporary thought and writing. In his early years Jean Paul was entangled in a scholarly tradition of writing that had outlived its purpose. Learned satire was out of touch with the new individuality that was apparent in all fields of life and thought. From the heart of this satirical tradition Jean Paul devised a means of asserting his individuality and so of bringing this tradition back

(1) I,II: 185.
(2) Rasch. 147. 51.
into contact with the times. He adapted wit, that had been inseparable from reason throughout the century, to his own belief in individuality. Whereas before wit had been subject to reason, it now became subject only to the personality of the writer. The far-reaching significance of Jean Paul's early satires lies in his association of wit with individuality rather than with reason. Metaphor is the product of this new association and consequently Jean Paul's metaphors differ fundamentally from those of the eighteenth century in general for their main purpose is no longer that of explanation (cf. p. 75).

The effect of the liberation of wit on the form of Jean Paul's early satires is immediately apparent. Metaphor runs riot. It is Jean Paul's aim, we are told in the "Vorschule", to increase the use of striking images to such an extent that in the end they will cease to exist. (1) No objects will be known by specific names and all communication will take place by means of relationships. This situation represents a return to primitive times when the individual was not aware of the world as something outside himself. World and individual were one, and consequently metaphors were "nur abgedrungene Synonymen des Leibes und Geistes". (2)

The unity of man and the world meant that language, as in Jean Paul's ideal language, was determined by the view of the individual. Jean Paul's witty style of writing therefore rejects all forms of authority and asserts in an involved manner his belief in individuality.

For Jean Paul only a flexible language can accurately portray his picture of reality. But he goes further than

(1) I,II: 277.
(2) I,II: 170.
this and argues that without comparison all knowledge of reality becomes impossible. Without comparison language is not only inaccurate but it can also be meaningless. A comparative method of writing is vital not only for the creation of literature but also for communication on the simplest level. Kommerell explains the importance of comparison to the poet when he writes in his work on Jean Paul:

Jean Paul verweist darauf, dass jede Metapher an einen Lebenszustand erinnert, der die Nicht-Metapher noch gar nicht kennt, und man könnte hinzufügen, dass dem ganzen Dichter entweder alles oder gar nichts Metapher ist, nicht aber dieses oder jenes. Poetry is only possible when the gap that separates words from things is appreciated by the writer. Irony and parody in particular reveal that the writer is aware of this gap and that he is prepared to make use of it. All forms of word-play are to some extent fruitful in that they encourage the reader to question language itself and its relationship to reality. This attitude to language completely rejects the belief in a unified prose style that had dominated aesthetic thought for centuries. A unified style encourages the belief that language is reality and this leads quickly to meaninglessness. Language must be continually created by comparison or it will become useless. Thus Shelley wrote:

Language is vitally metaphorical; that is, it marks the before unapprehended relations of things and

(1) The Early Romantics too placed great emphasis on comparison. Friedrich Schlegel for instance claimed that no-one can know himself if he does not also know his friends (Schlegel. 61. II. 268), and in "Ueber die Philosophie" he relates comparison to the infinite perfectibility of philosophy. The true nature of philosophy lies in applying knowledge obtained from one science to another science. "Man muss also alles wissen um etwas zu wissen, und man versteht keinen Philosophen, wenn man nicht alle versteht. Eben daraus sieht Du aber auch, dass die Philosophie unendlich ist, und nie vollendet werden kann." (Schlegel. 58. II. 334).

(2) Kommerell. 132. 20.
perpetuates their apprehension, until words, which
represent them, become, through time, signs for
portions or classes of thought instead of pictures of
integral thoughts: and then, if no new poets should
arise to create afresh the associations which have
been thus disorganised, language will be dead to all
the nobler purposes of human intercourse. (1)

This evaluation clearly dismisses for good the traditional
concept of metaphor as a poetic ornament and the division of
language into separate styles. It makes metaphor of
fundamental importance for it alone can ensure that language
and meaning remain in contact. The idea that one word is,
or conveys, one thought can no longer apply; for, according
to Shelley's explicit statement and to the theory that under¬
lies Jean Paul's style, each thought must be recreated by new
associations. Goethe refers to this involved relationship
in the "Maximen und Reflexionen":

Wort und Bild sind Korrelate, die sich immerfort
suchen, wie wir an Tropen und Gleichnissen genugsam
gewahr werden. (2)

The involved word-play and the constant switch in the
position of the narrator that characterise the eighteenth
century English novel are an attempt to present reality from
a number of different viewpoints. We have seen that many
of the German novelists were held back from exploiting these
devices to the full because they still believed, theoretically
at least, in a model of society to which all must conform
(cf. p. 43 ff). Sterne's "Tristram Shandy" however accepts
whole-heartedly the new creed of individuality. The world
Sterne presents is not determined by abstract principles. It

(1) Quoted by Richards. 149. 90-1.
(2) Goethe. 12. XII. 495.
is Sterne's perpetual delight to switch the angle of his vision, to alter his own relationship with the reader; he refers to details that pertain to his physical situation as he writes without informing the reader that he is now describing a different level of reality. Time is confused. The reader is jolted out of the world of coherent phenomena with which he is acquainted; apparently unimportant things are seen to be of great importance; eccentricities become the whole character. Through the medium of his humorous characters Sterne presents us with a most unusual view of reality. The narrative, or "discursive", is kept alive by the hobby-horses of his characters and by the unusual linguistic forms that parallel these strange interests. These techniques are taken over by Jean Paul for the same purpose. The aim is to force even those schooled in Enlightenment thought to surrender their belief that each word has a fixed meaning that can be readily understood. Only that poetic communication is true and living which is first made by the writer and then re-made by the reader. Nothing which is received is acceptable. The rejection of imitation that is common amongst German writers in the eighteenth century is particularly important in Jean Paul's work. Like the humorous novelists Jean Paul is anxious to establish a national German culture, but he also attacks imitation because it can lead to meaninglessness - language must be continually recreated. It is unusual to find anything in Jean Paul's work, either in style or in content, which is taken over from another writer without first being slightly changed or extended or ironically deflated. With (1) cf. for instance the use of the "borrowed" image (p. 95).
regard to his style in particular Jean Paul's demand for originality is extreme. Metaphor is vital if the poet's language is to do justice to his vision. It is also vital if the reader is to understand accurately what the writer is trying to say. Metaphor is therefore not just concerned with the poetic process, but with all forms of written communication.

Both Berend and Kommerell have over-simplified Jean Paul's use of metaphor by limiting their investigations to Jean Paul's own analysis of metaphor in the "Vorschule". Jean Paul's analysis centres on the opposition of the abstract and the concrete; thus he writes in the section on figurative wit:

Der bildliche Witz kann entweder den Körper beseelen, oder den Geist verkörpem. (1)

In Berend's view it is the second alternative - the giving of concrete form to an idea - that is characteristic of Jean Paul's use of metaphor. (2) Kommerell admits that the picture is not quite as simple as this by distinguishing four different classes of metaphor. The first two of these classes will however not be considered here, for it is clear from the examples which Kommerell gives that he is dealing with forms of syllepsis and not strictly with metaphor. It is probable that many grammatical constructions are metaphorical in meaning, either by connotation or allusion; but we are only concerned here with the explicit use of metaphor. The picture is sufficiently complicated to warrant a strict

---

(1) I,II: 170.
division of the constructions into separate categories. 
The example that Kommerell gives for the third class is: 

...erst im dichterischen Flug wird die Spannweite 
seines Geistes sichtbar.

Kommerell calls this third class "die anschauliche" and 
makes four sub-divisions:

(1) Geistiges durch Sinnliches.
(2) Sinnliches durch Geistiges.
(3) Ein Sinnliches durch ein anderes Sinnliches.
(4) Ein Geistiges durch ein anderes Geistiges.

The vagueness of this terminology is seen particularly well 
in the fourth of these sub-divisions which is accompanied 
by an exclamation mark in Kommerell's text. Despite his 
more detailed analysis Kommerell's approach to this aspect 
of Jean Paul's use of metaphor does not differ significantly 
from Berend's; both accept the basic interplay that Jean 
Paul himself suggests in the "Vorschule". But as we have 
already mentioned Jean Paul's aesthetic thought is not 
divisible into rigid categories (cf. p. 77-8). His thought 
on metaphor should not be seen in isolation from his thought 
on wit. Many of his metaphors do in fact fulfil one or 
other of the alternatives laid down in the "Vorschule", but 
these alternatives cannot account for a large proportion 
of Jean Paul's metaphors. It is absurd for instance to 
pretend that the satirical phrase "alle Muskeln des Genies" 
gives concrete form to the concept of genius. The transition 
from muscle to genius is more involved. The reader must 
recreate the steps through which Jean Paul arrived at the 
phrase. He has to work out for himself in what way the 

(1) Kommerell. 132. 21,22.
phrase is meaningful. The attitude to metaphor given in the "Vorschule" cannot account for this usage. Wit has here played a part in the confusion of the style and we shall need to bear in mind the general purpose of Jean Paul's wit if we are to understand his early satirical style.

But perhaps more important than the confusion involved in the simultaneous use of wit and metaphor is the attention shown to language itself in the early satires. In the "Vorschule" passage Jean Paul's thought does not differ appreciably from conventional Enlightenment aesthetic theory. By giving concrete form to an idea, metaphor may demonstrate the poet's wit but it also clarifies the idea. The desire to convey information accurately underlies this use of metaphor. However this desire is missing in many of Jean Paul's metaphors. Instead of taking his reader through language to the problem concerned Jean Paul leaves his reader floundering in language itself. The reader must work his own way out and back to meaning. Through metaphor Jean Paul invites his reader to look at language, but he goes no further. Jean Paul often seems to wish to promote "Selbstdenken" on the part of the reader. (1) This aim is particularly clear in the verbal clashes afforded by the literal and metaphorical meanings of the same word (cf. p. 90).

Kommerell also distinguishes a fourth class of metaphor in Jean Paul's work. This he calls the "empfindsame oder musikalische Metapher", (2) and the example he gives is:

das Abendrot ist der Schwanengesang der Sonne.

The force of this image is provided by the nominal opposition

---

(1) The ability to encourage the reader to think for himself was a quality the Romantics particularly admired in Lessing (cf. p. 34). cf. also I, I: 106 (quoted on p. 40).
(2) Kommerell. 132. 23.
through which it is conveyed. However it is inaccurate to associate the grammatical construction of any of Jean Paul's metaphors with a definite tone or mood, as Kommerell does, for this same construction appears both in Jean Paul's early satires and in his sentimental works. This use of a satirical technique in sentimental literature indicates the degree to which Jean Paul later succeeds in fusing the stylistic forms of the satirical and sentimental traditions (cf. p.186-7).

We can now proceed to examine some of the most common metaphorical constructions that Jean Paul uses in his early satires - in particular, the misapplication of the physical to the mental and vice versa, the use of the pars pro toto, the humanising image, the interplay of literal and metaphorical meanings, the use of the genitive, the misapplication of the epithet, the "closed" image, variations on common images, the "extended" image and the "borrowed" image. Jean Paul's desire for a radical change in contemporary thought and writing is illustrated by the lengths to which he goes in his attempt to make his readers think about language itself. This basic study of language, Jean Paul believed, would soon lead to a reappraisal of many important subjects.

Many of the metaphors in Jean Paul's early satires convey the same scepticism towards lofty poetic ideals that we observed earlier in the satirical novel (cf. p. 9).

Jean Paul refers for instance to "alle Muskeln des Genies", (1) and to straining "die Flechsen meines steifen Arms für die geleherte

(1) I,1: 12.
Republik"(1) - an intentional misapplication of the physical to the mental. In these phrases Jean Paul reminds his readers of the practical aspects of writing. Literary composition is not just a question of listening to the muse, but also of holding a pen and writing until one's arms become stiff. Jean Paul also uses this technique in the sentence:

''Wenigstens aus den Lenden des Maies mag bei uns manches Almanachgedicht entspringen.'(2)''

- this has the same general effect as Lichtenberg's aphorism that we owe many of the ideal women whom poets create to the sexual desires of man (cf. p. 9). This aphorism makes the creation of poetry a phenomenon of nature as involved in the infinite chain of cause and effect as all other less lofty urges. Another way in which Jean Paul shows that the mental is subordinate to the physical is by using the reverse construction; the physical is now given mental attributes. Thus after observing that authors write because they are hungry Jean Paul concludes wittily:

''Gleich der Höhle des Aeolus bewegt der Magen die Welt mit vier bekannten Hauptwinden.'(3)''

- and the technique even goes to the extreme of making "der leere Magen" the subject of several sentences. This is closely connected to the pars pro toto, but the effect is more striking because the part of the body chosen is deliberately unusual and because the part in Jean Paul's construction is not simply a substitution for the whole but is seen as separate from the whole and as having control over it.(4) Here the comedy lies in the fact that the stomach

(1) I, I: 13.
(2) I, I: 22.
(3) I, I: 14.
(4) This technique can also be used satirically with great effect. cf. the burial of the stomach in "Die unsichtbare Loge" (I, 2: 81).
has replaced the mind as the controller of human actions. Metaphor in these examples does more than "den Körper beseelen, oder den Geist verkörpern", for the concrete term shows the author's attitude to his subject. The relationship between tenor and vehicle is loose and shifting; the author presents his idea and his interpretation of this idea in the same phrase. Whereas in the eighteenth century metaphor tries to elucidate a subject, its principal task for Jean Paul lies in showing the writer's attitude to his subject.

Jean Paul also shows the subservience of the mental to the physical through the "humanising" image. This is a nominal opposition that places an abstract noun in the world of human relationships. For example in his satire on writers who extract many metaphors from a single similarity Jean Paul claims that every similarity is "die Stammutter einer Familie von Metaphern"; similarly he calls criticism "nicht die Mutter, sondern nur die Amme grosser Schönheiten", and he refers to "die Schwülstigkeit" as "der Bastard des Erhabnen". Jean Paul generally tries to juxtapose the abstract noun and the humanising image in order to make his comparison more forceful. Thus in "Die Bettler sind die neuen Barden" he writes:

Nun ist die Poesie eine Tochter und Erbin des Überflusses und Luxus.

The technique is a poetic commonplace in the eighteenth century and in most other centuries. Thus Young called fame "a public mistress, none enjoys", and Pope refers to criticism as "the Muse's Handmaid". Hippel, Jean Paul's immediate

(1) I, I: 21.
(2) I, I: 132.
(3) I, I: 42.
(4) I, I: 298.
(5) Young. 88. I. 168.
(6) Pope. 50. I. 251.
stylistic predecessor in prose, refers to "Mode und Convenienz" as "die unbarmherzigsten Zöllner... (ich will nich Sündergesellen hinzufügen)" (1) and realising that reason could only rarely cure love, he expressed hope that it might at least be its "Beichtvater". (2) He also refers to solitude as "die Gemüthsfreundin der Phantasie" (3) and to imagination as "die geistige Kupplerin" (4). Clearly this technique is common in the eighteenth century but no writer before Jean Paul had shown such a pronounced interest in defining the exact relationship he perceived. In the examples above Hippel, it is true, makes some attempt to discern unusual relationships; but even he claims proudly at the end of his book on marriage that he has never strayed away from the subject. (5) In other words his wit has always been kept subservient to his argument. The humanising images in his work merely repeat either what has already been expressed in clear, unmetaphorical language, or state what follows from the preceding argument; thus Hippel's humanising images follow "Aufklärung" theory and attempt to elucidate the argument. Jean Paul makes far greater demands on metaphor in his attempt to escape from this concept of poetry. Again we see that he is not concerned with clarifying his material, but with discovering relationships that will surprise and puzzle his readers. The success of the image is determined by its ability to puzzle rather

---

(1) Hippel. 22. V. 296.  
(2) Hippel. 22. V. 21.  
(3) Hippel. 22. V. 117.  
(4) Hippel. 22. V. 102.  
than by its ability to explain. Language is used to promote interest in language, not to further an argument.

The play between contexts is central to many of Jean Paul's adaptations of stylistic devices. The reader is forced to rethink his concepts. The phrase "alle Muskeln des Genies", though apparently just satirical, forces the reader to reconstruct his concept of genius. Is genius just divinely inspired or does even a genius have to work? Jean Paul is particularly fond of confronting the literal with the metaphorical meanings of a word or phrase, having first established clearly the reasons behind the metaphorical usage. This leads to such confrontations as:

An dieser Gicht starb eigentlich meine
Unsterblichkeit...(1)
Ihre Tapferkeit ist eigentlich älter als
Sie selber...(2)

Such sentences present verbal contradictions, but they are meaningful in terms of the preceding argument. In the first example there is a clear conflict between the metaphorical use of the noun "Unsterblichkeit" that refers here to the continued life of a writer in his works even after his physical death, and the literal meaning of "starb" as "ceased to exist". Paraphrased the sentence might read: this gout prevented me from writing and thus I could not produce works that would live on after my death. Jean Paul presents us with the most radical verbal clash possible. The clash is however only verbal; the reader is not led beyond the clash of words to a definite problem of any sort.

In the second example above Jean Paul is arguing that the nobleman, whom he is addressing, is quite justified in enjoying

(1) I, I: 13.
(2) I, I: 73.
a thoroughly lazy life, for even before his birth he was present "als der Keim eines Embryons in den vielfachen in einander geschachtelten Lenden Ihrer Ahnen"(1) and therefore he himself achieved those feats that are attributed to his ancestors. Jean Paul's technique then is first to explain his unusual idea and then to sum up his point in an apparently contradictory formulation. Because of the care taken with the development of the argument this final statement is comprehensible to the reader.

A similar construction may be observed in the phrase "eine reichliche Ernte von Büchern". (2) This is neither a careless commonplace nor is it, in its context, confusing. Jean Paul is elaborating on the theme of hunger as one of the main causes for authors' writing. This has led to the antithesis:

... ein Miswachs des Getraides verspricht eine reichliche Ernte von Büchern.

Apart from being a colourful synonym for "number", "Ernte" here also refers the reader back to the first part of the antithesis, and involves him in the interplay of literal and metaphorical meanings. A failure in the literal harvest leads to a rich metaphorical harvest of books. This extreme conciseness is seen in other less aphoristic constructions - for instance in the attribution of a human quality to an abstract noun; this has clear parallels with the use of the humanising image observed above. Thus Jean Paul refers to "die Dummheit aller lesenden Stände"; (3) and in the phrase "der Abscheu der deutschen Nase"(4) the second use of the

(1) I, I: 72.
(2) I, I: 13.
(3) I, I: 15.
(4) I, I: 17.
definite article makes the abstract meaning of the phrase quite clear.

Another common construction, the use of the genitive, may be seen in such phrases as "der scharfe Spiritus der Satire"(1) and "eine unmütze Spreu von vernünftigen Gedanken";(2) this is presumably included in Kommerell's terminology under the heading of abstract through physical. It is doubtful however if this can be regarded as a form of metaphor for it is extremely explicit and in this respect the construction is more closely related to the simile than to the metaphor.

We noticed earlier that for Jean Paul "nur die Flüssigkeit gibt die Freiheit zu neuer Gestaltung". For Locke and for the "Aufklärer" clear style was needed to convey clear ideas. But Jean Paul wanted an associative style that was as loosely constructed and as evocative as possible so that a general idea could be conveyed without the particular form in which the writer originally conceived it. We have already seen that many of Jean Paul's satirical phrases do not express an unusual relationship but present an argument in a concentrated witty form (cf. p. 34). As in a crossword puzzle the reader provides the answer that seems to him best suited to the clue. Another common construction involving the reader is illustrated by the opening sentence of "Grönländische Prozesse". Here Jean Paul refers to "Eine Priesterin der Venus, die ihre letzten Reize auf den weichen Altären ihrer Göttin geopfert...".(3) The epithet "weich" is not directly related to the noun that it qualifies; this misapplication of the epithet to the noun

(1) I, I: 18.
(2) I, I: 36.
(3) I, I: 12.
is one of the first indications that the whole passage is meant ironically - the "soft altars" mean simply the "beds". (1) Once again the problematical composition of the metaphor leads us to the mind of the author.

Many of the comparisons Jean Paul makes are intentionally obscure, involving detailed knowledge of foreign customs; as Knigge noticed (cf. p.74-5), these comparisons cannot possibly be spontaneous. The use of allusion to compile a style that is far from clear and precise will be discussed in the section on lucidity. It would be wrong however to assume that this obscurity is caused primarily by the unusual subject matter contained in the comparisons. As Novalis too demanded, even the most common things can and should be shown in an extraordinary light. In Jean Paul's early works there are almost as many variations on common comparisons and techniques as there are entirely novel ones. An example of this metaphorical technique is Jean Paul's use of the "closed" image. Here both components of the image belong to the same field of reference. This type is expressed in Kommerell's terms by "ein Geistiges durch ein anderes Geistiges" or "ein Sinnliches durch ein anderes Sinnliches". In the first satire of "Grönländische Prozesse" Jean Paul discusses illness as a cause of writing, and comments:

Das Krankenbett mag die Wiege von manchen vortrefflichen Betrachtungen gewesen sein... (2)

The verbal clash is less abrupt than is usual in Jean Paul's images but the idea is hardly less radical, for the basis of the image lies in the identification of decay with rebirth. The radical aspect is however toned down by the superficial

(1) An earlier indication is the phrase "ihre letzten Reize"; here too the irony is visible in the disparity between the adjective and the noun it qualifies.

(2) I, I: 23.
similarity of the two nouns that Jean Paul has linked together. Similarly he uses variations on common images; he refers for instance to "meine fast erloschene Gedanken". (1) Here he has transferred the normal image of "light" for reason in general to the unit of reason, the thought. The change is slight, but again it reflects Jean Paul's desire to alter and adapt current word usage to create unusual effects. Lichtenberg might have been thinking of Jean Paul when he wrote:

Es war ihm unmöglich die Wörter nicht in dem Besitz ihrer Bedeutungen zu stören. (2)

These variations on common images are intended to give an added visual quality to the style. But the stylistic aim of "Sinnlichkeit" is not an absolute for Jean Paul; Jean Paul only advocates a concrete style because it is opposed to the main tendency of the eighteenth century which was towards a clear abstract style. (3) When however language provides him with concrete or idiomatic phrases Jean Paul invariably alters these phrases even if this involves weakening their visual quality. This may be seen in his use of the "extended" image; by this we do not mean the classical image that was parodied by many of the eighteenth century novelists, but the extension of a metaphor beyond its normal bounds. In "Grönländische Prozesse" for example Jean Paul speaks of "die Geschicklichkeit, mit welcher der Philosoph auf metaphysischen Seilen tanzt". (4)

The basic phrase is colloquial, but it is scarcely recognisable

(1) I., I: 13.
(2) Lichtenberg. 35. CXXXI. 36.
(3) These aims are illustrated in the chapter headings of the first part of Adelung's very popular "Über den Deutschen Styl" - headings such as "Sprachrichtigkeit", "Reinigkeit", "Klarheit und Deutlichkeit", "Angemessenheit", "Präcision", "Würde", "Wohlklang" etc. (Adelung. 2.)
(4) I., I: 15.
with the addition of an unsuitable verb, an unusual epithet and an inexplicable use of the plural. The phrase loses much of the visual power that it has when expressed quite simply.

Another metaphorical construction used by Jean Paul is the "borrowed image. Whereas the extended image often weakened the visual quality of the phrase, the borrowed image brings the metaphor back to life. When Jean Paul explicitly states that he has borrowed an image he generally trivialises this image by taking it literally. In "Grönländische Prozesse" he writes:

Die Leidenschaften, sagt Plato, sind die Pferde am menschlichen Wagen; o und wie leicht schwingt sich ein Weib auf den Kutschbock, um spazieren zu fahren! (1)

The general phrase "der menschliche Wagen" is brought back to life with a jolt. Jean Paul's use of Plato's image deliberately changes the level of the style and stresses the literal meaning of the image.

From this study of Jean Paul's metaphorical constructions we see that by creating new and unexpected metaphors himself and by extending or altering conventional metaphors Jean Paul succeeds in breaking up the unified style of "Aufklärung" prose. The purpose of this destructive method goes beyond the opposition of concrete and abstract that Jean Paul relates specifically to metaphor in the "Vorschule". "Sinnlichkeit" too, though an important element in Jean Paul's style, should be seen as a means, rather than as an end in itself. The aim that underlies all forms of verbal play in the early satires is the desire to break up language in order to make it once again a suitable medium for "all

(1) I, I: 87.
the nobler purposes of human intercourse". As we have seen, the dislocation of the firm connection in metaphor between tenor and vehicle is an important means of involving the reader in the process of writing and the construction of ideas.

The Destruction of "Aufklärung" Lucidity (1)

Reason was the dominant principle of "Aufklärung" prose style and it is the misuse of reason that creates the vast majority of the stylistic effects that Jean Paul achieves. It is the aim of this section to study some of the techniques which Jean Paul uses to destroy "Aufklärung" lucidity. The discussion falls into three main parts, dealing with Jean Paul's misuse of rational techniques, his misuse of scholarly techniques and his adaptations of common phrases.

Jean Paul plays freely with the constructions and techniques normally associated with the processes of rational thought. This free play is not in itself original, but the variety of techniques which Jean Paul employs is unparalleled. The mistrust of reason which gave rise to this play was also expressed in several of the eighteenth century writers whom Jean Paul had read. In "Buch über die Ehe" for instance Hippel had warned his readers not to place too much trust in the syllogism:

Damit dich aber kein Schein blende, so hütte dich vor syllogistischem Sande; denn er fällt auf die

(1) Blackall, 93, 150. The title of this section was prompted by a comment in Blackall's work to the effect that it was the achievement of the first half of the eighteenth century to produce "a plain, lucid style avoiding both flatness and extravagance".
To show that this is not an isolated instance we can turn to the second volume of Wezel's "Tobias Knaut". Wezel is faced with the problem of discovering the reason why a gypsy woman is approaching the sleeping hero. He turns to the philosopher to help him out of his dilemma and after a passage of highly technical reasoning from the philosopher Wezel writes:

Gut! - Mich däucht, das ist wohl gerade genug, um zu lernen, dass das geführte Licht der Philosophie niemals besser als am hellen Tage leuchtet; in der Dunkelheit ist es eine düstre Lampe, die eher blendet, als Licht gibt. (2)

Eighteenth century writers were well aware that abstract ethical thought was not the only way to approach moral problems. Rabener for instance thought that satire was as justifiable as "die tiefsinnigste Abhandlung eines moralischen Satzes". (3) And Miller argued that he had written a novel rather than a moral treatise because he wanted to address himself to a wider reading public than simply to scholars. (4) Satire and the novel are defended through reference to the moral treatise. So although the didactic aim is evident and reason is accepted as the ultimate judge even in literary matters, both Rabener and Miller admit

(1) Hippel. 22. V. 289. In a letter to Jacobi in 1800 Bouterwek expresses wonder at the way he and Jacobi have risen above the letter of philosophy to the scepticism "die schon desswegen durch keinen Syllogismus weder erworben, noch mitgetheilt werden kann, weil nur der sich ihrer erfreut, wer auch den Syllogismus zu bezweifeln Muth und Herz hat" (Jacobi. 27. I. 285). Jean Paul's mistrust of logic is expressed particularly powerfully in his "Brief über die Philosophie", where he warns his readers to beware of "eine syllogistischer Rechtsgang" (I.7: 412). The attitude of Herder, Jacobi and Jean Paul to the "Buchstabe" is discussed on p. 261ff.
(2) Wezel. 83. II. 16.
(3) Rabener. 52. I. 218.
that a rational viewpoint may on occasion be more convincingly portrayed in an imaginative manner. Imagination and feeling are thus drawn into close contact with reason. This close contact becomes an uneasy fusion in Hippel's works and in the early works of Jean Paul. Hippel for instance asks in the "Lebensläufe":

_\text{Was hilft die reine Vernunft, wenn das Herz nicht rein ist?}^1_\text{(1)}

And this order is inverted in Jean Paul's statement that "\text{wer wenig denkt, empfindet wenig}.^2_\text{(2)} As Jean Paul's belief in the co-existence of thought and feeling confirmed itself, his trust in isolated reason diminished. He came to see reason as dependent on other qualities. For instance in his later works he argues that education should aim at developing the will, for the will forms thoughts.\(_3\) His sceptical attitude to reason is seen clearly in his resigned comment to Jacobi:

_\text{...Gründe sind für alles zu finden, wie die Weiber wissen.}^4_\text{(4)}

In his misuse of reason in the early satires Jean Paul shows that in isolation reason is worthless; reason must function as one aspect of a whole view of life, otherwise a distorted picture of life is inevitable.\(_5\) English literature provided Jean Paul with many stylistic techniques in which reason is misused. For instance in "A Tale of a

---

\(1\) Hippel. 22. III. 140.
\(3\) I, II: 197.
\(4\) III, 3: 301.
\(5\) This view was of course also held by Hamann. cf. p,131ff.
Tub" Swift wrote the following syllogism:

Words are but wind; and learning is nothing but words; ergo, learning is nothing but wind.\(^{(1)}\)

And the humour caused by the attribution of something to a false cause may be seen in the following statement by the Vicar of Wakefield about his writings on monogamy:

I published some tracts upon the subject myself, which, as they never sold, I have the consolation of thinking are read only by the happy Few.\(^{(2)}\)

There was, it seems, ample precedent in the tradition of English satirical writing to guide Jean Paul to the humour caused by the misuse of reason.

One of the most common ways in which Jean Paul misuses reason is through the deliberate misuse of rational techniques. We shall discuss five main ways in which Jean Paul misuses rational techniques — the comic definition, the use of "sein", "oder" and apposition, the misuse of conjunctions, parataxis and antithesis.

First we shall consider the comic definition. We noticed earlier (cf. p. 66) that the humorous novel was able to achieve striking comic and satirical effects by using "high" and "low" style to describe the same thing. Wild’s "truly honourable" passion for Laetitia is in fact an "ungovernable... desire for her person". Both interpretations of Wild’s affection for Laetitia are possible; the humour lies in the application of a lofty style to a basic fact. Fielding’s interpretation shows that the first explanation

\(^{(1)}\) Swift. 72. I. 108.

\(^{(2)}\) Goldsmith. 13. IV. 22.
is wrong, but nothing more. The reader is encouraged to accept the natural rather than the lofty description of Wild's attraction to Laetitia. Reason is not misused but the reader is warned that language can conceal reality. The humour in the passage centres on the phrase "in other words", and in the passages from Hippel and Jean Paul on the phrase "was man nennt". In the similar but more extreme construction of the comic definition however Jean Paul does not simply correct an inaccurate description. Instead he presents his own personal view as if it were an objective statement of truth. The phrase normally used in this comic definition is "das heisst". For example Jean Paul writes of the dandy in "Grönländische Prozesse":

Er ist auch Kenner von Kunstwerken, das heisst, er weiss die Kunstwörter ohne ihren Kunstsinne. (1)

Instead of replacing the first term with a second as in Fielding's example Jean Paul retains the initial term "Kenner von Kunstwerken" and gives it a new meaning that describes the character of a dandy. The meaning of the initial term has been changed arbitrarily. The result of the persistent recurrence of this technique is that many words are understood both according to the definition that Jean Paul gives them and according to their usual definition. Hippel too is very fond of this technique. In "Lebensläufe" he writes:

Meditiren, wie die Gelehrten es nennen, nachdenken, wie der gemeine Mann sagt, heisst in vielen Fällen: beten! (2)

(1) I, I: 95.
(2) Hippel. 22. IV. 168. The satirical use of this technique is discussed on p. 67.
Wir werden, das heisst: wir hören auf zu seyn; 
wir sind, das heisst: wir sterben.\(^1\)

As this example illustrates, the technique of identifying opposites is often associated with the Christian tradition. Opposites can be identified because both are seen in different contexts: to be of this world is to die in terms of the other world. Nominal opposition of an equally radical nature is common in Hamann's work for the same reason (cf. p. 185).

In the examples above the verb "heissen" introduced the author's personal view as an impersonal and objective definition. Jean Paul also uses "sein", "oder" and apposition to equate nouns that are in fact only linked in the mind of the author and in this way he again misuses a rational technique. Although these constructions fulfil the same function as "heissen" they tend to be used for satirical purposes.\(^2\) Examples from Jean Paul's early works of the use of "sein" are:

Die meisten Vorreden sind Küchenzettel..., (sie) sind lobende und lügende Leichenpredigten auf das in Vergessenheit begrabene Geistesknablein...\(^3\)
Der Gelehrte ist das Echo seiner Bibliothek, und mancher der Spiegel eines Spiegels.\(^4\)
Stehlen ist der Puls der Vielschreiberei.\(^5\)

- of the use of "oder":

sein ganzes Ideengebiet oder seinen Wolkenhimmel.\(^6\)
der Antichrist oder der Pabst.\(^7\)
die Einblasung von oben oder die Inspirazion.\(^8\)
Ich hab' es schon oben erinnert, dass meine Gattin schamhaft oder geschminkt genug ist.\(^9\)

\(^1\) Hippel. 22. III. 114.
\(^2\) The non-satirical use of this technique is discussed on p.185ff.
\(^3\) I, I: 103.
\(^4\) I, I: 104.
\(^5\) I, I: 29.
\(^6\) I, I: 13.
\(^7\) II, 2: 152.
\(^8\) II, 2: 316.
\(^9\) I, I: 514.
- and of apposition:

in den Bibliotheken, den literarischen Gottesäckern, mit Diktionären, den Registern der Gelehrsamkeit, die Kirchengeschichte... die Annalen der menschlichen Dumheit, die eheliche Schlafmütze, die Schellenkappe des Weisen.

The noun in apposition is normally used descriptively. But in these examples there is no objective connection between the subject and the noun in apposition; the noun in apposition merely records the author's attitude to the subject. The purpose of this technique is not to describe the subject but to describe the author's attitude to the subject.

In the examples discussed so far Jean Paul deliberately breaks down the clear and ordered structure of "Aufklärung" prose. Conventional techniques have become vehicles for humour and the balance of a unified style is upset. Jean Paul intervenes personally where the reader expects only an objective statement. In these techniques Jean Paul was without doubt greatly influenced by the eighteenth century satirists. In the use of one particular technique however he seems to be almost unique; this is his misuse of the conjunction for the purposes of false reasoning.

Very often the sole purpose of this misuse is to facilitate the introduction of a witty "pointe", or to set in motion an inherently contradictory argument that could lead, as we saw in the section on metaphor, to such formulations as "Ihre Tapferkeit ist eigentlich älter als Sie selber" (cf. p. 90). In "Grönländische Prozesse" Jean

---

(1) I, I: 20.
(2) I, I: 35.
(3) II, I: 177.
(4) I, I: 80.
Paul argues that illness often forces people to write:

Wer sollte wol glauben, dass Krankheit zum Bücherschreiben eine Ursache, wenigstens eine Veranlassung werden könne? Ich antworte: wer sollte es nicht glauben, da Apollo sowohl der Gott der Aerzte als der Musen und also auch der Krankheiten wie der Bücher ist?(1)

There is no connection of ideas between the two statements that illness is a cause of writing and that Apollo is the god of doctors and the muses. The two statements are linked arbitrarily by "da" in a clear instance of the "connexio verbalis" which Gottsched had attacked so strongly in chancery style.(2) Such conjunctions are however necessary to Jean Paul's style if he is to give his unconnected thoughts the form of a logical argument. Similarly to introduce his section on young authors he writes:

Die ewige Jugend der Musen adelt die Jugend ihrer Söhne; junge Schriftsteller sind daher die besten.(3)

It is the extreme conciseness of sentences like this, as much as their doubtful logic, that causes the reader's bewilderment. It is illogical to infer from the fact that Apollo is the god of doctors that he is also the god of illnesses, just as it is illogical to equate the relationship of doctors to illnesses with that between writers and their books, or to assume that the eternal youth of the muses should only favour young and not all writers. It is possible to continue the enumeration of these logical "faults" ad infinitum, but in so doing we would miss the essential point; this is that these logical "faults" are intentional. Wit, as Jean Paul frequently and often ironically claims,

(1) I, I: 22.
(2) cf. Blackall. 93. 164.
(3) I, I: 23.
is "indifferent to the real relationships between things". Freedom is the key-note of his witty style. If new ideas are to be created, new criteria of truth must be devised that obey wider rules than the rules of logic. The value of writing, Jean Paul claims, does not lie in its logic but in its ability to arouse and stimulate the reader to think for himself. A lack of logic can on occasion be as fruitful for this aim as logic itself. Some examples of Jean Paul's misuse of the conjunctions "dass", "folglich" and "denn" are listed below:

Aber man wird durch Lotterien so selten reich, dass Tausende schon arm geworden.\(^{(1)}\)

Zum Pfarrer gehört ein Man, der drei Jare auf einer Universität gelebt und folglich ein Gelerter ist...\(^{(2)}\)

Das Titelblatt ist das wichtigste Blatt des ganzen Buchs, denn nach dem Gesichte würdigt man die unbekannten Theile eines Menschen.\(^{(3)}\)

Diese Vollkommenheit einer gedankenfreien Harmonie war nur den neuesten Dichtern aufgehoben; denn nur Eselknochen gaben sonst die tönendsten Flöten...\(^{(4)}\)

In the two examples with the conjunction "denn" a further phenomenon may be noted. The "denn" in both instances serves as a link between a statement that can be understood literally and one that must be understood metaphorically. This may have originated from the need to avoid the continual repetition of "eben so" that heralds innumerable comparisons in the early satires. But as the sentence stands Jean Paul is deducing the literal statement from the metaphorical one, and this despite Jean Paul's own admission:

...ich weis wol, dass Gleichnisse nichts beweisen...\(^{(5)}\)

\(^{(1)}\) III, I: 117.
\(^{(2)}\) II, 2: 93.
\(^{(3)}\) I, I: 57.
\(^{(4)}\) I, I: 37.
\(^{(5)}\) II, 2: 168.
Lessing had avoided this misuse of the conjunction by simply arranging literal statements and images paratactically. In "Das Neueste aus dem Reiche des Witzes" of May 1751 he observes that we often persuade ourselves to believe in what we want to be true. He then supports this observation with the following paratactically arranged statements:

Ein Fechter fasst die Schwäche der feindlichen Klinge. Wann die Arzeney heilsam ist, so ist es gleich viel wie man sie dem Kinde beybringt... (1)

The imagery of these sentences is not linked grammatically to the main body of the argument; it is left to the reader to create and interpret the connection. The paratactic construction in the passage above may create in the reader's mind the sort of idea-image connection that dominates Jean Paul's style, but the images are not grammatically connected to the argument and reason is thus not misused. Hippel also uses the paratactic construction and so avoids the misuse of the conjunction. He writes in his "Buch über die Ehe":

...was nicht mit Muth, Lust und Liebe angefangen wird, geht den Krebsgang; und wenn auch zuweilen zu grosser Muth in der Lehre bleibt - wagen gewinnt, wagen verliert, und frisch gewagt ist halb gewonnen. (2)

He even goes so far as to describe the basic principle of his style as the wish not to be completely explicit:

...aber ich schreibe nur für Leute, die nicht bloss lesen, was da ist, sondern auch, was sich versteht: zu viel Licht schadet den Augen... (3)

Hippel requires some degree of reader participation but he does not deliberately go out of his way to make his prose hard to follow. This principle is true of Lessing's style.

(1) Lessing. 34. IV. 405.
(2) Hippel. 22. V. 226.
(3) Hippel. 22. V. 248.
as well as of Hippel's; they both recognise the importance of the imagination, but in general they make sure that it is carefully controlled in order to avoid losing the main ideas. Even on the modest scale used in these examples however the parallel statement runs the risk of confusing the reader and of causing him to lose sight of the idea which these statements are supposed to be supporting. Jean Paul quotes a passage from Hippel's "Bürgerliche Verbesserung der Weiber" in the "Vorschule" which seems to illustrate these dangers, although Jean Paul himself praises the technique as "eine besondere, von Hippel genial gesteigerte Art von Witz". Generally speaking Jean Paul's early satires are, as Knigge pointed out, dominated by metaphors and comparisons. Jean Paul too however uses this paratactic construction occasionally, clearly recognising in it a potentially confusing technique. In a section praising pride as an essential virtue of German writers, Jean Paul writes:

Stolz ist die Mitgabe des Dichters; Wärme dehnet die Luft aus. Gewöhnlich fürchtet sich der Esel vor dem Schatten seiner Ohren ...

A technique that is fairly successful when used to support a clearly presented argument becomes highly confusing when attached to the loose patchwork of statement and "proof" that constitutes "Grönländische Prozesse". Thus in his use of parataxis to heighten the confusion of his readers Jean Paul parodies a rational technique used in the eighteenth century to clarify an argument.

Another rational technique which Jean Paul parodies is

(1) I, II: 172.
(2) I, I: 34.
antithesis. Antithesis provides the opportunity for a concise formulation of an argument; frequently the point made by the writer is emphasised by a statement of what he does not mean. The two parts of the statement are complementary and combine to create both a powerful and a clear stylistic technique. R.O. Spazier has written in his biographical commentary on Jean Paul's works that the general progression from "Das Lob der Dumheit" to "Grönländische Prozesse" is from antithesis to image.\(^1\) He perceptively reveals the very close relationship between antithesis and image in these early works by describing poetic wit itself as "nur eine potenzierte Antithese".\(^2\) Image and antithesis are different expressions of the same principle of poetic wit; both are determined by the poet's desire to compare dissimilar things. As wit becomes involved in the creation of antithesis it usurps the position of reason;\(^3\) thus a rational form is frequently made to convey irrational content.

The desire for parallelism, direct opposition or repetition is a hallmark of Jean Paul's style in his early works. Berend has related Jean Paul's fondness for the antithesis to his dualistic attitude to man first expounded in the short treatise "Etwas über den Menschen".\(^4\) Jean Paul is fascinated by the contradictions in man and by the basic oppositions such as reason and feeling, body and mind, that constitute man's character.\(^5\) For the early Jean

\(^1\) Spazier. 165. II. 43-6.

\(^2\) Spazier. 165. II. 44.

\(^3\) cf. II,2: 240. (quoted on p. 16).

\(^4\) II,5: viii.

Paul man is "ganz vol Wunder und vol Rätsel" and he feels obliged to qualify all the statements he makes about him. Man is "so gros und so unvollkommen, so gut und so böse, so weise und so töricht, dass wir ihn gleich ser bewundern und verachten, lieben und hassen müssen".

In Jean Paul's early essays antithesis is used to qualify and correct statements that would otherwise be one-sided. The technique enables Jean Paul to portray the complicated nature of man truthfully. Antithesis is used descriptively.

But this use of antithesis disappeared when Jean Paul abandoned a plain prose style. He soon began to use antithesis in trivial situations simply to create a play on words. For example he writes in the "Auswahl" that he spent the whole morning at the public auction of a famous coin collection "ohne, aus Mangel neuer Thaler, etwas auf die alten zu bieten". Jean Paul also uses antithesis satirically; in the "Bitschrift" he compares the child's interest in butterflies with that of the scholar - "iene reizt ihr Schmuk zur Begaffung, diese zur Anpfälzung derselben". Interplay between literal and metaphorical meaning can also create a change in the level of style although the parallelism gives an impression of unity and orderliness. Thus Jean Paul writes in "Grönländische Prozesse":

Die Sonnenhitze weckt nicht bloß schlafende Fliegen, sondern auch schlafende Ideen aus ihrer Erstarrung...

In some instances the desire to repeat an epithet and so

(1) II, I: 266.
(2) II, I: 267.
(3) I, I: 534.
(4) II, I: 263.
(5) I, I: 22.
create a form of parallelism leads to so figurative a use of the adjective that its meaning is lost completely. The following example is from "Grönländische Prozesse":

Die deutschen Schönen wollen nämlich ihren Nachbarinnen nicht bloß den Kopfputz zu danken haben, sondern unter witzigen Koeffüren auch ein witziges Gehirn tragen.\(^1\)

The wit here is forced, but the example shows how anxious Jean Paul is in these early satires to create parallels and antitheses. In this context one is reminded of Pascal's remark:

Ceux qui font les antithèses en forgant les mots sont comme ceux qui font de fausses fenêtres pour la symétrie: leur règle n'est pas de parler juste, mais de faire des figures justes.\(^2\)

Pascal's criticism is based on a different attitude to language. Jean Paul only disapproves of clumsy antitheses and images; he does not judge them in terms of the truth which they convey. But Pascal's basic point may serve as an apt description of this aspect of Jean Paul's style.

He is aiming at verbal skill, not at a means of conveying his private thoughts.

Jean Paul's antitheses are often created by means of a "sondern" construction. We shall examine this construction in detail in order to illustrate the great variety of Jean Paul's antitheses. The "sondern" may simply introduce a new thought:

...bis er seinen eigenen Diebstahl nicht mehr auf die Kornwürmer wälzte, sondern gestand, eine Sache könnte offenbar nicht zugleich sein und nicht sein.\(^3\)

---

\(^1\) I, I: 81.
\(^2\) Pascal. 47. 79.
\(^3\) I, I: 363.
It may simply state the obvious:

...er habe in einem fremden Schlafzimmer nicht nur geschlafen, sondern auch gewacht.(1)

It may be used to reveal conventional stupidity:

Den sie zittert nicht nur vor der Hölle wenig, sondern auch — und das halt' ich für recht schwer — vor keiner Maus... (2)

Further effects may be obtained by varying the length of the two parallel phrases:

Unsere Dichter malen nie ihre Helden, sondern nur sich... (3)

The second element may be dependent on the first:

...eben so geniesst man nicht das Krokodill, sondern nur seine Eier. (4)

Or it may implicitly criticise the first:

...nicht bloß modisch, sondern auch vernünftig... (5)

It may introduce an ironical suffix repetition:

Jetzt stellen sich die Hofleute nicht wie sonst lasterhaft, sondern tugendhaft... (6)

This construction can also lead however to grammatical awkwardness; the adjective seems on occasions almost to lack a substantive, as in:

...wir wären keine solche Leute, die ihn hindern würden, der Tugend den Garaus zu spielen, sondern vielleicht bessere. (7)

The many variations on this one relatively simple construction give some indication of the grammatical complexity of Jean Paul's early satires. Antithesis and parallelism in general are used to draw witty comparisons and to break down any automatic response on the reader's part.

(1) I, I: 445.
(2) I, I: 514.
(3) I, I: 47.
(5) I, I: 59.
(6) I, I: 177.
(7) I, I: 525.
In the techniques discussed so far— the comic definition, the use of "sein", "oder" and apposition, the misuse of conjunctions, parataxis, and antithesis— Jean Paul attempts to create comic effects by misusing rational techniques. He also misuses scholarly techniques— in particular Latin quotations, etymology, noun genders and scholarly allusions. This again reveals his scorn for reason. This particular aspect of his style is also common in the eighteenth century satirical novel. Great play is made in particular of mistranslation and of the translation into colloquial German of common Latin dicta. For example Jean Paul writes in the "Auswahl":

...und es ist ein wahrer und lateinischer Satz: non est in intellectu, quod non fuerat in sensu, d.i. unmöglich kann man mehr von einem Autor wissen, als was man durch seine fünf Sinne von ihm erfahren.\(^1\)

And:

...virtus amat praemia, das ist, ein verdienstvoller Gelehrter hält gern die offne Hand hin, ausser wenn er blos ein Bär ist, der als einen Lohn seines Tanzes einige Groschen in den Hut der Verlegers zusammenträgt.\(^2\)

Similarly Swift had ridiculed the theories of the Aeolists by interpreting their "anima mundi" as simply the wind.\(^3\)

Müller writes in "Siegfried von Lindenberge":

Exempla, sagt man, sunt odiosa, das heisst, man schlägt allemal irgend ein Kalb damit ins Auge.\(^4\)

Finally Hippel writes in "Lebensläuufe":

Nichts ist wahrer, als jene Bemerkung: nulla tam odiosa narratio, quam sui ipsius laus, welches

\(^{1}\) I, I: 267.
\(^{2}\) I, I: 424–5.
\(^{3}\) Swift, 72. 1. 106.
\(^{4}\) Müller, 42. II. 91.
The humorous writers also frequently invent their knowledge so that the point they are making at least has an appearance of genuine scholarship, although of course both reader and writer are aware that the knowledge is spurious. This will be considered with the problem of the allusion in the early writings of Jean Paul, but it is interesting to note the particular case of false etymology, for it points to the growing awareness in the eighteenth century that language itself has infinite potential for comedy. In "Jonathan Wild" Fielding claims that the word "honesty" is derived from the Greek word "HONOSTY" meaning an "ass"!(2) In the "Buch über die Ehe" Hippel suggests that the unusual combination of "Frau" and "Zimmer" in "Frauenzimmer" may have arisen from the duty of the woman to stay at home and guard the rooms;(3) and later on he explains "Eifersucht" in terms of the two components "Eifer" and "Sucht". (4) In a passage satirising boarding schools in "Wuž" Jean Paul points out that "ein Alumneum" was originally "ein protestantisches Knaben Kloster" and even nowadays the pupils have to take the three monastic vows. In "Siebenkäs" Leibgeber plays on the original meaning of Adam, namely "rothe Erde" and links it to the shameful

(1) Hippel. 22. IV. 397. cf. In "Charlatanerien", Cranz translates "Nosce te ipsum" as "erkenne dich selbst! oder fasse dich bey deiner eigenen Nase" (Cranz. 7. II. 87) and "Fac Officium tuum taliter qualiter et sta bene cum Domino priore" as "Begnüge dich an den Schindrian, und sey nicht klüger wie deine Collegen; aber halte dir deinen Vorgesetzten zum Freunde" (Cranz. 7. III. 15).
(2) Fielding. 10. II. 201.
(3) Hippel. 22. V. 23.
(4) Hippel. 22. V. 134.
(5) I,2: 415.
progress of mankind. The source of wit in these examples is language itself. On one occasion in "Grönländische Prozesse" Jean Paul even goes so far as to make a point from the gender of the noun "Sonne". He writes:

Vielleicht glauben Sie ... (die) Weiber können nur besungen werden, nicht singen. Aber Sie irren doch; Apollo, der Gott der Verse, heisst bei uns nicht d e r Sonne, sondern d i e Sonne, und dieselbe nebst ihrer Kammerfrau, der Venus, und dem Kammerdiener Merkur - dem Kauf- und Stehlgott - beherrschen die weibliche Welt. (1)

This is a playful instance of a totally new approach to language. An arbitrary fact, namely a noun's gender, dictates the course of the argument; an interest has arisen in the form of language and reason no longer holds the supporting evidence in check. Scholarly material is accumulated, but it is impossible to take this material seriously because it is related so tenuously to the argument.

The same is true of Jean Paul's use of scholarly allusions. This technique was often used as a medium for parody and satire by Sterne; he delighted in inserting odd pieces of obscure knowledge in his works, in contriving sources for this knowledge and in using footnotes for scholarly references. (2) Nearly all the German humorous novelists of the latter half of the century make use of this device, referring to a wide range of classical and scientific authors and to obscure historical anecdotes. The humour evoked rests on the obvious discrepancy between the "low" style and the affected air of learning. Many of the writers delight in being irrelevant; and in this respect

(1) I, I: 83-4. Hippel too makes humorous use of a noun's gender when he writes in his autobiography: "Krankheit ist nicht ein Freund, sondern ein Feind des Todes; eine Feindin, muss ich sagen; denn sie heisst die, und wird vom Mann Tod doch am Ende überwunden." (Hippel. 22. XII. 36).
the scholarly allusion may be regarded as a form of the
digression which we connected with wit (cf. p. 27 ff).
The following passage is taken from the first volume of
"Tobias Knaut":

Die Frau Gräfinn sollte sich zum Beistande bey der
Geburt erbieten; Christian bot eine andere Mühme zur
zweiten Beisteherinn an, die so arm war, dass sie um
einen sehr billigen Preis, um eine Mahlzeit, wie die
Einwohner von Gorea*, sich selbst, mit Leib und Seele
verkäuf hätte, wenn sich Liebhaber hätten dazu
auftreiben lassen, und die also ihr Gewissen um so
viel weniger theuer hielt...

* Büffon natür. Geschicht. T.6.S.236.(1)

Hippel is more closely tied to ideas than any of the other
writers in this tradition. For this reason his allusions,
like his proverbs, serve to throw light on the main argument.
In a chapter on women in his book on marriage he writes:

Nichts thun, heisst, nichts Gutes thun: wer nichts
thut, hat seine Seele zum öffentlichen Hause ausgeboten,
wo ein jeder, der Geld hat, einkehrt. Warum machen
Sie es so, dass Ihr Mann bei überhaufter Arbeit sich
noch in die Polizeisachen des Hauswesens mischen muss!
Die Aegyptischen Weiber durften nicht anders als mit
blossen Füssen ausgehen, um sie durch diese
Beschwerlichkeit zu Hause zu halten; und die Schnecke
ist das von Appelles angegebene und durch das
Alterthum bestätigte Wapen der Weiber.(2)

There are many other references to Egyptian customs, Spartan
history, Roman law and a variety of other subjects in the
"Buch über die Ehe". Hippel's references are however
justified by the nature of his topic. Any discussion of
a social institution such as marriage inevitably involves

(1) Wessel. 83. I. 198.
(2) Hippel. 22. V. 129.
a consideration of comparable institutions in other civilisations. Hippel can be taken seriously then when he claims at the end of his work that he has never strayed from the subject. In his use of scholarly allusion Jean Paul is more closely connected to the satirical tradition than Hippel is. Jean Paul is not tied to the propagation of any particular ideas and he can therefore afford to digress whenever he wishes. His field of reference is consequently far wider than Hippel's. Taking the same example as in the Hippel passage - the allusion to Egypt - we learn from Jean Paul in the opening satire of "Grönländische Prozesse" that Egyptian dervishes blow a special horn to demand alms; that Egyptian thieves rubbed their bodies with oil to avoid capture; that Egyptians placed hens' eggs in horse manure to hatch out; that the ancient Egyptians used to sacrifice the pictures of pigs, instead of the pigs themselves, to their gods. This is just one example of a host of allusions to Persians, Thracians, Greeks, Chinese, Anglo-Saxons, Japanese, in fact to almost all peoples and almost all spheres of knowledge - a vast amount of material lacking a guiding principle at this stage. Jean Paul also provides the text of "Grönländische Prozesse" with several footnotes referring the reader to scholarly works of reference. (1)

Jean Paul's early satires contain all the techniques of sound learning, but his belief in the value of scholarship is insecure. Like Wieland (2) Jean Paul is torn between two camps. On the one hand he puts his faith in the individual

(1) cf. I, I: 19, 26, 34, 35, 42, 69, etc.
(2) cf. Martini on Wieland: "Bei ihm zuerst wird in der deutschen Literatur die Problematik des Schriftstellers deutlich, der Dichter und Publizist, Schöpfer und Virtuose, Künstler und Artist ist und zwischen echter Unmittelbarkeit des Wortes und der berechneten pädagogischen Öffentlichkeit der gesellschaftlichen Rede vieldeutig schwankt." (Martini. 139, 245).
vision of the writer; he plays with ideas and with knowledge using them to amuse his readers rather than to impart information. On the other hand he has a sincere respect for the achievements of the "Aufklärung"; he values rational argument highly and he is aware of the dangers of unregulated wit. The play of these early satires is on the whole destructive but it is only a passing phase in Jean Paul's evolution as a writer. The more radical and destructive the wit the quicker the progression to creative literature. Once the "freedom" and "equality" needed for the creation of new ideas are present Jean Paul will feel able to be constructive rather than destructive. Speaking of his journey to Bayreuth Jean Paul writes in "Palingenesis":

Ich lockerte mich sogar durch Wortspleie weicher auf und durch Belesenheit...

(1)

This is an apt description of the effect of witty writing on the young Jean Paul, though of course such an effect was not foreseen either by Jean Paul or by any of his contemporary critics.

Unconsciously Jean Paul used reason and scholarship to prepare the ground for sensitivity and imagination. In his use of scholarly techniques Jean Paul shows that he is unable to place the same importance on scholarship as the "Aufklärung" did.

So far we have discussed Jean Paul's misuse of rational and scholarly techniques to destroy "Aufklärung" lucidity. He also destroys this lucidity by intentionally adapting

(1) I, 7: 206.
conventional stylistic techniques. We have already seen that Jean Paul creates variations on common metaphors (cf. p.93ff) in order to create unusual effects and that this tends to lead to obscurity. We shall now discuss four other common techniques which illustrate Jean Paul's refusal to present his readers with the clear, unified prose style that is characteristic of the "Aufklärung". These techniques are the use of a familiar phrase in an unusual context or the unusual word in a familiar phrase, reversal, the use of numbers and measurements, and play on prefixes and suffixes.\(^1\)

In his work on the comic art of Laurence Sterne, John M. Stedmond emphasises the importance of literary conventions. They are the basic material with which a writer works. Stedmond even goes so far as to say:

Thus the study of what the artist does with the conventions he inherits - with his tradition - is a study of what he is saying. Convention, in this sense, is the whole matrix of a work of art, its whole context.\(^2\)

He uses this argument to justify placing "Tristram Shandy" in a literary tradition which includes Rabelais, Burton and others. Stylistic conventions are particularly important in humorous writing. Sterne and Jean Paul make innumerable variations on the traditional forms of language but for these variations to be effective they must always be recognisable as variations; if they deviate too far from normal usage their effect is lost. A simple example is the use of a familiar phrase in an unusual context. Jean Paul writes for instance:

Wie der Engländer Howard die grosse Tour durch

\(^1\) These techniques are discussed on p. 117, 118, 119 and 120 respectively.

\(^2\) Stedmond. 169, 10.
The effect is all the more grotesque because the grand tour is of course associated with courts, and the contrast between a court and a prison is extreme. Sometimes Jean Paul reverses this construction and uses an unexpected word in a familiar phrase. In the following example for instance Jean Paul speaks of a meeting at the last sloe-bush before Förbau. This contrasts with the more definite meeting-place, such as an inn, that the reader expects:

Ich sties an den armen Teufel bei der lezen Schlehenstande, eh' man nach Förbau kömt... (2)

Another example of this technique is the statement:

Und ich wollte wol meine besten Konchylie darauf verwetten... (3)

Generally a particular noun replaces the conventional one or a set phrase is interrupted. Stylistic "Sinnlichkeit" - the use of concrete terms wherever possible - jolts the reader out of the normal patterns of language and forces him to re-think even the most conventional phrases.

A further instance of this desire to make readers abandon conventional thought is the use of reversal; this may be merely an antithetical construction involving the complete opposite of the first half of the sentence in the second half, or it may be a definite alteration of a well-known anecdote. Examples of both these forms are given below:

...und in Deutschland hält man die Philosophen für Atheisten und in Frankreich die Atheisten für Philosophen. (4)

(1) II, 3: 122.
(2) II, 3: 300.
(3) I, I: 405.
(4) I, I: 235.
...und es ist gar nicht zu begreifen, wie ein Edler - der gerade in umgekehrten Verhältnissen sich verknüpft - sich so irren kann wie die Schmeisfliege, obwohl umgekehrt, welche ihre Eier, die nur auf dem faulen Fleische ihren Geburt- und Nährort finden, auf die afrikanische Blume Fritillaria, von deren Aasgeruch betrogen, absetzet und so im Keime tötet.\(^1\)

Und dann gleicht überhaupt die ganze Ehe dem umgekehrten Traumbilde des Nebukadnezars, d.h. das Haupt ist von Thon und die Füsse von Gold ...\(^2\)

This form of reversal requires the mental agility that Jean Paul desired of wit. He does not use the normal meaning of an anecdote, for this is too familiar to the reader.

The third technique which we shall discuss is Jean Paul's use of numbers and of measurements. This achieves the effect of incongruity. In the "Auswahl" he refers to "ein oder zwei Pfund weiser und stilisierter Bücher",\(^3\) and he uses this technique to express his order of preference for the main satirical writers with whom he is acquainted:

Geschmack gewinnt man irgend einer Art von Humor so wenig durch Eine Lesung ab, dass ich bloss desswegen den Tristram 40mal las, eh' ich ihn fühlte, den Hudibras 20mal, Swiftten 11mal, Musäus 5mal, Liscov 3mal: diess muss mich entschuldigen, wenn ich jedem zumuthe, mich 1/400mal zu lesen, womit ich, wenn das Buch 400 Seiten hat, meine, er soll das Titelblatt ganz lesen.\(^4\)

Recording the growth of Frau Knaut's rage at the sight of her husband engaged in childish activities, Wezel notes that it took precisely "I. Sek. 3.1/60 Tertien" for this rage to explode.\(^5\) Here the technique is closely connected with

\(^{(1)}\) I, I: 74.
\(^{(2)}\) I, I: 87.
\(^{(3)}\) I, I: 221.
\(^{(4)}\) I, I: 229.
\(^{(5)}\) Wezel. 83. I. 138.
the humour of mechanical imagery (cf. p. 68 ff).

Jean Paul's wilful destruction of grammar and lucidity takes one final step in his treatment of prefixes and suffixes. Hippel also uses this form of linguistic freedom, but the pairs he creates are generally either colloquial or the relationship is clear and no additional thought is required for their comprehension. He speaks of "Frühlings- und Herbstblumen", (1) "Trauer- und Freundenfesten", (2) "Familien- und Vaterlandsliebe", (3) "Glücke- und Freudenfall", (4) "Wohl- oder Wehe=Privilegium", (5) etc. At his most inventive he creates such distinctions as "Aktiv=Bürger" and "Passiv= Bürger", (6) or he makes slightly unnatural verbal relationships such as "(weder) einen geld= noch ahnenreichen Vater". (7) Jean Paul is far more extreme and he tends to accumulate prefixes more than Hippel does. In a letter to the Otto brothers, he describes a funeral speech he has written for himself:

Die 2 Redetheile haben eine solche Amts=, Waffen= und Zwillingsbrüderschaft mit einander getrunken und lieben dermassen einander, dass ieder nichts singen und sagen wil als was der andere singt und sagt. (8)

And in a letter to Oerthel on 29th July 1785 he writes:

Der junge Joerdens, der bisher den Namen eines Fixsterns führen konnte, weil er sich wenig bewegte und von niemand Licht entlehnte, hat sich in der vorigen Woche in einen ordentlichen Wandelstern verkehret und scheinet iezt vielleicht schon in Berlin. (9)

(1) Hippel. 22. V. 111.
(2) Hippel. 22. V. 97.
(3) Hippel. 22. V. 153.
(4) Hippel. 22. V. 273.
(5) Hippel. 22. V. 223.
(6) Hippel. 22. V. 232.
(7) Hippel. 22. V. 230.
(8) III, I: 263.
(9) III, I: 169.
Prefix opposition and repetition have already become an integral part of Jean Paul's style and he uses this technique for a variety of effects throughout his work. But although the technique is generally used carefully and with restraint, Jean Paul does occasionally accumulate lists of nominal compounds just for the pleasure of relating one noun to others. Here again the reader's attention is drawn to language itself. Jean Paul's delight in the symmetrical effect that accurate prefix usage can achieve may be seen in a letter to A.C. von Spangenberg on 25th March 1789.

He says that he will make the journey to Venska "wenn Sie mir werden geschrieben haben, ob Ihre sociétés harmoniques das Herz haben, den Bus=, Bet= und Fasttag zu einem Freuden=, Spiel= und Musiktag zu machen". In the "Auswahl" he speaks of those women whose charms are "erd=, niet=, wand=, band= und nagelfest"; and the final limit is reached further on in the collection when Jean Paul claims that authors are seldom read by " - Lesern, Reichskammergerichts =Boten, =Notarien, =Pronotarien, =Advokaten, =Prokuratoren, =Beisitzern und =Präsidenten...".

From this discussion of Jean Paul's misuse of rationalistic and scholarly techniques and his adaptations of common phrases we can see that Jean Paul destroys the lucidity of "Aufklärung" prose style. Conventional techniques which had previously been used to further an argument now become vehicles for

(2) III,1: 258.
(3) I,1: 501.
(4) I,1: 558.
humour. When reading Jean Paul's early satires the reader often feels that logic is completely lacking in passages neatly tied together by apparently logical constructions. Scholarly techniques lead him to expect that subjects will be discussed in a conventional manner, but in fact Jean Paul is not concerned with imparting information but with encouraging the reader to think for himself. For this reason he adapts many common phrases, so refusing to let his style conform to common usage. A certain uneasiness with the rationalist view of reality undoubtedly prompted this scorn for clarity in prose style and led to Jean Paul's destruction of "Aufklärung" lucidity.

**Conclusion**

From this study of Jean Paul's early satires we hope to have shown that while Jean Paul's roots undoubtedly lie in the literary traditions of the eighteenth century, his early works cannot be fully understood in terms of this background alone. In several important ways Jean Paul's aesthetic thought shows a marked development away from the thought of the earlier part of the century and looks forward to the imaginative freedom associated with Romanticism. Long before the first Romantic works were written Jean Paul had rejected nature as the basis of art, and he had transformed the principle of wit that had been subordinate to reason in the "Aufklärung" into a creative force which was to emerge later in the sentimental works of the 1790's as phantasy.

These developments in Jean Paul's aesthetic thought are most clearly seen in his attitude to language and to
the reader. Jean Paul does not use language primarily to inform or instruct the reader as the "Aufklärer" had done. Instead he plays with language in an attempt to encourage the reader to think for himself. Stylistic techniques become more important than content and thus Jean Paul breaks down the structure of the eighteenth century German novel. He regards writing as a conversation with the reader. Consequently he employs an associative style which is as varied and illogical as the mind of the reader with whom he is trying to communicate.
Chapter II: Jean Paul and Pre-Romanticism

Introduction

In the first chapter of this thesis we studied the early works of Jean Paul and showed the many links between his early style and the satirical and rational style of the eighteenth century. Although many of his unusual stylistic techniques are inherited from this tradition Jean Paul's style is on the whole more exuberant than the rational style of the "Aufklärung". His adaptation of wit in particular quickly leads to an obscure and allusive style that is completely opposed to the "Aufklärung" ideal.

By the end of his satirical period Jean Paul was writing satires without his former belief in the value of reason (cf. p. 14). He was in need of a change. The transition from rational satire to Jean Paul's first work of sentimentality is commonly attributed to his vision of death on 15th November 1790. Jean Paul himself admits however that serious personal feelings are expressed in his satirical writing before this date, particularly in the "Ernsthafte Anhänge" in the "Auswahl". Berend suggests that Jean Paul's vision of death would hardly have had such a radical effect on him if he had not been inwardly prepared for it, and Jean Paul's enthusiastic reading of Herder's works first in 1781 and then again in 1785 seems to reveal an interest in feeling despite his apparent preoccupation with rational satire. Jean Paul's vision of death may be seen as the climax of his development away from rationalism. The seeds of this

(1) I, I: 8.
(2) I, 2: vi.
(3) II, 2: vi.
change are to be found in the influence of the Preromantics on Jean Paul. The young Jean Paul was more influenced by literature than by life and it is only when we consider the literary influences that played a part in his transition from rationalism to sentimentalism that we can account for the unusual combination of reason and feeling, wit and phantasy in the works of the 1790's.

Many references in Jean Paul's works and letters make it clear that the preromantic novelists and philosophers were mainly responsible for this transition. The works of Hamann, Herder and Jacobi, of Moritz and Hippel opened up to Jean Paul a higher level of enlightenment than that proclaimed by the "Allgemeine Deutsche Bibliothek". They taught Jean Paul not to place his trust in reason alone. They encouraged the creative aspects of his writing that may be seen struggling for expression in the heart of his satirical writing in, for instance, his adaptation of the principle of wit. We have already seen that Jean Paul broke away from the eighteenth century tradition of wit by affirming that wit should be the vehicle of the writer's personality. Under the influence of the personal style and attitude to writing of Hamann and Hippel in particular Jean Paul now extends this concept of the writer's personality. In the sentimental works he is concerned with revealing irrational facets of the mind rather than with using his wit to throw light on "the most hidden side of things". The works of the preromantic writers had the general effect of encouraging Jean Paul to concentrate on man. The way in which man knows reality becomes more important than reality itself. Thus the tendency to introspection that rendered the early satires ineffective

(1) Berend. 89. 10-11.
as satires provides the impetus for the great widening of scope in his works of the 1790's.

Jean Paul frequently speaks of Hamann and Herder in the same breath, thus implying that they were inseparably linked for him. However a study of the influence of these writers reveals that they represent different elements in Jean Paul's work and that these elements are to a large extent hostile to each other. As we shall see, Hamann's work encouraged Jean Paul to place absolute faith in poetic phantasy for this phantasy is a vehicle of religious as well as of aesthetic revelation. Hamann's work may also be seen as the first example of true "Humor" in German literature. If Hamann encouraged Jean Paul to concentrate on wit, humour and phantasy, Herder did the very reverse. Herder brings Jean Paul down to earth from the wild extravagance of the works of the 1790's, insisting with the "Aufklärung" that literature has a moral purpose and that art must always be of direct relevance to life. This tendency inspires all aspects of Herder's aesthetic thought. Broadly speaking then the Preromantics influenced Jean Paul in entirely different ways, Hamann encouraging Jean Paul to trust in his own individuality, Herder begging Jean Paul not to close his eyes to his responsibility to the rest of mankind, and to use his influence and skill as a writer to further "Humanität". The renunciation of ultimate Romanticism contained in the "Vorschule" is evidence of Jean Paul's theoretical belief in the supremacy of humanitarian ideals, but this belief cannot be said to inspire all his writing. In the first chapter (cf. p.17ff) we saw that although Jean Paul recognised the dangers of playing with images, he himself
was unable to resist the temptation of doing so. Similarly although he believes that art should be subordinate to ethical and humanitarian ideals, he frequently uses it as an end in itself. Thus we see that the confusion in Jean Paul's aesthetic thought is the result of his attempt to combine incompatible elements in preromantic thought.

The situation is also complicated with regard to style. Although Hamann advocates the free use of poetic imagination he still uses a witty style that is extremely traditional and artificial. Herder, despite his strong theoretical disapproval of wit and of literary play, uses witty techniques himself. This lack of agreement between aesthetic theory and style is characteristic of preromantic writing. This writing is not ordered or clear; it is a ferment of new ideas often expressed confusingly in terms of older traditions.

Jean Paul's sentimental works of the 1790's are confused because of the contradictory influences on his style and aesthetic thought that led to his transition from rational satire to imaginative literature. It is the aim of this chapter to discuss these influences.

Hamann as a Writer of Wit

In "Die unsichtbare Loge" Jean Paul praises the wit of Hamann's works. The passage occurs in an "Extrablatt" in which Jean Paul explains why he allows his pupil Gustav to read works of wit but not classical works. Jean Paul maintains that wit cannot be harmful to the German nation; on the contrary it is extremely beneficial for it enables the individual to master and to love the ideas with which he is concerned. The emphasis in the past had been on the accumulation of ideas; wit however teaches "die Handhabung
der Ideen".\(^{(1)}\) Wit therefore stimulates the reader to think about problems for himself. This stimulation is more important than the detailed exposition of the writer's ideas. Hamann is more concerned with "ankündigen" than with "ausführen";\(^{(2)}\) speaking of his works he wrote for instance to Scheffner on 11th February 1785:

> Das alle gleich viel verstehen sollen, ist unmöglich; aber doch jeder etwas und nach seinem Maas, das er selbst hat, und ich ihm weder geben kann noch mag.\(^{(3)}\)

Jean Paul may be seen as the ideal reader of Hamann's works for, as he wrote to Fr. Schlegel, he only read short passages at a time, after which he would place the book to one side and think on for himself.\(^{(4)}\)

Jean Paul praises Hamann's wit in "Die unsichtbare Loge" in a passage emphasising the educational value of wit.

\(^{(1)}\) I, 2: 125.

\(^{(2)}\) Hamann. 18. III. 241.

\(^{(3)}\) Hamann. 18. V. 358-9.

\(^{(4)}\) III, 6: 258-9. cf. also III, 5: 59. "So oft ich gar nicht lesen will, sondern nur denken oder geniessen: so lese ich Haman." This is perhaps a suitable point to outline briefly Jean Paul's knowledge of Hamann's and Hippel's work. It is not known when exactly Jean Paul first began reading Hamann, but it must have been at an early stage in his career as Jean Paul refers to Hamann several times in his early satires (cf. I, 1: 340, 425). Hippel however appears in a list Jean Paul made in 1781 of the writers who had influenced him most and, in view of the many similarities between Hippel's and Hamann's writing, it seems likely that Jean Paul would also have been attracted to Hamann's work. Certainly by the time he wrote "Die unsichtbare Loge" Jean Paul was well acquainted with Hamann's work and had a great admiration for it, for Hamann is directly connected with two of the most important themes in the novel. He is described as a high man (cf. p. 142) and, in company with Hippel, as a witty writer (cf. above). Jean Paul's knowledge of Hamann's work deepened during the 1790's and it formed one of the many bonds in his friendship with Herder. Jean Paul's comments on Hamann's style and thought reveal a thorough knowledge of his work. Jean Paul attempted unsuccessfully to arrange an edition of Hamann's work and it was he who first brought the attention of the early Romantics to Hamann (III, 4: 45). As Berend has observed (Berend. 89. 10-11), Hamann exerted a powerful influence on Jean Paul in the early 1790's at a vital stage in his development as a writer. As we shall attempt to show this influence may be seen both in Jean Paul's style and in his aesthetic thought.
He argues that wit can help his pupil understand difficult arguments personally, whereas strict logic deals with one subject at a time and is unable to create illuminating analogies that can bring an argument to life. But as we saw in the first chapter the association of wit and reason is only tentative even in Jean Paul's early work before he came under the influence of Hamann's metaphysical wit.

Hamann's example encouraged a tendency already present in Jean Paul's attitude to writing. From the moment when he began to read Hamann's works Jean Paul was well aware that Hamann's wit had little in common with the controlled wit of the "Aufklärung". Whereas the "Aufklärer" urged that witty analogies should always be clear and easy to understand, Hamann was of the opinion "dass Gedanken durch die Deutlichkeit einen grossen Theil ihrer Neuheit, Kühnheit und Wahrheit verlieren können". Similarly his delight in detail and his unscrupulous appropriation of the arguments of other writers, which he then distorts to suit his own meaning, are completely incompatible with "Aufklärung" practice. The "Aufklärer" uses his wit to clarify facts but Hamann uses facts to describe his own individual vision; for Hamann reality is therefore less important than this vision. In the "Vorschule" Jean Paul goes to some pains to explain why a writer like Hamann should be excused if he occasionally distorts reality by

(1) Hamann. 15. IV. 422.
(2) cf. Hamann. 15. II. 46. "...die ganze Bible scheint recht zu dieser Absicht geschrieben zu seyn uns die Regierung Gottes in Kleinigkeiten zu lehren."
(3) An example of this is Hamann's treatment of Buffon's dictum "le style est l'homme même". In a note to his translation of Buffon's "Discours" Hamann writes: "Das Leben des Styls hängt folglich von der Individualität unserer Begriffe und Leidenschaften ab..." (Hamann. 15. IV. 424). Yet throughout his "Discours" Buffon stresses the rational basis of a good style, claiming for instance that "...les idées seules forment le fond du style..." (Buffon. 6. 503). Hamann's strong emphasis on individuality and passion is not a true reflection of Buffon's intention.
creating inaccurate comparisons. Lyrical wit creates chaos while it lasts, but once it is past, the general freedom and equality that it leaves behind make poetic and philosophical creation possible.\(^1\) In Jean Paul's view then Hamann is the perfect writer of wit for he is able to reduce reality to the state of fluid chaos (cf. p. 78) from which alone true creation can spring. Hamann makes no attempt to bind together his flashes of insight into a coherent system of thought. Human knowledge is "Stückwerk" and human thoughts are no more than fragments.\(^2\) Hamann sees no point in presenting scattered thoughts in systematic form and claims in addition that he is incapable of this orderliness.\(^3\) The aim of all his writing is expressed in "Brocken". He will present the fruits of his reading and thinking "in losen und vermischten Gedanken"\(^4\) but he hopes that, as at the feeding of the five thousand, far more will be left at the end than was provided at the beginning. Hamann's wit is therefore fragmentary, inspired and deliberately irrational.

Despite the presence of rational features in his style (cf. p. 192ff) Hamann is totally opposed to the "Aufklärung" culture of wit. The urgency with which he expounds his religious beliefs is incompatible with the superficial attitude of this culture. But perhaps even more important is that Hamann hated all writing that paid too much attention to literary form. He condemned the witty Anacreontic poets as liars\(^5\) and claimed that he himself was "ganz ohne Sinn

---


\(^3\) Hamann. 15. I. 299.

\(^4\) Hamann. 18. I. 379. "Lügen ist die Muttersprache unserer Vernunft und Witzes."
für das Schöne, das mich übertäubt, ohne mir etwas davon erklären zu können". (1) His style is not fashioned in accordance with any particular aesthetic ideal. It is the direct expression of his own view of reality. Hegel’s comment that Hamann’s works have “nicht sowohl einen eigenthümlichen Styl als dass sie durch und durch Styl sind” (2) is supported by Hamann’s own description of his style as a “Wurststyl” (3) and by his observation to Herder:

...aber was andere Leute Styl nennen, ist bey mir Seele oder Urtheils- und Verdaunungskraft. (4)

As the physical images used by Hamann suggest, this style aims at immediacy of expression rather than tastefulness. Grace, delicacy and beauty are not criteria that can be applied to his work. Jean Paul was quick to appreciate this and he observes in "Die unsichtbare Loge" that Hamann is one of those writers who read with far more taste than they write. (5) Hamann’s lack of aesthetic sensitivity combined with the personal urgency of his writing make it impossible to see him as a member of the frivolous culture of wit (cf. p. 31).

"Aufklärung" wit was guided and formed by reason. Hamann however mistrusted reason. In "Sokratische Denkwürdigkeiten" for instance he writes:

Unser eigen Daseyn und die Existentz aller Dinge außer uns muss geglaubt und kann auf keine andere Art ausgemacht werden. (6)

Belief is more deeply embedded in man than reason, and it alone can lead to knowledge of God. Hamann repeatedly

(2) Hegel. 119. 209.
(3) Hamann. 17. V. 186.
(5) 1,2: 122.
(6) Hamann. 15. II. 73.
insists that God's creation is the only proof of His existence - "ohne diesen Beweis gibt es keinen andern von seinem Daseyn". He condemns Jacobi's great interest in philosophy. Idealism and rationalism are "nichts als entia rationis, wächserne Nasen", whilst Christianity and Lutheranism are "res facti, lebendige Organe und Werkzeuge der Gottheit und Menschheit". The intricacies of rational argument seem irrelevant, however subtle; the truth for which Hamann searches demands the whole individual not an over-developed brain. We have already seen (cf. p. 96) that many writers in the humorous tradition were sceptical towards reason; this scepticism was supported by the growing reluctance in the second half of the century to submit all aspects of the individual's character to the dictates of reason. Experience and feeling must play a part in forming opinions. Hamann also opposed abstract reasoning, but his opposition to the ruling tendency of the age is more profound than that of the humorous novelists. Reason is unable to help him in the central quest of his life, namely knowledge of God. Jean Paul's mistrust of speculative philosophy is fired also by this deeper awareness of the shortcomings of reason and this has led Berend to see him as a follower of Hamann and Jacobi in this respect. Since God may reveal Himself even in "Kleinigkeiten" Hamann is unable to reject anything as unworthy of his attention. He defends contradictions, false imagination and prejudices for all...

(2) Jacobi. 25. IV,3. 341-2.
(3) Berend. 89. 68.
(4) Hamann. 15. II. 46. quoted on p. 129.
(5) Jacobi. 25. IV,3. 376.
(6) Hamann. 18. I. 169.
may on occasion be the medium through which God speaks to the individual. Hamann believes that it requires wonderful humility on God's part to clothe His revelation in any form that is comprehensible to man. Language itself is a miserable thing; if it is humiliating for our thoughts to be conveyed in words, how much more humiliating that divine mysteries must be expressed in the same medium. Hamann's openness to the divine message contained in all forms of reality is one of the main causes of his extreme traditionalism. He is unwilling to alter any facet of life as he knows it in case he should inadvertently destroy part of the divine revelation in the process.

Hamann's mistrust of reason may be illustrated by his desire to grasp a problem with all his faculties at once and by his conception of poetry as prophecy. He claims for instance that it is pure idealism to separate belief and feeling from thought, and that feeling, reason and sensuality are inseparably fused together in human nature. On 26th August 1784 he wrote to Herder:

Mein Kopf scheint nichts so gut, als im Gantzen zu fassen.

A comment in Hippel's diary reveals that Kant appreciated this aspect of Hamann's personality and Goethe saw it as the basic principle of Hamann's work when he wrote in "Dichtung und Wahrheit":

Das Prinzip, auf welches die sämtlichen Äusserungen Hamanns sich zurückführen lassen, ist dieses: "Alles,

(1) Hamann. 18. I. 393-4.
(2) Jacobi. 25. IV, 3. 356.
(3) Jacobi. 25. IV, 3. 347.
(4) Hamann. 18. III. 103.
(5) Schlichtegroll. 67. 349-50. "Da sagte z.B. Kant bey Tafel, der verstorbene Hamann hätte eine solche Gabe gehabt, sich die Sachen im Allgemeinen zu denken, nur hätte er es nicht in seiner Gewalt gehabt, diese Principia selbst deutlich anzuzeigen, am wenigsten aus diesem en gros Handel etwas zu detailliren."
was der Mensch zu leisten unternimmt, es werde nun durch Tat oder Wort oder sonst hervorgebracht, muss aus samtlichen vereinigten Kräften entspringen; alles Vereinzelte ist verwerflich". (1)

Jean Paul too praises Hamann's "Geist des Ganzen". (2) He admires the way Hamann attacks the "Allgemeine Deutsche Bibliothek" gathering together its theories on theology, poetry, philosophy and spelling and presenting them as a unified body of thought. (3)

We have mentioned above that Hamann regarded poetry as prophecy. Jean Paul saw Hamann as a prophet, foreseeing presumably the downfall of rationalism. In a letter to Fr. Schlegel he writes of Hamann:

Der rechte Geniusmensch ist eben nicht etwa nur der Zeit voraus, sondern er kennt gar keine und jede Zukunft ist hinter ihm. (4)

And in a letter to Karoline Herder he refers to Hamann and Herder as "diese beiden prophetischen Geister". (5) In "Ein fliegender Brief" Hamann describes poetry as the spirit of prophecy (6) and in "Brocken" he claims that we can all become prophets by discovering the secret meaning of natural phenomena. (7) It comes as no surprise therefore that Hamann should in fact speak of himself as a prophet in a letter to Kant on 27th July, 1759:

Wie man den Baum an den Früchten erkennt: so weiss ich dass ich ein Prophet bin aus dem Schicksal, das ich mit allen Zeugen theile, gelästert verfolgt und verachtet zu werden. (8)

And "Golgatha und Scheblimini" is written by "einem Prediger

(1) Goethe. 12. IX. 514.
(2) Quoted by Berend. 89. 77.
(3) I, II: 359-60.
(4) III, 6: 259.
(5) III, 4: 281.
(6) Hamann. 15. III. 382.
(7) Hamann. 15. I. 308.
(8) Hamann. 18. I. 379.
in der Wüsten". (1) Jean Paul also refers to himself as a prophet and to poetry as prophecy. (2) Yet the idea of the poet as an inspired prophet is alien to the eighteenth century. Voltaire, whom Hamann on one occasion calls the "true Lucifer" of the century. (3) may be said to represent the rational tradition when he writes in the article "Philosophe" in his philosophical dictionary:

Le philosophe n’est point enthousiaste, et il ne s’érige point en prophète, il ne se dit point inspiré des dieux...Ceux qui se dirent enfants des dieux étaient les pères de l'imposture... (4)

Thus we see that Hamann has little in common with the tradition of wit that we studied in the first chapter. He is a witty writer with no sense of form, entirely opposed to the rational spirit of the age, using obscure and often intensely passionate language. What then is the guiding principle informing his style? And why is this style so important to him?

Hamann's wit is not the product of reason but of religion. The concept of God as an author who expressed himself in nature, history and the Bible is central to Hamann's religious thought. It also forms the essential background to the aesthetic thought in "Aesthetica in Nuce". His rejection of abstractions and insistence on the value of images can only be understood within the terms of this theory, for truth to nature is truth to the revelation of God. Nature, he tells us, is composed of "disiecti membra poetæ"; (5) it is the task of the poet to rearrange these

(1) Hamann. 15. Ill. 291.
(3) Hamann. 15. IV. 320.
(4) Voltaire. 79. II. 164.
(5) Hamann. 15. II. 198.
scattered parts into a meaningful order, in fact to bring out clearly the word of God. Hamann clings to reality because he fears that he may be side-tracked into rational discussions and may lose contact with the revelation of God. Despite his love for "das Individuelle" Hamann is forced to concentrate on interpretation rather than on reality. He writes in "Biblische Betrachtungen":

Alle Werke Gottes sind Zeichen und Ausdrücke seiner Eigenschaften; und so, scheint es, ist die ganze körperliche Natur ein Ausdruck, ein Gleichnis, der Geisterwelt. Alle endliche Geschöpfe sind nur im Stande, die Wahrheit und das Wesen der Dinge in Gleichnissen zu sehen. (1)

Nature is an image of God, but to be understood this image must be interpreted. The fundamental principle of Hamann's style is allusion, allusion to either nature, history or the Bible for these are his criteria of truth. He cannot share the faith of his century in the generalisations of reason.

The obscure allusions in Hamann's works are not caused by over-refinement, or by a scholarship that has lost contact with the problems of ordinary people. They are the inevitable result of Hamann's personal picture of life. If he were to adapt the allusions that occur to him in order to make them comprehensible to others, he would be guilty of distorting his own spiritual life. His style is not mannered because of a deliberate desire to puzzle his readers; it is mannered because of the detail and depth of Hamann's philosophical and theological scholarship. The sudden insights and aphorisms that occur in his writings are not intended to please the reader. They are a statement

(1) Hamann. 15. I. 112.
of the author's inner life. Speaking of his wit Hamann wrote to Herder:

Jeder Einfall bey mir ist ein punctum saliens
voll magnetischer Anziehungskraft u plastischer
Industrie. (1)

The aphorisms are inevitable; they are not carefully selected
for effect. Instead of clarifying something already stated,
as was common in the eighteenth century, they stand alone and
are not linked to a rational argument. Hamann's works are
a record of his personal experiences. As a result his
style is frequently difficult to read. Sudden observations
follow one another without explanation or connection; only
the reader who has had similar experiences both in literature
and in life can fully understand the writer. Hamann was
aware of the unusual problems posed by his writings. We
saw earlier (cf. p. 128) that he does not expect all his
readers to understand everything he writes; indeed he does
not even want them to, for the purpose of his writing is to
encourage the reader to construct his own picture of the
deity from his personal experiences. It is somewhat
surprising however that Hamann himself should have found
difficulty in understanding his own works later in life.

He wrote to Buchholtz in 1786:

Mein Gedrucktes besteht aus blossen Text, zu dessen
Verstande die Noten fehlen, die aus zufälligen
auditis, visis, lectis et oblivis bestehen; und
eine stumme Mimik war das ganze Spiel meiner
Autorschaft. (2)

In another letter he complains that the works are hard to
read because "alle Mittelbegriffe, die zur Kette meiner

(1) Hamann. 18. III. 238.
(2) Hamann. 16. VII. 340.
Schlüsse gehören, verrautcht sind und so ausgetrocknet, dass weder Spur noch Witterung übrig bleibt". (1) Numerous other passages testify to the same confusion. The reason for this confusion lies, as Hamann was well aware, (2) in the close relationship between his life and writing. Jean Paul was able to consult many of Hamann’s original manuscripts, thanks to Reichardt and Herder, and so to make use of the marginal notes written by Hamann. Even so, as he admitted in a letter to Fr. Schlegel, he still found many passages difficult to understand:

Der literarischen Anspielungen und Lokalfärbchen sind so viele, dass sogar bei dem Abdruck seiner handschriftlichen Erklärung noch ein allwissender Literator nöthig bleibt. (3)

The obscurity of Hamann’s works is caused by his desire to portray accurately his own religious experiences. There is a surfeit of content and Hamann makes no attempt to order or arrange the various analogies and comparisons that occur to him as he writes. The obscurity of Jean Paul’s early satires on the other hand is caused by a lack of content. Jean Paul is not recording experience but inventing it for the enjoyment of his readers.

The central interest in Hamann’s life is intangible. Both in his literary works and in his life as a Christian he is concerned with piecing together different aspects of reality in order eventually to arrive at a full appreciation of God. We have not yet discussed the organ which is to perceive and guide this process of reassembly, namely poetic

(1) Hamann. 18. IV. 202.
(3) III, 6: 258.
imagination or phantasy. The following important passage in this context is taken from "Biblische Betrachtungen":


Shaftesbury had demanded that the artist should understand the very processes of nature, and Hamann seems to have taken over this theory here. Hamann has evaded the problem of style and form in art by equating the poet's art with a higher form of nature. Thus poetic imagination can remain true to nature and to the revelation of God, it can avoid the dangers of reason and yet it can also pierce down into the mysteries of creation. The great strength of poetic imagination lies in its ability to avoid the empty abstractions of rational thought. It is fed by sensual evidence and yet it rises above physical reality by means of an understanding of the spirit behind nature. This appraisal of poetic insight was clearly of great importance to Jean Paul when, at the beginning of the 1790's, he moved away from rational satire. In both Hamann and Jean Paul the emphasis is not on the irrational truth of poetry, but rather on the higher reason it reaches. Thus Jean Paul writes in "Hesperus":

\(^1\) Hamann, 15. 1. 229-30.
Auch der Dichter philosophiert, wenigstens für Dichtung und gegen Philosophie. (1)

And Hamann wrote to J.G. Lindner on 20th May 1756:

Wir machen Schlüsse als Dichter als Redner und Philosophen. Jene sind öfter der Vernunft näher als die in der logischen Form. (2)

Clearly the term "reason" has been extended far beyond its normal meaning which, as we have seen, was totally incompatible with Hamann's demand for closeness to nature and with his abhorrence of abstract thought.

Hamann's aesthetic thought and his religious thought are inseparable. (3) In an article on Hamann, Dilthey explains the interaction between sensual imagination and direct religious experience more fully:

Wo ein sinnliches Denken die göttlichen Ideen und Mächte unmittelbar und ohne aufhaltende Mittelglieder mit frommer Hast ergreifen möchte, da wird es sich dieselben immer durch den Gedanken der Abbildung der sinnlichen Welt vergegenwärtigen. Diese für die Geschichte der Religionen so wichtige Anschauungsweise entspringt eben aus der Anwendung der analogischen Form des Denkens auf das Religiöse. (4)

The danger of this combination of imagination and religious experience is that too much is left to the individual and when the imagination fails there is nothing in the form of dogma to fall back on. Hamann's God is a God created by Hamann's personal understanding of the Bible and of nature. In a sense therefore God cannot exist without the active participation of Hamann's imagination. As an individual Hamann is dependent on his imagination both in literature

(1) I. 4: 227.
(2) Hamann. 18. I. 201.
(4) Dilthey. 105. 12.
and in religion. He respected imagination so highly that he was unwilling to restrict it in any way; this unusual situation may be seen clearly in Hamann's hypochondria. He wrote for example:

Kurz ich traue weder Dingen noch meinem Urtheil mehr, weil ich alles für Phänomene und Meteoren meiner Hypochondrie ansehe. (1)

Hamann was largely responsible for Jean Paul's growing faith in poetic imagination, but phantasy was not to be without its problems. Belief in phantasy meant abandoning the guide-line of reason, and the perilous uncertainty of life guided by imagination alone was to become one of the main themes in German literature in the late eighteenth century. In the form of hypochondria phantasy was to plague Hamann, Hippel, Moritz, Jacobi and Jean Paul.

In Chapter I we saw that Jean Paul extended the "Aufklärung" concept of wit in his early satires by freeing wit from reason and transforming it into a creative force. This development in Jean Paul's attitude to wit progressed still further in the works of the 1790's under the influence of Hamann whom Jean Paul considered to be the perfect writer of wit. Like Jean Paul Hamann mistrusted reason, and as a result Hamann's style is personal and concrete rather than general and abstract; his wit is not intended to please the reader but to express his own religious vision accurately. We shall discuss the influence of Hamann's concrete style on Jean Paul later in this chapter (cf. p.183). Hamann's wit differs from that of the "Aufklärung" and the early Jean Paul in that it is infused with a serious religious purpose. Far from playing with ideas or simply conversing with the

(1) Hamann. 18. IV. 183.
reader Hamann deals with problems in which he is personally involved. Under the influence of Hamann Jean Paul begins to use wit to express his sincere beliefs. Poetic imagination or phantasy was the force that enabled Hamann to gain knowledge of God. It is essential to both his aesthetic and religious thought. We shall see that Hamann's attitude to poetic imagination encouraged Jean Paul to develop his theory of phantasy which is central to his aesthetic thought and to the structure of his novels.

Jean Paul's Theory of Phantasy

"Phantasy" is the term that most aptly describes Hamann's style of writing and it recurs increasingly in Jean Paul's works of the 1790's. Jean Paul never actually describes Hamann as a writer of "phantasy"; this is probably because he extends his earlier concept of wit so greatly that it becomes virtually synonymous with phantasy. Throughout Jean Paul's work phantasy is associated with the imagery of height or elevation. In "Die unsichtbare Loge" Jean Paul describes Hamann as a "high man". In the "Vorschule" he asks his readers not to condemn Hamann if occasionally his picture of reality is distorted; this distortion is caused by Hamann's "height" above reality. On one occasion Jean Paul compares Hamann's works to the Alps where "alle Zonen und Jahreszeiten nahe bei einander liegen". The close relationship between the concept of the high man and the theory of phantasy may also be seen in a passage from "Die unsichtbare Loge", the imagery of which is very

(1) I,II: 187.
(2) III,2: 215.
similar to that used above:

In phantasie-reichen Menschen liegen, wie in heissen Ländern oder auf hohen Bergen, alle Extreme enger an einander...\(^{(1)}\)

Since men with strong phantasies combine extremes and Hamann himself combines extremes, we may conclude that Hamann has a strong phantasy.\(^{(2)}\) Having established that the term "phantasy" may be applied to Hamann, we can now proceed to discuss Jean Paul's theory of phantasy and to point out the many similarities with Hamann's concept of poetic imagination. We shall discuss four important aspects of phantasy. These are its creativity, its ability to pierce beneath the surface of reality, its closeness to nature, and its freedom from time.

For both Hamann and Jean Paul phantasy is a creative force which has little in common with the indulgence in feeling that both writers deplored in contemporary "empfindsam" literature. The "empfindsam" theme of "love" for God for instance rarely enters into Hamann's thought and on one occasion he warned G.E. Lindner not to base his religion on "die Empfindung Ihres Glaubens".\(^{(3)}\) Hamann is more interested in the revelation of God than in his own emotional response to it. Hamann's unemotional attitude to phantasy may be seen in his attitude to analogy. Phantasy enables Hamann to see beyond "den Leichnam des Buchstabens"\(^{(4)}\) to the spirit that has determined the place of the letter in the whole. But without interpretation the meaning of the

\(^{(1)}\) I,2: 331.
\(^{(2)}\) F.H. Jacobi too thought that extremes were combined in Hamann. He wrote to his brother in 1787: "Es ist wunderbar, in welch hohen Grade er fast alle Extreme in sich vereinigt." (Quoted by Unger. 174. I. 115).
\(^{(3)}\) Hamann. 18. I. 292.
\(^{(4)}\) Hamann. 15. II. 203.
letter is obscure. By means of analogy the interpreter tries to throw light on to this "Leichnam des Buchstabens" in order to reveal its true nature more fully. To explain this process Hamann uses the analogy of the "Naturforscher" who subjects his material to a number of different tests in order to discover its properties. (1) Hamann thus uses phantasy in a scientific and unemotional manner.

Jean Paul too frequently insists that phantasy is not an emotional force in which the writer indulges. He often points out that phantasy is not a blind and ungovernable force and that the individual who uses phantasy does not risk being deluded like the eighteenth century "Phantast". In a letter to Christian Otto he observes that although the poet has no control over the actual analogy created by phantasy, he can control the occasions when phantasy creates. The poet is not a tool at the mercy of his own phantasy, and Jean Paul even asserts that there is "ein regelnder Mechanismus" behind this creative force. (2) Similarly he observes in the essay "Über die natürliche Magie der Einbildungskraft" that the ego can control and order the succession of images created by phantasy even in the chaos of dream. (3) Neither Hamann nor Jean Paul explain how the mind is able to control the activities of free-ranging phantasy. Both writers are more interested in the truth which phantasy is able to perceive than in understanding the workings of phantasy. The creativity of phantasy provides the justification for the great faith placed in it by both writers. Poetic phantasy is clearly differentiated from the unfounded anxieties of for instance Ernst Gotthart in Quistorp's typical "Aufklärung"

(1) Hamann. 15. II. 71.
(2) III, I: 378.
(3) I, 5: 186.
comedy "Der Hypochondriast" and from the comic fears and worries of so many of Jean Paul's characters. In his essay on imagination Jean Paul distinguishes between "eine geniessende und eine schaffende Phantasie". A purely receptive phantasy is characteristic of "passive Genies"; they have only succeeded in reaching half-way up the ladder of artistic excellence. This level can only be passed when phantasy is creative. In a passage in the "Vita=Buch" Jean Paul writes:

Ich überliess mich unter dem Klavier= (oder auch Natur=) Phantasieren nicht dem Genusse meines Gefühls, sondern strebte heraus, um zu schaffen.

And just as Hamann is able to describe his "Einfälle" as "voll plastischer Industrie", so Jean Paul can write in a letter to Wernlein on 19th December 1796:

Die Wirklichkeit erbleicht vor dem Aufgang der

(1) I,5: 194. Moritz too draws this distinction between creative and receptive phantasy. In "Die neue Cecilia", published posthumously in 1794, the young marquis Mario writes to his friend, the artist Carlo Maratti: "Unsere Empfindungen an den Schönheiten der Natur und Kunst stimmen von unserer Kindheit an in einen Punkt zusammen, nur mit dem Unterschiede, dass Deine lebhaftere Empfindung immer zu dem Triebe nach der Darstellung überging, während dass die meinige sich mit dem ruhigen Genuss begnügte. Du strebtest, die Rose nachzubilden, an deren Gestalt und Duft ich mich ergötzte." (Moritz. I,1. 32.) In Schrimpf's opinion Wackenroder was influenced by Moritz's distinction (Schrimpf. 159. 405). Jean Paul may also have been influenced by Moritz here. He had corresponded with Moritz in 1792-3 and had read all Moritz' works, including "Die neue Cecilia" (III,2: 562,563). A connection between Jean Paul and Moritz' attitude to phantasy may be seen in Jean Paul's description of Moritz in the "Vorschule" as a "passiver Genie" (I,II: 41). Jean Paul's essay on imagination containing the distinction between creative and receptive phantasy appeared in 1795 and he too therefore played a part in the preromantic development of this theory of creative and receptive phantasy.

(2) I,II: 41.
(3) Jean Paul. 28. II. 19.
Phantasie. Diese Gebilde sind ein Geschöpf, kein Portrait. (1)

This emphasis on the creativity of his phantasy is in entire agreement with the picture provided by Jean Paul's life and work of an ambitious writer totally devoted to his trade. Both writers therefore value phantasy for the poetry, and in the case of Hamann also for the religious interpretation of the world, that it alone can create.

Having established the essential creativity of the new concept of phantasy we can now examine its ability to pierce beneath the surface of reality to a deeper form of truth. Shaftesbury had claimed that the true artist was "knowing in the inward Form and Structure of his Fellow-Creature". (2) The artist is not deceived by appearances but can attain knowledge of the essence of the subject he is studying. For Hamann the essence of all things is God. He thus writes:

Einen Körper und eine Begebenheit bis auf ihre ersten Elemente zergliedern, heisst, Gottes unsichtbares Wesen, seine ewige Kraft und Gottheit ertappen wollen. (3)

Both the poet and the religious man use analogy to pierce through to the absolute. (4) As Hilpert observes, Hamann's world-view is therefore in the deepest sense aesthetic. (5)

The ability of phantasy to see beyond the appearance of things is of importance in two ways to Jean Paul. In the

(1) III,2: 281. Berend includes a question-mark in brackets after the word "ein" in this quotation, indicating his uncertainty about Jean Paul's handwriting (III, I: xix). The meaning of the passage seems however to be clear when understood in terms of the theory of phantasy outlined above. In "Katzenberger" Jean Paul refers to phantasy as a "Weltschöpferin" (I,13: 151).
(2) Shaftesbury. 68. I. 207.
(3) Hamann. 15. II. 64.
(4) cf. Dilthey. 165. 12.
(5) Hilpert. 122. 129.
first case it guarantees the "truth" of his fictitious characters. Jean Paul wrote for instance in July 1808
that many of his "genuine" characters were not copied from reality. It was this ability to give the form of
reality to that which was only potentially real that led Hermann to refer to "die ohnehin empfängliche und alles
zur Wirklichkeit schaffende Einbildungskraft des Richters".

The second way in which phantasy is important to Jean Paul
is that he too believes that poetry can reach the infinite.
In an early essay he claims that imagination paints the
infinite "und in dem engen Bezirk des menschlichen Gehirns
gleichsam das verkleinerte Bild der Unermeslichkeit
aufstellt". In the essay on imagination this idea of
art portraying the infinite is expounded at greater length.
The parts of a work of art must be real, but the whole should
be "idealisch". He explains the aesthetic effect of a
work of art through the quality of infinity inherent in the
soul of the artist who created the work:

Wir stellen uns am Christuskopfe nicht den gemalten,
sondern den gedachten vor, der vor der Seele des
Künstlers ruhte, kurz die Seele des Künstlers, eine
Qualität, eine Kraft, etwas Unendliches.

Following Hamann's theory in "Aesthetica" Jean Paul
demands a deep knowledge of the reality which the poet is
to present, not merely the careful imitation of superficial

(1) Jean Paul. 28. II. 26. "Von so vielen ächten Charakteren
wie Leibgeber, Liane ... hab' ich nie etwas gesehen in der
Wirklichkeit..."
(2) Schneider. 154. 283. Letter from Hermann to Fr. A. Otto
on 23rd January 1785.
(3) II, I: 270.
(4) I, 5: 192.
(6) Hamann. 15. II. 206-7.
features:

...die Nachahmung der Natur ist noch keine Dichtkunst, weil die Kopie nicht mehr enthalten kann als das Urbild.\(^{(1)}\)

Similarly Hamann wrote to J.G. Lindner in 1761:

...Nachahmen heisst in schönen Künsten übertreffen.\(^{(2)}\)

We shall now discuss a third aspect of phantasy, namely its closeness to nature. Both Hamann and Jean Paul are agreed that imitation of nature is insufficient; the element of infinity must be present in every work of art. Both writers also believe in the "natural" vision of the poet. We noticed earlier (cf. p.131-2) that Hamann had complete faith in the revealed word of God and that for him any degree of deviation away from this revelation led to distortion. The vision of the poet is not artificially contrived and rationally constructed; it is on the contrary a natural but higher vision. Thus in the poet "alle verborgene Kunst" is nature.\(^{(3)}\) This concept of the "natural" vision of the poet is vital to Hamann's interpretation of the world. His love of nature may be seen in a letter to Herder on Whitmonday 1768:

Ich halte mich an den Buchstaben und an das Sichtbare und Materielle wie an den Zeiger einer Uhr - aber was hinter dem Zifferblatte ist, da findet sich die Kunst des Werkmeisters...\(^{(4)}\)

Jean Paul's concept of phantasy is also inspired with this same demand for truth to nature. In the essay on imagination he describes phantasy as a "sensorium commune".\(^{(5)}\) The five senses deliver the impressions of nature in five different

\(^{(1)}\) I,5: 192.
\(^{(2)}\) Hamann. 18. II. 115.
\(^{(3)}\) Hamann. 15. I. 230.
\(^{(4)}\) Hamann. 18. II. 416.
\(^{(5)}\) I,5: 165.
ways, but phantasy delivers them all at once. The close relationship between sensual evidence and poetic phantasy also leads to the incorporation of Hamann's principle of "Ganzheit" - of approaching problems with all one's collected abilities - within Jean Paul's theory of phantasy. Phantasy is for Jean Paul "der goldene Abend=Wiederschein der Sinne"(1) and thus achieves a total impression, rather than the impression conveyed by one sense alone. Similarly in the "Vorschule" Jean Paul writes:

Die Phantasie macht alle Theile zu Ganzen...
sie totalisieret alles...(2)

We have already seen that the ability to grasp all aspects of a phenomenon at once was of great importance to Hamann; only in this way could rational analysis be avoided (cf. p.133). Jean Paul applies this belief in dealing in totalities to his own poetic method and in "Der kleine Bücherschau" it is this breadth of vision that in his opinion makes the poet superior to the philosopher:

Es scheint, dass ein Dichter voller und lebendiger ein Ganzes erfasse als ein Philosoph, der nur mit dem Mikroskop auf dessen Theilen umherrückt. (3)

For Hamann phantasy pieces together reality in order to construct a picture of God. Since all aspects of reality are symbolic of God, (4) they all belong together naturally. Thus the impression of totality is not the skilful construction of the poet but the inevitable result of his own picture of God. Jean Paul points out that Hamann is a figure "für welche nichts klein und nichts gros war, sondern alles

(1) I,5: 189.
(2) I,II: 38.
(3) I,16: 350.
(4) cf. Hilpert. 122. 23.
verknüpft". (1) The unifying force in Hamann's work is his religion. Jean Paul himself however is not as one-sidedly religious as Hamann. Indeed on one occasion he refers to Hamann as "christlich verblendet". (2) Jean Paul's writing does not set out to portray a picture of God, but to portray an ideal of man - the high man - in which the ultimate in moral, religious and humane values are fused together. The totality created by Jean Paul's phantasy is therefore the product of aesthetic thought not of religious vision. In this respect Jean Paul has secularised Hamann's essentially religious concept of totality. It is interesting however that religious terminology is often used by Jean Paul to describe the achievements of phantasy and of poetry in general, (3) and in this he is undoubtedly influenced by Hamann. Jean Paul writes for instance in the essay on imagination:

...der Dichter...rückt...in unserem Köpfe alle Bilder und Farben zu einem einzigen Altarblatte zusammen... (4)

The final aspect of phantasy which we shall discuss is its freedom from time. Just as phantasy is able to delve beneath the surface of reality, so too it is able to disregard temporal contingencies. Both Hamann and

(1) III,3: 131. The unity of Hamann's world-view made the selection for an anthology of his works difficult. In a letter to Fr. Schlegel in 1812 Jean Paul pointed out that he was unable to select anything from "Sokratisches Denkwürdigkeiten" "als das ganze Buch selber" (III,6: 286). Fr. Schlegel himself made much the same point when he wrote to Jacobi in 1813: "Von einem Manne, wie Hamann, muss wie mich dünkt, alles bekannt gemacht werden..." (Jacobi. 27. II. 110).


(3) Rasch has drawn attention to the religious basis of Jean Paul's "Humor". He describes this humour as "eine säkularisierte Form des christlichen Weltverständnisses" and points out that the dualism upon which Jean Paul's concept of humour is based is of Christian origin (Rasch. 148. 106).

(4) I,5: 189.
Jean Paul refer to poetry as the spirit of prophecy. Their knowledge and experience is not limited to the age in which they live, but can extend to the absolute and the infinite. Phantasy is able to reconcile the past with the future and to mix together "Vergangenes und Zukünftiges". Past and future, "die beiden reichen Indien der Phantasie", are far larger than the present:

...so kann man mit den Silberflotten der Phantasie schon die Ausgaben der Gegenwart bestreiten.

Similarly in the "Vita=Buch" Jean Paul speaks of his own "Kraft gegen die Gegenwart". This "power against the present" can only be understood in terms of phantasy. No present can confine Jean Paul because through phantasy every present opens out into past and future. This freedom from time is true even of unpoetic phantasy. In answer to his own question "...aber warum antizipiert der Schwärmer?" Jean Paul claims that the individual cannot dictate what his phantasy creates. Even the phantasy of the "Schwärmer" can therefore break the confines of the present. In "Titan" Jean Paul attributes much of Roquairol's misfortune to "jenes phantastische Antizipieren der Wirklichkeit". Through his phantasy Roquairol anticipates human experiences and thus actual experiences are of no interest to him.

Similarly in a letter to J.F. Reichardt on 23rd May 1782 Hamann writes:

...meine hypochondrische Einbildungskraft anticipiret alle mögliche Uebel des menschlichen Lebens und seiner splendidarum miseriarum.
We have discussed four important aspects of Jean Paul's theory of phantasy and shown how it is similar to Hamann's theory. We shall now discuss the forms which phantasy takes in Jean Paul's work. There are three main forms: the phantasy of the high man, the phantasy of the "Kauz" and the phantasy of characters such as Siebenkäs.

The poetic imagination of Jean Paul's high men is essentially religious, though the aesthetic element is not entirely ignored. In "Die unsichtbare Loge" Jean Paul speaks of those men "die nicht bloß ein artistisches, sondern ein heiliges Auge auf die Schöpfung fallen lassen - die in diese blühende Welt die zweite verpflanzen und unter die Geschöpfe den Schöpfer". (1) Emanuel, one of Jean Paul's most ethereal high men, possesses the understanding of nature needed for this religious interpretation of reality. He delights in perceiving the inner harmony between form and spirit that pervades all things. He is able with little effort to find "im Körperlichen...die Physiognomie des Geistigen und umgekehrt" (2) and Emanuel himself describes creation as a veil covering the face of God. (3) At the end of the first volume of "Hesperus" the hero Viktor visits Emanuel in the idyllic Maienthal. With Emanuel as his "Cicerone der Natur" Viktor is initiated into the beauties of nature. Emanuel is able to show his young

(1) I, 2: 390.
(2) I, 2: 202.
(3) I, 3: 404.
pupil the presence of God at every turn:

Emanuel zeigte ihm Gott und die Liebe überall abgespiegelt, aber überall verändert, im Lichte, in den Farben, in der Tonleiter der lebendigen Wesen, in der Blüte und in der Menschenschaft, in den Freuden der Thiere, in den Gedanken der Menschen und in den Kreisen der Welten - denn entweder ist alles oder nichts sein Schattenbild...(1)

Emanuel opens Viktor's eyes to the divine presence. The individual phenomena pointed out by Emanuel now have a deeper significance for Viktor; he has delved beneath the surface to find the true meaning of life. Like Hamann, Emanuel has used his phantasy to interpret reality in religious terms.

The phantasy of the "Kauz" on the other hand plays amusingly with reality but lacks the totality of true poetic imagination; consequently it can only distort reality and it has no religious significance. We can illustrate this second form of phantasy by Jean Paul's description of Fibel's contentment:

Das Schicksal mochte ihm Hübsches reichen, was es wollte: er hatte stets einen guten Vergrösserungsspiegel im Auge angebracht und dadurch leicht die Kirsche zum Pfirsich geschwellt und die Beere zum Apfel.(2)

Fibel's distortion of reality is entirely personal. It cannot be shared by the reader. For this reason Jean Paul often uses the "specific" image. Describing Pixlein's amazement at the new parsonage for instance Jean Paul writes:

Die neue Pfarrwohnung...war für den Quintus ein Sonntentempel und der Senior der Sonnenpriester.(3)

The Bayreuth parks of Eremitage and Fantaisie are for

(1) I,3: 203.
(2) I,13: 430.
(3) I,5: 67.
Siebenkäs "Herkulaneum und Portici"(1) and the inn at which he stays in Bayreuth is in his eyes "ein rheinisches Mon-repos oder mittelmärkisches Sans-Souci".(2) The narrator in "Die unsichtbare Loge" claims:

...ein Essaal mit seiner Möbien=Armuth ist für mich ein Patmos...(3)

And Wuz magnifies the qualities of his beloved by seeing her as the equal of all the sentimental heroines he can think of. Justine thus grows into Wuz' "Johanna=Therese=Charlotte= Mariana=Klarissa=Heloise=Justel";(4) The serene freedom of the phantasy of Jean Paul's "Käuse" is one of the means by which these strangely adaptable characters are able to enlarge their own lives. Quintus Fixlein is able to experience the winter campaigns of the previous year sitting comfortably by the stove.(5) In fact their phantasies show the same sublime disregard for temporal and spatial contingencies that is shown by the "high men" of Jean Paul's sentimental novels. The great difference however is that the imagination of the "Kauz" is entirely cut off from reality, whereas the phantasy of Hamann and of Emanuel is able to provide a deepened picture of a reality with which they are both well acquainted.

A third form of phantasy appears later in Jean Paul's work. It deals with those characters which are neither "Kauz" nor high man. Here the relationship between imagination and reality is problematical. We saw that the high man uses his phantasy to obtain religious knowledge

(1) I,6: 424.
(2) I,6: 429.
(3) I,2: 170.
(4) I,2: 421.
(5) I,5: 83.
from reality; the "Kauz" plays amusingly with reality but his imagination is not related to any ideal longings. The third group of characters represented by Siebenkäse are not always able to combine reality and imagination in a satisfactory manner. They create an ideal world in the imagination which prevents them from leading a normal life. (1) Unlike the "Kauz" these characters do have ideal longings but these longings are not religious. Siebenkäse for instance leads a troubled life in Kuhschnappel because he is continually comparing his life there with the ideal life with Natalie. After his mock-death he is able to realise this ideal. Thus his ideal can be achieved in this world. Phantasy is therefore no longer associated with religion. It has become secularised. This secularisation may also be seen in Jean Paul's association of phantasy with problems such as hypochondria, fear and pain. (2)

We have traced the gradual secularisation of phantasy from Hamann to Jean Paul. Like Hamann, Jean Paul uses religious terminology to speak of phantasy but from the middle 1790's he refers to phantasy in secular terms. Although religion and phantasy are no longer inseparable in his thought, they do occasionally join forces. Phantasy is an ability of the creative mind that can apply itself to any subject. To indicate the great value placed on phantasy by Jean Paul, we shall consider briefly the proofs

(1) Moritz' "Anton Reiser" is a good example of this.
of immortality set out by him in "Das Kampaner Thal". Here Jean Paul argues that we are foolish to imagine that we create the "inner universe of virtue, beauty and truth", for we merely know it. And he asks:

Nach welchem Vorbild, mit welcher plastischen Natur und woraus könnten wir alle dieselbe Geisterwelt in uns hineinschaffen?(1)

Jean Paul is arguing in the same way here as in his theory of phantasy. Phantasy extracts the meaning of reality and presents it to us in a new form. Because reality has nothing of comparable grandeur to the idea of beauty, truth and virtue, he concludes that our ideas must be abstracted, or distilled, from a different inner world. Thus his belief in the aesthetic process of phantasy determines his religious thought. From the fact that the world within us cannot be related to the world outside us, he thus deduces:

Nicht dass wir unglücklich, sondern dass wir unsterblich sind und dass die zweite Welt in uns eine zweite ausser uns fudert und zeigt.(2)

We can conclude this section with Kommerell's perceptive comment on Jean Paul's concept of the poet. The task of the poet is two-fold, writes Kommerell:

...aus Leib und Leben den Sinn zu enträtseln und wiederum um diesen Sinn das geläuterte Leben als abbildendes Gemälde im Kunstwerk neu zu weben. In diesem Sinne ist er gleich sehr Erfinder wie Wirklichkeitsbeschreiber.(3)

In this section we have attempted to show the similarities between Hamann's and Jean Paul's theory of phantasy. Both writers agree that phantasy is creative, that it is able to pierce below the surface of reality, that it is

(1) I,7: 49.
(2) I,7: 52.
(3) Kommerell, 133. 114.
close to nature and that it is free from time. Through phantasy the poet is able to present the infinite in art. For Hamann religion and art are inseparably fused. This fusion also exists in Jean Paul's work in the early 1790's. However he soon secularises phantasy, emphasising its aesthetic rather than its religious qualities.

The Growth of Humour

We have seen that the main influence of Hamann on Jean Paul's aesthetic thought lies in Hamann's theory of phantasy. But in addition Hamann's attitude to reality influences Jean Paul's theory of humour. It is the aim of this section to discuss the growth of humour in the work of Hamann and Hippel. We shall then consider how this influences Jean Paul's humour and we shall see how humour affects the form of Jean Paul's novels.

In Unger's view Jean Paul's definition of humour may be applied to Hamann.1 But Elfriede Büchsel is unable to accept this identification of the two writers' humour.2 She has reservations about applying to Hamann the polarity of infinite and finite that is the basis of Jean Paul's theory of humour, and she regards the muddled juxtaposition of humour and satire in Hamann's work as incompatible with the objectivity of humour that Jean Paul puts forward in the "Vorschule". The centre of the problem seems to lie in the nature of the infinity that is so important in the work of both writers. Whilst Hamann is aware of an eternal religious force present beneath the surface of the world,3 Jean Paul in the "Vorschule" contrasts actual life with an

---

1 Unger. 174. I. 527.
2 Büchel. 102. 290-1.
3 Emanuel in "Hesperus" is also aware of this force.
ideal that exists in his mind. The absolute element introduced by Jean Paul is provided by man himself; it does not point outside the human mind to an external religious force. For Hamann reality is symbolic of God. In seeking knowledge of God, man reassembles the individual parts of reality but does not destroy them. In the "Vorschule" on the other hand reality is overwhelmed by the general idea it symbolises. Uncle Toby's campaigns for instance do not simply make Uncle Toby or Louis XIV appear absurd; in addition they stress the absurdity of man in general for they are "die Allegorie aller menschlichen Liebhaberei und des in jedem Menschenkopfe wie in einem Hutfutteral aufbewahrten Kindkopfes". Uncle Toby represents one aspect of man in general. Similarly, however individual a character Walter Shandy may appear to be, he is in fact "nur der bunt angestrichene Gyps-Abguss aller gelehrten und philosophischen Pedanterei". In Jean Paul's view at least the reader is continually directed from this one eccentric to appreciate the eccentricity of all men. Similarly Jean Paul's humorists are continually attracted to the basic problems of human existence, particularly transience and death, and the colourful world in which they live is of no lasting interest to them. Jean Paul distinguishes between different aspects of human experience;

(1) I,II: 113.
(2) I,II: 125.
(3) Viktor, in "Hesperus", holds a funeral oration for himself in order to convince himself afresh of the transience of life. In this continual awareness of death the humorist comes very close to the high man. Klotilde cannot remember if it was Viktor, the humorist, or Emanuel, the high man, who said that the thought of death should be "unser Besserungmittel" (I,4: 96). This attitude is summed up by Emanuel when he says: "0 der Mensch wäre auf der Erde eitel und Asche und Spielwerk und Dunst, wenn er nicht fühlte, dass er's wäre — o Gott, dieses Gefühl ist unsere Unsterblichkeit!" (I,4: 191). The theme of death in Jean Paul's work is discussed in greater detail on p.403ff.
the existence of death makes the unthinking enjoyment of life appear as a foolish waste of time. Seeing all aspects of reality as constituent parts of God Hamann does not draw such distinctions. Hamann describes his Christianity as "ein Geschmack an Zeichen" (1) and death is as much a "sign" to be interpreted by the Christian as any other natural phenomenon. Hippel's description of death as "ein Hieroglyph, den kein Mensch lösren kann" (2) shows that he cannot accept the unity of Hamann's world-view. Hippel appropriates Hamann's terminology and uses it to express a totally different attitude to life. As Jean Paul points out (cf. p. 149), Hamann's world-view is characterised by a unity that makes it impossible to draw distinctions between natural phenomena; this unity is provided by God Himself. Jean Paul's more secular world however is governed by the dualism between reality and the idea. This basic difference in outlook affects their humour. Religion as the central point of Hamann's life provides a framework and a firm boundary for his humour. The humour is purposeful and constructive; his sudden flashes of insight are, he claims, "full of plastic industry" (cf. p. 137). The freedom of Jean Paul's humour is however without comparable restrictions; it is the free play of the mind that alternates between observing reality and comparing it with an ideal.

Hamann's religious thought is incompatible with true humour because it necessarily restricts the essential freedom of humour. Nevertheless in two ways Hamann does lay the foundation of the theory of humour that is then developed by Hippel and Jean Paul. These two ways are his virtuosity

(1) Hamann. 18. IV. 6.
(2) Hippel. 22. XIV. 183.
in creating witty comparisons and his ability to criticise himself in his works. These two tendencies in Hamann’s work influence Jean Paul’s theories of humorous “Sinnlichkeit” and humorous subjectivity.

We shall discuss Hamann’s virtuosity in creating witty comparisons in a section on his style (cf. p. 194). Here we shall simply discuss how this virtuosity affects Jean Paul’s theory of humorous “Sinnlichkeit”. Unger claims that the symbolic purpose behind Hamann’s unusual comparisons raises his wit up to the level of humour. For Hamann the importance of wit lies in its ability to help him to piece together a picture of God from the constituents of reality. Humour arises from the combination of eighteenth century wit and a serious religious or philosophical purpose. Thus Kommerell writes that the formal technique of creating comparisons that Jean Paul illustrates in “Grönländische Prozesse” only needed to be supported by “eine grosse Güte und eine Idee” to produce a humorous work. The deaths of some close friends and his own vision of death in 1790 provided a metaphysical background to Jean Paul’s wit, and persuaded him to adopt a sympathetic rather than a satirical attitude to his fellow-men. It is however necessary to distinguish between the experience of the two writers. Hamann’s witty style is determined and controlled by his religious thought, and he frequently affirms that he has no aesthetic sensitivity (cf. p. 130-1). Jean Paul however developed a witty style long before his metaphysical and religious thought had fully developed. His witty presentation of serious personal thoughts and experiences is consequently

(1) Unger. 174. I. 206.
(2) Kommerell. 133. 89-90.
freer and more varied than Hamann's. He has an eye for the aesthetically pleasing comparison and the aim of his wit is not restricted to the immediate expression of the relationships between things that he perceives. The intimate connection of serious thought and a wit that continually joins together apparently diverse things creates a chaos of concrete detail both in Hamann's and in Jean Paul's work. The abundance of concrete detail, of "Sinnlichkeit", in the styles of both writers emphasises the difference between the world of appearance and the ultimate truths that lie either behind the appearance or in the mind.

The second way in which Hamann lays the basis for Jean Paul's later theory of humour is the use of perspective in some of his works as a means of self-criticism. In "Wolken" for instance, which was published anonymously, Hamann appears as a critic of his own "Sokratische Denkwürdigkeiten". The freedom with which Hamann discusses the theories he had expressed so passionately in the earlier work enables us to see "Wolken" as a humorous work. The extent of this freedom may be seen in one passage in which Hamann compares himself with Don Quixote:

Man gebe ja dem Liebhaber der langen Weile etwas anders als Schreiben zu thun. Hier sieht man die Wirkungen davon: keine andere als dergleichen die Romane und Ritterbücher beym Don Quichotte thaten. (1)

Hamann realises that the eighteenth century must view him as a type of Don Quixote. He is aware of his own isolation and he accepts that he must appear a comic figure to the rationalists.

(1) Hamann. 15. II. 89.
On the other hand his personal vision of reality does have similarities with Don Quixote's. The comparison with Don Quixote is therefore valid from two perspectives - from the point of view of the eighteenth century rationalists and from his own point of view. Hamann's use of this comparison shows that he is aware that different people have different attitudes to reality. Indeed this awareness is basic to his method of writing. As we have seen (cf. p. 128) Hamann realises that the reader will only be able to understand a certain amount of what he writes, but he is content if the reader is able to adapt what he does understand to his own situation. Hamann is not trying to convey anything fixed or definite to the reader, but to encourage him to open his eyes to a wider reality. He realises that his picture of God is his alone but he is anxious that every one of his readers should have some picture - what exactly this picture is will depend on the personality of the reader. The overall structure of "Wolken" reveals the same attention to perspective that we have seen in the Don Quixote comparison and in Hamann's attitude to the reader. Hamann pretends to be an outside figure, an impartial critic. He thus introduces a dramatic element into his work, playing off his opinions as author of "Wolken" against his opinions as author of "Sokratische Denkwürdigkeiten". Elfriede Büchsel has observed an important connection with the technique of the humorous novel in this dramatisation of the argument:

Die Gestaltung von "Standpunkten" durch rollengebundenes Sprechen muss offenbar im Zusammenhang mit der Erzählkunst des humoristischen Romans und seiner tiefgreifenden
The introduction of perspective is mainly based on Hamann’s belief that the individual should construct his own picture of God. Hamann thus admits that many pictures of God are possible and that all are equally valid. This realisation affects his attitude to himself. Although he sees himself as a prophet, he is not in command of a truth that is valid for all men. The fact that many people may possess different truths about the same Creator forces Hamann to be humble with regard to his own knowledge of God. The ability to criticise himself is thus caused by his religious appreciation that each individual must create his own picture of God. At the same time this enables Hamann to break away from irony or satire to humour. He no longer attacks other attitudes but sees his own opinions together with the opinions of other people as different forms of religious truth.

Jean Paul adopts this free, self-critical attitude in his theory of humorous subjectivity in the "Vorschule". Here Jean Paul explains the importance of the personality of the humorous writer. The humorist must be able to play off the finite element against the infinite element within himself. Far from being superior to his fellow-men, the humorist only differs from them in that he is aware of the folly of his actions, whilst in Jean Paul’s view most people pay more attention to the failings of other people than to their own failings. Schoppe exemplifies this self-critical attitude. Whenever he sees a crowd of people he is raised above them and can look down on them, recognising the folly of their actions. At the funeral of the Prince of Hohenfliess

(1) Büchel. 102. 286.
(2) I,II: 119.
for example he observes "den ewigen, zwingenden, kleinlichen, von Zwecken und Freuden verirrten, betäubten schweren Wahnsinn des Menschengeschlechts; - und seinen dazu". 

It is this final qualification that differentiates irony and satire from humour. Humour is all-embracing. The humorist realises that he has the same weaknesses as other men and this accounts for his mildness and tolerance. 

The intention of humour is not to correct but simply to observe. Viktor for example claims in "Hesperus":

Es gehört zur höheren Eineigennützigkeit, sogar mit dem Eigennutz zu sympathisieren. 

Humour is thus very different from satire and from conventional irony and it only inspires a small section of Hamann's works. But its presence in any degree is of great importance in the development of the theory in the hands of Hippel and Jean Paul. By linking Hamann's awareness of perspective with his theory of phantasy Jean Paul was able to develop a narrative structure of infinite complexity (cf. p. 174ff). 

The section on humour in the "Vorschule" is divided into four main sections - humorous totality, the destructive or infinite idea of humour, humorous subjectivity and humorous "Sinnlichkeit". In Hamann's work we have seen traces of humorous subjectivity and "Sinnlichkeit". The first two of the four constituents of humour were however missing in his work because reality was of great importance to him. Although in a muddled and chaotic state, reality is one of the means

(1) I,8: 212.
(2) I,II: 115.
(3) I,3: 94.
(4) cf. Hesse, 121. 20. "Wir haben in unserer heutigen deutschen Dichtung nichts, was auch nur von ferne an diese Vielstimmigkeit, diese Vieldimensionalität erinnern würde."
through which God reveals Himself to man. To study the follies of man and the insignificance of reality implies a turning away from reality which Hamann is never prepared to tolerate. As he wrote to Herder on 28th March 1785 the provincial and the individual belong to the character of his baroque taste. (1)

Having indicated the sources of Jean Paul's theory of humour in Hamann's work we shall now discuss the development of the theory in Hippel's work. Hippel's relationship to Hamann is confused by a marked similarity in style and by his frequent repetition of many of Hamann's ideas. However Hippel's work differs fundamentally from Hamann's. As Schneider points out Hippel was able to maintain an independent outlook despite his respect for Hamann's opinions as a friend. (2)

The cause of the difference in outlook of Hamann and Hippel lies in Hippel's pronounced individuality. Hamann advocated self-knowledge because the individual was himself part of nature and thus part of the direct revelation of God. Hippel however sees God as outside himself. His religious belief is neither as spontaneous nor as whole-hearted as Hamann's. Hippel's own views may be taken as being the same as those of the hero of the first-person novel "Lebensläufe". Here Hippel writes for instance:

Es ist kein natürlicher Zusammenhang zwischen dem Wohlerhalten und der Glückseligkeit; um es zu verbinden, muss man ein göttliches Wesen annehmen. Ohne dies kann ich keine Zwecke in der Welt finden, keine Einheit. - Ich spiel' in der Welt blinde Kuh. - Ohne Gott hab' ich keinen Punkt, wo ich anfangen soll, nichts, was mich leitet. (3)

(1) Hamann, 18. V. 403.
(2) Schneider, 155. 162-3.
(3) Hippel, 22. II. 164-5.
He adopts religion because reason is insufficient to solve his problems. Even in this apparently orthodox statement of man's dependence on God, the seeds of an unreligious world-view may be detected. God is assumed to exist because without Him the world has no meaning to the individual. God must exist to fulfill the need of the individual. As Borcherdt has shown, it is significant that the novel begins with the word "Ich", for this underlines the importance of the individual. Instead of striving inwards to God Hippel tries to adopt the outward signs of religion that he sees in the world around him. It is significant therefore that Hippel should have no consistent theory of phantasy, for his attention in religious as in literary matters is directed outwards rather than inwards.

Hippel's concentration on the personality of the individual removes the religious barriers that prevented Hamann from developing a comprehensive theory of humour. In Hippel's work all four of the constituents of Jean Paul's humour are present though none is consistently applied.

Humorous totality may be seen in the characterisation of the hero's father and mother in "Lebensläufe". The father frequently expounds the pietistic doctrine:

...im Himmel ist unser wahres Vaterland, hier unten sind wir Fremdlinge und suchen das, was droben ist.

And his mother is characterised by her love for seventeenth century religious songs and for Lutheran language in general.

Pietistic renunciation of life and delight in traditional

(1) Borcherdt. 98. 53. Hippel describes himself as "der Daumen, Zeige- und Mittelfinger" of the work (Hippel. 22. I. 2).

(2) Hippel frequently stresses that even the greatest art is inferior to reality. He aims at directness of expression and mistrusts the poetic imagination (cf. p. 47). Alexander's father in "Lebensläufe" expresses Hippel's own views when he says: "Wer die Tropen und Figuren erfand, erfand Masken für Diebe, Verräter, Mörder und Ehebrecher. Man schreibt sich jetzt nicht aus, wenn man schreibt, sondern man hat eine Vorschrift." (Hippel. 22. I. 127.)

(3) Hippel. 22. I. 12.
Protestant songs act as leitmotifs stressing both the eccentricity of the parents and the isolation of the son. In imitation of Sterne Hippel portrays these eccentricities as comic features of man's relationship with God. Father and mother represent different aspects of man; they are not primarily individual, but allegorical, characters. This is in accordance with Jean Paul's theory of humorous totality which demands emphasis on human, not individual, folly.

The second constituent of humour is also present in Hippel for he "destroys" reality by comparing it with the idea, or ideal, that he personally envisages. He claims in his autobiography:

...dass in gewisser Rücksicht auch der ernsthafteste Vortrag eine Satyre sey, wenn nicht mehr so auf's menschliche Geschlecht, doch in so weit man einen so schlechten Gebrauch von der ihm von Gott verliehenen Vernunft gemacht habe...ja, dass ein menchenfeindlicher Ernst gewiss die grösste Satyre sey...Demokrit und Heraklit kamen mir von jeher als ein Paar Ubertriebene Klosterphilosophen vor; medium tenuere beati, und soll das Medium hier nicht eine gemässigte Satyre seyn? (1)

Various forms of behaviour appear to the writer as satires because they fall so far short of what he considers to be the ideal. Although this ideal is left vague the humorous contrast between reality and the ideal is present.

There is only one clear instance of the third constituent of humour, namely humorous subjectivity, in "Lebensläufe". At the hero's birth a bakery is burnt down and the hero himself compares this with the great fire in the temple at Ephesus when Alexander the Great was born. Schneider has insisted that this quick flash of wit soon disappears into

(1) Hippel. 22. XII. 82-4.
the reigning gravity of the book, but nevertheless, isolated though it may be, this brief instance marks the appearance of a true form of humor. This instance of humor is in the clear tradition of comic deflation that invariably accompanies an allusion to ancient history or to mythology in the humorous tradition (cf. p. 60). In "Lebensläufe" however the narrator points out his own shortcomings as well as those of the other characters. The humorous attitude of the writer to himself that we saw in Hamann's "Wolken" may also be seen indirectly in Hippel's use of perspective in this novel. On one occasion for instance the hero and narrator, Alexander, casts doubt on his own integrity by relating several contradictory facts about his attitude to love and his relationship with Minchen in the space of a few pages. He extols love as the complete sacrifice of one's personality to someone else:

Die Liebe ist eine völliche Opferung, eine Universalsaussessät. Man giebt alles, was man hat, man thut alles, was man kann. (2)

Yet only a few pages earlier the effect of love on a person is seen in a very different light. Alexander had set out with his companion Wilhelm to study at Königsberg; they have not gone far however, before they hear of the death of Minchen's mother. They turn back therefore to her home:

Ich fand Minchen, die Hände ringen und laut, laut wimmern, meine Mutter! meine Mutter! meine liebe Mutter!

So bald ich ins Zimmer trat, artete ihr Schmerz in Kunst aus. Sie veredelte ihre ersten natürlichen Aufwallungen; sie schrie nicht aus, sie seufzte nur ein sanftes Ach! Sie weinte zwar, allein sie schluchzte nicht. (3)

Even in the grief that follows the death of her mother, Minchen

(1) Schneider. 156. 690-1.
(2) Hippel. 22. I. 157.
(3) Hippel. 22. I. 154-5.
suppresses the very nature that, as Hippel expressly states many times in the novel, the author wishes us to follow. (1)
The two passages above occur within four pages of each other; Alexander's outburst of enthusiasm about "total sacrifice" is meant ironically by the author, although Alexander himself is quite sincere. Having artificially improved her sorrow at her mother's death for Alexander's benefit, Minchen then writes in a sentimental letter to him:

Gott im Himmel und dich in der Welt! Wie kann ich Gott lieben, den ich nicht sehe, wenn ich dich nicht lieben sollte, den ich sehe. Ich liebe Gott in dir. (2)

The narrator is subject to the same delusions and deceptions as the reader. Hippel's novel is determined by the character of the narrator, by the "Ich" with which the novel opens. This technique has the great advantage of enabling the writer to express a number of different attitudes to the characters he introduces. The narrator is good-humoured towards the eccentricities of his parents, ironical of the social idlers Herr v. X Y and Z, (3) satirical of Minchen's father (4) and discreetly tactful of his mother's attitude to his father. (5)

Despite the conventional claims that this is a true story it is apparent that everything is determined by the character of the narrator himself. The egocentricity of the work is in fact so profound that the few details of society or the outside world that do filter through to the reader seem out of place and unconvincing. However it is this egocentricity that is of importance in the development of humour from Hamann to Jean Paul. As we saw earlier (cf. p. 159) humour and

---

(1) cf. Hippel. 22. I. 154.
(2) Hippel. 22. I. 161.
(3) Hippel. 22. II. 7.
(4) Hippel. 22. II. 30.
(5) Hippel. 22. I. 88. Alexander is very ill early on in the novel and his father cries out: "O mein Sohn, mein Sohn! wollte Gott, ich könnte für dich sterben!" The narrator then comments: "Hierauf sagte meine Mutter kein Wort."
religion are incompatible for religion confines the play of humour which is by nature infinite. Hippel was able to establish humour in a secular background. The religious and sentimental overtones of "Lebensläufe" cannot conceal the egocentricity that inspires the work.

With regard to the fourth constituent of humour, "Sinnlichkeit", Hippel continues in the tradition founded by Hamann (cf. p. 160). In an attempt to emphasise Hippel's independence as a writer from Hamann, Schneider has contrasted the clarity of Hippel's style with Hamann's mannered obscurity. (1) Such a distinction is hardly valid in view of Jean Paul's interest in Hippel's style. Hippel unintentionally creates confusion by accumulating proverbs or set phrases (cf. p. 106). The most outstanding passage in "Lebensläufe" in this style is the essay that Alexander's mother reads to the hero in the first volume, to convince him of the value of the religious way of life. This passage shows an extreme concentration of biblical and colloquial language. A short extract is sufficient to illustrate this unique style:


Most of these aphorismic sentences are arranged paratactically and, as Jean Paul pointed out, understanding depends on a form of deduction from the proverb or aphorism back to the preceding aphorism to form a link that does not exist on a verbal level. Proverbs have rarely been so hard to understand. Michelsen has referred to this amazing style as a "Sentenzenrausch" (3) and in his interpretation of the novel

---

(1) Schneider. 155. 163.
(2) Hippel. 22. I. 208.
(3) Michelsen. 141. 291.
as "Die Welt als Chaos" he has related it to the attempt of the isolated ego to appropriate a normative standpoint, and so rescue itself from uncertainty. The proverbs and sayings that Alexander's mother uses are automatically meaningful to her because she is used to seeing her own religious experiences in Lutheran terms. The narrator however is not so well acquainted with this language and both the form and the content of his mother's comments strike him as unusual – almost as if spoken in another language. The opening pages of "Lebensläufe" are liberally sprinkled with such phrases as "wie sie sagte", "ich brauche ihre eigenen Ausdrücke", (1) "um ihren einhornshen Ausdruck nicht zu verfalschen", (2) "wie meine Mutter sich ausdrückte" (3) etc.

Far from introducing the comic contrast that is normal in the humorous tradition of the eighteenth century these phrases reveal the gap between the religious world of the mother and the secular world of the son. The linguistic contrast involved points to the potentially tragic isolation of the hero. The many aphorisms in Hippel's work and the repetition of Lutheran and colloquial phrases give his style a colourful variety similar to Hamann's style, though not as extreme. Hippel's style therefore paves the way for Jean Paul's theory of humorous "Sinnlichkeit". This colourfulness is however weakened by Hippel's lack of belief in phantasy, and by his lack of a religious world-view. Where Hamann held fast to "das Sichtbare und Materielle", (4) Hippel turns away from the world in disgust. He wrote for instance to Scheffner in 1779:

...ich frage nichts nach Welt und was in der Welt ist, denn ich hasse die Welt, die...wahrlich profan ist. (5)

(3) Hippel. 22. I. 18.
(5) Hippel. 22. XIV. 149.
The concreteness of his style is not therefore caused by his own experiences and observations of life but rather by set patterns of either colloquial or biblical imagery which appear in his work as a "humoristisches lösliches Element"'(1) because he personally is unable to share the attitudes that produced them.

Both Hamann and Hippel make major contributions to the doctrine of humour that plays an important part both in Jean Paul's aesthetic theory and in the form of his novels. All aspects of this theory rely basically on the free personal vision of the writer. As Kommerell writes:

Jean Paul entdeckt in der alles in sich ziehenden, brechenden, sich selbst ausmessenden Ichheit die bejubelte Unendlichkeit der neuen Dichtung.(2)

The basis of this belief in individual vision was provided by Hamann. For Hamann individual phantasy can alone decipher the script of nature and reassemble it in a meaningful way. Phantasy however is not infinite in itself, it is simply the means of achieving contact with the infinite (cf. p.147). This subordination of human individuality to the external revelation of God is weakened in Hippel's work. The "Ich" that opens "Lebensläufe" characterises the central preoccupation of the author. The problem now lies not in knowing God but in understanding and satisfying the needs of one's own personality. This new concern with human rather than divine reality is characteristic of nearly all Jean Paul's works. This outlook is often conveyed through the application of religious terminology to nature and to man. In the opening chapters of "Die unsichtbare Loge" for instance Gustav is taught to believe

(1) Greiner. 116. 75.
(2) Kommerell. 132. 394.
that earth is heaven. When he finally comes up from his underground "Pädagogium" he experiences a resurrection into life on earth. But Jean Paul's admiration for the beauty of nature never matches his admiration for the mind of man. He describes virtue as "der Engel im Menschen"(1) and in the essay "Die Junius=Nacht=Gedanken" he writes:

O so bleibt doch immer der Mensch dem Menschen der göttliche Athem, der den Erdenklos des Erdballs und der Landschaften beseelt... (2)

Jean Paul, like his character Spener, believed that man should not spend his time on earth preparing himself for eternity but in establishing eternity within himself. (3) Jean Paul emphasises the achievements of man rather than the dependence of man on God. Thus the non-believer Siebenkäs can claim:

Sieh, ich geh' in keine Kirche, aber ich hab' eine Kanzel in meiner eignen Brust... (4)

Through the freedom and tolerance of humour man can now achieve what before was unattainable without the direct intervention of God. Jean Paul's humorous characters exemplify man's ability to sympathise with others. They are outstanding both in intellect and in humanity. The narrator in Jean Paul's novels is created in accordance with this ideal of humour.

We have discussed the growth of humour in Hamann and Hippel, and seen in their work the seeds of Jean Paul's own theory of humour. We shall now discuss how humour affects the form of Jean Paul's novels. The most striking effect on form is in Jean Paul's use of the narrator. By means

(1) I,4: 74.
(2) I,17: 20.
(3) I,9: 454.
(4) I,6: 160.
of the narrator Jean Paul is able to fuse the theories of phantasy and humour; at the same time he encourages the reader to think for himself, as he had done in his early satires.

Jean Paul's use of the narrator's position may be divided into three parts; his attitude to the story, his attitude to the reader and his attitude to the characters.

The narrator's attitude to the story may be described as the "reductio ad absurdum" of the common claim of the eighteenth century novelist that his story is true. Both of Jean Paul's first two sentimental novels bear the subtitle "Eine Lebensbeschreibung" and the narrator often insists that it is his "historical duty"(1) to report a certain piece of information. He sees no point in hiding distasteful truths about his characters from his readers because he is sure that many of these truths are already well known.(2) The word "bekanntlich" frequently offers Jean Paul the opportunity to introduce new pieces of information as if they were common knowledge. Since the narrator claims that the events related are true the places where they happened must really exist. Consequently Bösching is criticised for leaving out Scheerau on his typographical atlas(3) and Kuhschnappel, Dublin and Paris are mentioned in the same breath as if each were as real as the other.(4) A further refinement of this convention is the narrator's "realistic" admission that he is not omniscient. He was not present at a play enacted in the castle in "Die unsichtbare Loge" but "man hinterbrachte

(1) I,6: 221.
(2) I,3: 118.
(3) I,2: 83.
(4) I,6: 108.
mir alles". In "Hesperus" the biographer is dependent on the dog Spitz for his news about the characters he is describing; like the reader he is uncertain how the book will end. And he writes at the beginning of "Siebenkäs":

Die Braut lachelte so vergnügt ihn an, dass ich fast glauben soll, sie hat bis in ihre Fuggerei...fast alles von seinen 1200 Fl. rhnl. und den Interessen erhört...

The narrator is outside the characters, commenting on and attempting to explain their actions and reactions. The novelist's claim that his story is true had been used sparingly in the earlier part of the century. Frequently, as with Hippel (cf. p. 47), the claim was supported by a certain mistrust of poetic imagination. The writer does not believe his reader will take seriously the moral instruction put forward in his work if the historical truth of the events related is not first established. Many of the didactic novelists share the view of Lessing's Patriarch that there is a world of difference between "ein Faktum" and "eine Hypothes". Jean Paul however uses the conventional claim of the reality of fiction for a different effect. He does not want his readers to accept the truth of his work without question. The epic structure is only of importance in that it provides Jean Paul with situations and problems which he can then discuss with the reader. Real events are not as important as the interpretation of these events. Thus Villiger writes:

Das einzelne Geschehen prägt er (Jean Paul) zu etwas nur Gedachten um, zu einer allgemeinen Wahrheit, Tatsache, Beobachtung.

(1) I,2: 328.
(2) I,4: 324.
(3) I,6: 28.
(4) Villiger. 175. 47.
This is supported by the narrator's claim in "Siebenkäs" that he has carefully selected his material; he is only concerned with "Ereignisse von allgemeiner Wichtigkeit",\(^1\) in other words with events from which some useful lesson can be drawn. The arbitrary nature of the epic structure does not however affect characterisation since the problems Jean Paul wishes to discuss are largely dependent on the reality of the characters. The influence of the theory of phantasy on the formation of the characters is discussed later (cf. p. 180). The reader is encouraged in the belief that the work as a whole has been constructed by a person who has human failings. The work will have faults and the reader must keep a look-out for them. The narrator often reprimands himself with such reminders as "Jetzt wieder zur Geschichte!"\(^2\) or "Aber zurück!"\(^3\) after he feels he has strayed too far from the historical events he is describing. In "Hesperus" he pretends that he is not in complete control of his material when he writes:

Ich glaube, ich hab' es gar noch nicht gesagt...\(^4\)

And in "Siebenkäs" he strongly condemns his own tendency to digress:

Ich will mich vom Doktor Merkel ewig rezensieren lassen, wenn ich in diesem Kapitel noch Einmal ausschweife.\(^5\)

When he is simply stating his own opinion he makes no attempt to disguise it as an objective observation but comes out boldly with phrases like "Ich habe immer mit Vergnügen bemerkt",\(^6\)

---

(1) I,6: 153.
(2) I,3: 246.
(3) I,3: 375.
(4) I,4: 84.
(5) I,6: 283.
(6) I,2: 89.
"Ich bin überzeugt"(1) or "Ich habe oft...bewundert".(2)
He also expresses his concern at a sudden turn in the story. For example when Lenette's passion for cleaning returns in "Siebenkäs" the narrator writes:

Ich und andere freuen uns eben nicht besonders über diese neue Wendung der Sache...(3)

On other occasions Jean Paul draws parallels between the actions of the characters and his own actions as their biographer. Siebenkäs relates to Leibgeber how the barber, Merbitzer, had tried to cut his hair after his mock-death and how Siebenkäs had been forced to scare him off by pretending to be a ghost:

Firman machte seinem Freund Nachts um I Uhr die ganze Sache mit der Treue bekannt, die ich jetzt selber gegen den Leser zu beobachten gesucht. (4)

The narrator is a constant reminder to the reader that the interpretation put forward in the work is only one of many. The fact that the narrator interprets the events portrayed does not absolve the reader from the task of making a similar interpretation himself. Jean Paul is anxious to encourage as many different attitudes to the events of the narrative as possible. This will develop a humorous attitude to life in his readers and will prevent the unquestioning acceptance of another person's attitude. We saw in Chapter I that the principal aim of Jean Paul's early satires was to encourage his readers to think for themselves. This aim determines in part the form of the sentimental novels. This form is however also influenced by humour and by phantasy. Jean Paul now involves the whole personality of his reader in

(1) I,4: 51.
(2) I,3: 324.
(3) I,6: 157.
(4) I,6: 485.
the interpretation of reality. The reader must not simply recreate an argument, he must also visualise the problems involved in complex human situations. He must try to understand a given situation and work out his own attitude to it; it is no longer enough to laugh at and rectify the situation, as the satirist had demanded. Phantasy also plays a part for it alone enables Jean Paul to people his works with "living" characters although they are not modelled on his experiences in life.

The same complete honesty may be seen in the narrator's attitude to the reader. Hippel had maintained that the best method of writing was to imagine that one was addressing oneself to a good friend. Jean Paul agreed with this:

Man muss an Individuen denken, wenn man schreibt, so wie man der Frau anrath, ihr ungeborenes Kind durch den Gedanken schöner Menschen zu verschönen.

Jean Paul is anxious to establish a conversation with the reader and a degree of intimacy that will allow an imprecise method of communication. The narrator transmits this desire by claiming that he is writing for particular groups of readers. During the love-avowal of Viktor and Klothilde in "Hesperus" for instance he writes:

- O nur für euch, ihr schönen Seelen, die ihr solche Stunde nie erlebt und doch verdient, mal' ich diese fort!


(2) Hippel. 22. II. 52-3. "...wer einen Brief schreibt, muss glauben, er schreibe ihm an die Welt, und wer ein Buch, ich sag' ein Buch, schreibt, schreib' es an einen guten Freund, wenn man nicht in beiden Fällen alltäglich seyn will."

(3) III, I: 380.

(4) I, 4: 65.
The narrator maintains that he is always thinking of the reader and trying to arrange things to his best satisfaction. In "Siebenkäs" for example he claims that his silence over the gradual decline in his hero's finances is "wieder ein Beweis, wie sehr ich den Leser, wo ich nur kann, mit sauren Sachen verschone".\(^{(1)}\) He asks the reader's sympathy for the hero,\(^{(2)}\) and begs him not to laugh at the hero.\(^{(3)}\) He gives the reader advice prompted by some event in the story. In "Hesperus" for instance he advises the reader always to say farewell to a close friend twice if he does not wish to be tormented by the thought of the absent friend. The second farewell will deaden the pain of the first.\(^{(4)}\) The result of this close collaboration between narrator and reader is that the narrator is able to leave some things unsaid. For example he knows that the reader will have guessed that the "ghost" who persecuted Blaise was in fact Leibgeber; pleased with the success of his collaboration with the reader the narrator finds it "nicht unangenehm" to be spared the task of explaining every incident in full.\(^{(5)}\) The narrator's awareness of the reader's presence is so intense at times that he believes the reader is actually experiencing the scene that he is describing. In "Hesperus" for example he interrupts his description of Viktor's interview with Agnola to comment:

\[\text{Es ist wahrlich ein Jammer: seit ich und das Publikum im fürstlichen Zimmer sind, folgt eine Ausschweifung nach der andern - ich meine Sternische.}\]\(^{(6)}\)

\(^{(1)}\) I,6: 139.
\(^{(2)}\) I,3: 343.
\(^{(3)}\) I,3: 3d4.
\(^{(4)}\) I,3: 310.
\(^{(5)}\) I,6: 520.
\(^{(6)}\) I,4: 23.
And in "Die unsichtbare Loge" he writes:

- In der That ein Tanzsaal ist etwas; sehet in den hinein, wo Gustav springt! (1)

Jean Paul speaks to the reader as he might address someone in ordinary conversation. In this way he is able to involve his middle-class readers in the problems discussed, particularly in the nature of literary composition (cf. p. 65). His stylistic colloquialism was in part a foil to attract the wide unscholarly public that was opened up to literature on a large scale for the first time at the end of the eighteenth century. Jean Paul always felt a deep responsibility to these readers. He was undoubtedly successful in attracting the middle-classes for, as Hesse has pointed out, no other major German writer was in fashion for so long as Jean Paul nor so completely. (2) His conversational manner is however also determined by his central concept of humour. Jean Paul presents the world as he sees it, but he is always interested in other people's opinions, sometimes even considering the opposite viewpoint to his own on a given subject in an attempt to ensure that he has not narrowed the scope of his investigation unnecessarily. All aspects of his work are open-ended for he wishes to prevent stifling discussion with the weight of his own authority. He seems in fact to prefer private discussion, "soliloquy", to the triumphant pronouncement of his own convictions, to value like Lessing the pursuit of truth more highly than its acquisition. (3)

Finally we shall consider the narrator's attitude to the characters. This is determined by Jean Paul's conviction

(1) I, 2: 330.
(2) Hesse. 121. 16.
that the true poetic character is as real as any person one may meet in life (cf. p.147). The phantasy of the poet is able to give form to possible variations of the spirit of man; it is not dependent on experience. Indeed Jean Paul himself despises those writers who can only write about their own experiences and considers that they lack real creativity. Only when the reality of his characters is accepted is it possible to avoid seeing the bizarre relationships between the narrator and biographer Jean Paul and his characters as a form of play. Jean Paul himself is the tutor of Gustav in "Die unsichtbare Loge", Jenner's missing son in "Hesperus", one of Marggraf's troupe in "Der Komet" and Viktor's correspondent both in "Des Kampaner Thal" and in "Siebenkäs". To some extent this may be seen in the context of the common claim that fiction is true (cf. p.174). Once the reality of his fictitious characters is accepted the other aspects in the narrator's attitude to his characters follow logically. If the narrator is closely connected or even related to his characters he must have personal feelings for them. He admits that he is in love with both Beata and Bouse in "Die unsichtbare Loge" and with Klotkilde in "Hesperus", and after describing the marriage meal in "Siebenkäs" he writes: 

Das Gemälde greift mich an. (2)

After greeting Gustav formally at his birth he writes:

Ich weiss dein ganzes Leben voraus, darum bewegt mich die klagende Stimme deiner ersten Minute so sehr... (3)

(1) This may be seen in Jean Paul's criticism of Rosa von Meyern in "Siebenkäs". Rosa wrote a novel, which was highly praised by the "Allgemeine Deutsche Bibliothek" (1), about his relationship with Natalie. Jean Paul comments: "Ein geistiger Hämeling wie Rosa kann nichts erzeugen, als was er erlebt, und seine poetischen Fötus sind nur seine Adoptiv-Kinder der Wirklichkeit." (1,6: 370).

(2) I,6: 33.
(3) I,2: 44.
He reacts personally to the situations of his characters sympathising with them in distress - "Armer Viktor!" (1) or "Darbender Firmian!" (2) - and delighting in their good fortune - "Du liebe Lenette!" (3) or "Glückslicher Firmian!". (4) He is able to explain why a character acts in a certain way (5) and he understands their innermost thoughts. Thus before noting down a long monologue that takes place in Viktor's head he writes:

...wir wollen unsere Ohren an seinen Kopf legen und dem innern Gesumse zuhören. (6)

Finally just as he gives advice to his readers, so he gives advice to his characters. Foreseeing Gustav's seduction by the Residentin von Bouse for instance he pleads:

Gustav! philosophiere und schlafte lieber... (7)

In this section we have discussed the growth of humour in Hamann and Hippel and we have examined the basic difference between Hamann's and Jean Paul's humour. Hamann's religious outlook restricts his humour whereas Jean Paul's more secular attitude allows his humour to deal with the dualism which he perceives between reality and the ideal. Thus Jean Paul's humour is free and unfettered. However the theory of humour which is later developed by Hippel and Jean Paul is founded by Hamann in two main ways; firstly through the virtuosity of his witty comparisons and secondly through his self-criticism and use of perspective. These two aspects of Hamann's humour

---

(1) I,4: 269.
(2) I,6: 363.
(3) I,6: 26.
(4) I,6: 379.
(5) I,2: 334.
(6) I,3: 183.
(7) I,2: 331.
influence Jean Paul's humorous "Sinnlichkeit" and humorous subjectivity. But only two of the four constituents of humour are present in Hamann's work. Hippel's writing, on the other hand, contains all four, but they are not consistently applied and his lack of belief in phantasy weakens his stylistic "Sinnlichkeit". His main influence on Jean Paul's humour lies in his establishment of humour in a secular background. Jean Paul's humour affects the form of his novels; this is seen in his use of the narrator. Through the narrator Jean Paul is able to make his conception of the novel clear. The novel is intended as a loose patchwork of problems and situations which the narrator then considers and discusses in public. The interpretation presented by the narrator takes the form of a conversation, for the reader is encouraged to disagree and to think about the problems raised in his own way. The narrator continually reminds the reader that the author of the book is an ordinary person not a divinely inspired poet; the problems considered are within the grasp of the ordinary reader who should not be intimidated by the fame of the author.

Through phantasy Jean Paul is able to portray many aspects of life for phantasy frees him from simply portraying his own experiences. At the same time humour enables him, by means of the narrator, to discuss characters and problems in a tolerant manner. Thus with the help of the narrator Jean Paul is able to fuse his theories of phantasy and humour in his novels of the 1790's.
The Style of Hamann and Hippel

We shall now discuss three main aspects of the style of Hamann and Hippel and the way in which they influenced Jean Paul's style. These three aspects are stylistic "Sinnlichkeit", the use of rational techniques and the use of biblical language.

The concrete detail that characterises Hamann's style is determined by his personal religious vision. The "Aufklärung" had striven for a sober and factual use of language. It therefore adhered firmly to acknowledged usage and to accepted meanings. Hamann however was opposed to this attitude to language. He believed in an individual style and never claimed that his style should be imitated.

The motto that stands at the head of "Philologische Einfälle und Zweifel" is:

(Sein Styl soll kein Muster für andere seyn, aber als sein Styl bekömmt er uns wohl).

Hamann's vindication of a personal and irrational style also explains his admiration for Luther's paradoxes which he praises for their "Tiefsinn". The radical verbal collisions that often occur in Hamann's style are the result of a world-view totally opposed to the culture that had moulded and defined much of the language at his disposal.

We shall discuss Hamann's use of nominal opposition and his creation of synonyms and see that he uses these rational techniques to express his personal views. These techniques were used satirically in the culture of wit.

(1) Döppe. 108. 50. "Die nüchternen sachlichen, das Phantasienmoment möglichst ausschaltende Behandlung der Wortbedeutungen, ist eine Eigenheit des Stiles der Aufklärung (der nicht zuletzt deshalb als "Definitionsstil" bezeichnet worden ist)"
(2) Hamann. 15. III. 36.
(3) Hamann. 18. II. 149.
Hamann however adapts them in such a way that they express his hostility to rationalism. Some examples of Hamann's use of nominal opposition are:

- Weiβheit ist Gefühl. (1)
- Ein Herz ohne Leidenschaften, ohne Affecket ist ein Kopf ohne Begriffe, ohne Mark. (2)
- Das beste Wirken ist Leiden. (3)
- Der Welt Feindschaft ist Gottes Freundschaft. (4)

This direct identification of opposites, of wisdom with feeling, activity with passivity, hostility of the world with friendship of God, seems to imitate the "Aufklärung" demand for clear definition, but the link with reason is missing in Hamann's use of the technique. Whereas Jean Paul used this form of nominal opposition satirically in his early works (cf. p. 101) Hamann uses it here to express a new attitude to life, a new scale of values.

Hamann and Hippel also create synonyms to express their revolutionary thoughts. Hamann claims that being a Christian is synonymous with being a poet, (5) and he wrote to Jacobi:

- Arbeiten und Krankseyn ist für mich synonym, wie Gesundseyn und nichts fühlen vom Fluch der Erde. (6)

Similarly Hippel writes of Minchen in "Lebensläufe":

- Sie war verliebt und tugendhaft, das ist nicht viel aus einander... (7)

In their use of nominal opposition and in their creation of synonyms Hamann and Hippel show their opposition to the rationalism of the age. Jean Paul's use of these techniques

---

(1) Hamann. 18. III. 35.
(2) Hamann. 18. I. 428.
(3) Hamann. 18. III. 305.
(4) Hamann. 18. II. 254.
(5) Hamann. 18. I. 397. "...Christ oder Poet. Wundern Sie sich nicht, dass dies Synonima sind."
(6) Jacobi. 25. IV,3. 129.
(7) Hippel. 22. II. 56.
that we observed in Chapter I was satirical. However as a result of his reading of Hamann's and Hippel's "witty" works Jean Paul begins to use these techniques to convey his own personal beliefs, and in particular his awareness of the relationships between certain qualities. This transition from the satirical to the personal use of nominal opposition may be seen in a reference in "Die unsichtbare Loge" to "dem betäubten Haufen, dessen Reden artikuliertes Schnarchen ist". This usage is similar to the example from Hippel quoted above (cf. p.167) in that it encourages the reader to compare the real with the ideal. Man is normally blind to the great problems that surround his life. An awareness of these problems makes normal life seem like a form of sleep. Frequently Jean Paul uses nominal opposition to describe the relationship of the high man to the ordinary man. Thus "der Gang der bessern entfesselten Menschen" is always "ein Flug" and Jean Paul writes:

In der höhern Liebe ist der Zorn nur Trauer über den Gegenstand.

Jean Paul uses nominal opposition to show similarities between different emotions or qualities. Taking the theme of love for instance, the following examples of nominal opposition show its relationship to poetry, to respect, etc:

...die Liebe ist Demut... 
...die Liebe zu Gott ist das Göttliche... 
Die edelste Liebe...ist bloß die zarteste, tiefste, festeste Achtung. 
...die reine Liebe ist eine kurze Dichtkunst, wie die Dichtkunst eine lange Liebe.

(1) 1,2: 296.  
(2) 1,3: 130. 
(3) 1,4: 156.  
(4) 1,9: 10. 
(5) 1,8: 391.  
(6) 1,2: 391. 
(7) 1,17: 303.
Die Worte der Liebe sind Werke der Liebe. (1)
Jean Paul also creates synonyms. He claims that "indisch" means the same as "poetisch", (2) that "Allmacht" is synonymous with "Allwissenheit", (3) and in a letter to Emanuel he identifies poverty with immorality, claiming:

...das Volk beglücken, heisset es verbessern und alle Sünden desselben entstehen aus der Armuth. (4)

In the use of nominal opposition and in the creation of synonyms Hamann, Hippel and Jean Paul use a rational technique to express their personal views. Jean Paul does also use nominal opposition to illustrate how the phantasy of his comic "Käuze" distorts reality. We have already discussed this in the section on Jean Paul's phantasy (cf. p. 153-4).

We have seen that Hamann's religious vision determined his style. The most important characteristic of Hamann's style as regards its influence on Jean Paul is the persistent use of concrete words and the rejection of even the mildest abstractions or, to use Gervinus' description, "die wunderliche Aussenseite des Stils, das Zusammenwürfeln unpassender Bestandthile, die Witzelei, die Bibelstellen, die Liederverse, die Brandschätzung aller Wissenschaft und Natur, die blendenden Gegensätze, die gehäufte Würze überhaupt". (5) Hamann arrives at a style similar in many ways to the style of Jean Paul's early satires, but the causes for the "strange exterior of the style" are completely different. Hamann's "Sinnlichkeit" results from his religion and from the close contact between his life and writing. Jean Paul's witty comparisons however are the products of his reason and indirectly of his inexperience. He is neither conscious of nor is he searching for a hidden

(1) III,3: 301.
(2) I,3: 202.
(3) I,14: 84.
(4) III,2: 277.
(5) Gervinus. 114. V. 212.
spiritual principle beneath the surface of reality.

The prologue to "Wolken" is an example of Hamann's stylistic "Sinnlichkeit" at its most extreme. Hamann draws the attention of his readers to a work that appeared in "Hamburgische Nachrichten aus dem Reiche der Gelehrsamkeit im sieben und fülfzigsten Stück des tausend, sieben hundert sechzigsten Jahres am Ende des Heunonates"; this work is of course "Sokratische Denkwürdigkeiten". Hamann gives the exact number and date of the volume concerned and the exact length of the work - "vier Bogen in klein Octav". He then addresses an open invitation to all writers, "sie mögen seyn, wes Standes, Alters und Statur sie wollen", to come to the table of the Hamburg reporter who will appear to his guests in person. (1) The opening appeal to "Alle lang- und kurz-weilige Schriftsteller" is qualified by a long series of elaborately balanced pairs of nouns that enumerate all the types of writer Hamann can imagine. Even the clothes of the writers are considered. The whole prologue is characterised by extreme attention to detail. (2)

The slow measured pace of the prologue is ideally suited to irony and seen as a whole it is unlike Jean Paul's style. Individual techniques are however taken over by Jean Paul for humorous effect. The precise dating for instance is imitated in the prefaces to both "Die unsichtbare Loge" which was written "im Erntemond 1792" (3) and to "Hesperus" which was written "in der Frühlings-Tag- und Nachtgleiche 1794". (4) In the above passage Hamann avoids

(1) Hamann. 15. II. 85.
(2) Similarly Hippel finds it necessary to inform "die Herren Besucher, und Versucher, Thoreschreiber, Acciseeinnehmer, Cassirer, Rendanten und überhaupt alle Zölner und Sündergesellen" that he is the author of "Lebensläufe" (Hippel. 22. I. 5).
(3) I,2: 23.
(4) I,3: 18.
using abstractions by using lists of concrete nouns. He also uses concrete verbs to give colour to his style. In "Wolken" for instance he uses the verb "ausbrüten" for "writing", and on 6th October 1772 he wrote to Herder:

Ich lache jetzt selbst über meinen sokratischen Gram, dass ein Jüngling wie Herder schwach genug seyn sollte den schönen Geistern des Jahrhunderts und ihrem bon ton nachzuohuren.\(^{(1)}\)

The desire for "Sinnlichkeit" may also be seen in the slight alterations which Hamann and Hippel make to colloquial phrases. Thus Hippel alters the phrase "der Lauf der Welt" and argues that it is "der Lauf der theologischen Welt" to begin by persecuting a new philosophical sect and to end by espousing it as a defender of its own doctrines.\(^{(2)}\)

Similarly Hamann remarks in "Aesthetica" that religion can throw light on "die intellectualische Welt, die auch ihren Himmel und ihre Erde hat".\(^{(3)}\)

Both writers also create variations on conventional imagery and on well-known quotations. Blackall has noted Hamann's variation "bey den Papillotten herbeigezogen" for "an den Haaren herbeigezogen",\(^{(4)}\) and in his autobiography Hippel writes:

Wer über gewisse Dinge nicht den Trost verliert, der ist nicht bei Trost, oder der hat keinen zu verlieren - könnte man nach Masagabe der Lessingschen Behauptung sagen: Wer über gewisse Dinge den Verstand nicht verliert, der hat keinen zu verlieren.\(^{(5)}\)

Hamann's stylistic "Sinnlichkeit" may also be seen in his rejection of conventional imagery. The opening cry of "Aesthetica" may be interpreted as a rejection of Anacreontic imagery:

\(^{(1)}\) Hamann. 18. III. 16-7.
\(^{(2)}\) Hippel. 22. XII. 96.
\(^{(3)}\) Hamann. 15. II. 199.
\(^{(4)}\) Blackall. 94. 16.
\(^{(5)}\) Hippel. 22. XII. 94.
And Hamann's frequent use of sexual imagery shows his scorn for the unnatural concern for propriety that he perceived in contemporary writing. Hamann also uses colloquial phrases such as "Lügen und Trügen", "in Fried und Freud", "durch Gruss und Kuss", "schlecht und recht" to make his style more concrete. Answering his brother's complaint that he had been unfriendly Hamann wrote in July 1760:

Mit meinem Wissen und Willen nicht anders als im Bekenntnis der Wahrheit, die ich mit Ernst und Scherz, süß und bitter, geredt und geschrieben.

A concrete effect is also provided by Hamann's frequent use of natural images. Some examples of his use of food and drink images will illustrate this:

Falsche Grosmuth ist ein stark Getränk.
Mein Bruder gährt noch immer auf seinen alten Hefen wie ein verdorbener Wein.

Der Geist der Alten ist ein sehr ätherischer Tisch.

"Auserlesene Poesien aus den engl. Dichtern" sind für mich aufgewärmte kalte Küche.

Hippel also uses this technique. The narrator's father in

(1) Hamann. 15. II. 197.
(2) Hamann. 15. II. 200. Hamann wrote to Herder in 1768: "Und meine grobe Einbildungskraft ist nieaals im Stande gewesen sich einen schöpferischen Geist ohne genitalia vorzustellen." (Hamann. 18. II. 415).
(3) Hamann. 18. III. 340. The use of colloquial phrases is also a characteristic of Hippel's style. He writes in "Lebensläufe": "Meine kreuzbare Mutter war eine so grosse Verehrerin der Reime, dass sie sogar ein Gelübde abgelegt hatte, gewisse Worte nie zu trennen. Kern und Stern, Rath und That, Kind und Rind, Hack und Pack, Dach und Fach, Knali und Pall u.s.w. waren nach ihrer Meinung Zwillinge, Doppelbrüder. Ausser diesem behauptete sie, dass gewisse Reime für einander geboren, im Himmel geschlossen wären und durchaus ins Eheband treten müssten, als da sind Stank und Dank, Mund und Pfund, Limpf und Schimpf, Noth und Tod, Kleider und Schneider, Student und Recensent, Schelm und Helm" (Hippel. 22. I. 29).
(4) Hamann. 18. II. 18.
(5) Hamann. 18. II. 235.
(6) Hamann. 18. II. 88.
(7) Hamann. 18. II. 35.
(8) Hamann. 18. II. 334.
(9) Hamann. 18. II. 253.
(10) Hamann. 15. II. 96.
(11) Hamann. 18. II. 110.
"Lebensläufe" is "unbiegsam wie der curische Käse, doch auch so dicht und fest wie er".\(^1\) A man governed too greatly by reason is "ein wermutstichiger Apfel".\(^2\) Professors are often compelled to "lard" their lectures and to pour "ungesunde und unschmackhafte Brühen" over "gesunde Speisen".\(^3\)

A final technique that is related to Hamann's desire for a concrete and unrefined style is his insistence on literal interpretation or, to use Blackall's phrase, his "restoration of literalness".\(^4\) Phrases must be understood precisely, not vaguely. Speaking of "Sokratische Denkwürdigkeiten" Hamann writes in "Wolken":

> Man liest hier eine Schrift, die einem japanischen und chinesischen Gemälde völlig ähnlich sieht, worauf man tolle und grauliche Figuren gewahr wird, da aber kein vernünftiger Mensch weiss, was sie vorstellen sollen.\(^5\)

The adjective "vernünftig" must be understood literally. The phrase "kein vernünftiger Mensch" does not mean "any ordinary man" here, but "any man who adheres to the blind rationalism of the "Aufklärung". One of the more bizarre instances of this "literalness" appears in "Aesthetica". Hamann addresses the Greeks and claims that the Iliad is impossible to understand without the letters alpha and omega, by which he clearly means God; to prove his point he quotes a line from the Iliad without these letters!\(^6\)

We have discussed Hamann's use of detail, his use of concrete verbs, his alterations of colloquial phrases, his variations on conventional imagery and on well-known quotations, his rejection of conventional imagery, his use of colloquial

\(^1\) Hippel. 22. I. 8.  
\(^2\) Hippel. 22. I. 13.  
\(^3\) Hippel. 22. I. 14.  
\(^4\) Blackall. 94, 16.  
\(^5\) Hamann. 15. II. 87.  
\(^6\) Hamann. 15. III. 207.
phrases and natural images, and his insistence on literal interpretation. These techniques combine to make his style extremely concrete. Hamann's sensual, concrete style is supported, as Blackall has pointed out,\(^1\) by his attitude to the image. There are three main reasons for his persistent use of imagery. Firstly the world itself is an image and analogy must be used to give meaning to this image. Secondly imagery is defensible because men think in a sensual way. And thirdly imagery is necessary because God may see fit to speak through even the most insignificant things. Stylistic "Sinnlichkeit" is thus in theory fully justified for Hamann.

We have already seen that the style of Jean Paul's early satires is characterised by extreme stylistic "Sinnlichkeit", and in fact "Sinnlichkeit" remains a striking feature of his style throughout his life. On the whole Jean Paul saw "Sinnlichkeit" as an ideal though, as we have seen (cf. p. 94ff), he was prepared to alter concrete phrases if necessary in order to jolt his readers out of conventional trains of thought. In a letter to Christian Otto in 1795 Jean Paul gave the following advice:

\[
\text{Alles individuel, stat genus Unterspezies, stat des Ganzen den Theil...} \quad (2)
\]

And in the "Vorschule" he wrote:

\[
\text{Die Vollkommenheit jedes bildlichen Ausdrucks ist seine s i n n l i c h e Schönheit und Neuheit...} \quad (3)
\]

We have discussed the first of the three main aspects of the style of Hamann and Hippel and shown how they encouraged Jean Paul's "Sinnlichkeit". We shall now see that although

\(\begin{align*}
(1) & \text{ Blackall. 94. 3ff.} \\
(2) & \text{ III, I: 361.} \\
(3) & \text{ I, II: 275.}
\end{align*}\)
Hamann uses concrete terms wherever possible and he also enjoys playing with images and he uses many rational techniques common in the culture of wit and in Jean Paul's early satires. Reason and religion are thus closely related in his style, and we shall see that Jean Paul too does not abandon reason completely, even in the sentimental works of the 1790's. Thus the rational features in Hamann's style as well as his stylistic "Sinnlichkeit" exert an influence on Jean Paul's style.

We shall first draw attention to some of the techniques which Hamann shares with the "Aufklärung" and the early Jean Paul, and which have led Jørgensen to describe him as "a master of scholarly wit in all its forms". (1) We shall give examples of nominal juxtaposition, the closed image, the translation of Latin into colloquial German, prefix and suffix play, the humanising image, witty comparisons, the genitive image, the borrowed image and antithesis.

Hamann uses witty nominal juxtaposition when he writes in "Aesthetica":

Seht ihr an statt dieser einzigen (Wahrheit) so viel, als Sand am Ufer des Meeres...das ist eine Nacht, in die sich Poeten und Diebe verlieben. (2)

The closed image also occurs:

Die erste Nahrung war aus dem Pflanzenreiche; die Milch der Alten, der Wein... (3)

The translation of a Latin phrase into colloquial German may be seen in "Aesthetica" when, describing the function of metaphor, Hamann translates "ad illustrationem" as "zur Verbrämung des Rockes", and "ad inmolucrum" as "zum Hemde

(1) Jørgensen. 125. 384.
(2) Hamann. 15. II. 206.
(3) Hamann. 15. II. 198.
auf blossem Leibe". (1)

His play on prefixes and suffixes ranges from the conventional as in "Geschmack= und Kraftlos"(2) to the unusual "Idio= und Patrioten"(3)

He goes some way to expressing the relationships he perceives between things in unusual humanising images. On one occasion he describes criticism as "eine Schulmeisterinn zu Christo",(4) but usually his humanising images are more conventional. He sees war for instance as the father of divine peace,(5) death as "der grosse Lehrer"(6) and language as "die Mutter der Vernunft und Offenbarung". (7)

Witty comparisons are often expressed in conventional form. In "Brocken" for instance Hamann compares reason with Tiresias:

Unsere Vernunft ist jenem blinden thebanischen Wahrsager Tiresias ähnlich, dem seine Tochter Manto den Flug der Vögel beschrieb; er prophezyete aus ihren Nachrichten.(8)

Hamann claims on one occasion that he cares for his books "wie ein alter Harpax für seine harten Thaler". (9) His brother is as restless as "ein verdorbener Wein". (10)

Patience is a virtue created by failures "wie der Essig aus umgeschlagenen Getränken". (11) And in a letter to his parents in 1756 Hamann writes:

Ich freue mich, dass die Zeit verflüset und wenn
ich zurückrechne, erstaune ich wie ein Schuldner für seinen Termin.\(^{(1)}\)

The genitive image may be seen in the following examples:

das zunehmende Unkraut philosophischer Abhandlungen.\(^{(2)}\)
das Salz der Gelehramkeit.\(^{(3)}\)
das Senkbley des philosophischen Verstandes.\(^{(4)}\)
das Korn aller unserer natürlichen Weisheit.\(^{(5)}\)
das ganze Heer von den feindseligen Ursachen.\(^{(6)}\)

Hamann does also use this construction more creatively on occasions, for instance when he speaks of "das tägliche Brod der Freundschaft"\(^{(7)}\) or when he refers to "die Majestät seiner Knechtsgestalt".\(^{(8)}\) On the whole however the purely rational usage observed above is more common in his work.

Hamann also uses the "borrowed" image to give his style a scholarly appearance and at the same time to stress the importance of reason and wide reading. In "Sokratische Denkwürdigkeiten" Hamann comments on Socrates' comparison of himself with a doctor,\(^{(9)}\) and he also borrows many images from Bacon — for instance the comparison of the creative writer with Penelope.\(^{(10)}\) It is only through explicit reference to a quotation from Voltaire that Hamann can make the unusual image of "die Staatsklugheit der Versification"\(^{(11)}\) comprehensible to his readers.

Hamann once described himself as "ein Meister in Antithesen"\(^{(12)}\) and there are many instances in his work when it is clear that he is aiming primarily at a form of verbal opposition or parallelism. Describing Socrates' exploits in the second of the three campaigns in which he

\(^{(1)}\) Hamann. 18. I. 153.
\(^{(2)}\) Hamann. 15. II. 94.
\(^{(3)}\) Hamann. 15. II. 108.
\(^{(4)}\) Hamann. 15. II. 96.
\(^{(5)}\) Hamann. 15. II. 74.
\(^{(6)}\) Hamann. 15. I. 301.
\(^{(7)}\) Hamann. 15. I. 436.
\(^{(8)}\) Hamann. 15. II. 212.
\(^{(9)}\) Hamann. 15. II. 80.
\(^{(10)}\) Hamann. 15. II. 210-1.
\(^{(11)}\) Hamann. 15. II. 204.
\(^{(12)}\) Hamann. 18. III. 17.
took part, Hamann writes:

(er) theilte mehr Furcht aus, als ihm eingejagt wurde...

In "Aesthetica" he expresses the unique quality of his writing through adjectival opposition:

Vergeben Sie es der Thorheit meiner Schreibart, die sich so wenig mit der mathematischen Erbsünde Ihrer ältesten, noch mit der witzigen Wiedergeburt Ihrer jüngsten Schriften reih.

All of the witty techniques discussed so far are common in Jean Paul's early satires and in the eighteenth century literature of wit. However three particular techniques occur more frequently in Hamann and Hippel than elsewhere. For this reason these techniques were not discussed in Chapter I. It is noteworthy that these techniques are also present in Jean Paul's writing of the 1790's. The first of these techniques involves the use of one verb for two subjects and two objects. This achieves an effect of stylistic concentration and thus supports Hamann's own claim that his works were written "nach dem strengsten Naturgesetze der Sparsamkeit". Hamann writes for example:

Sokrates verlor, sagt man, einen giftigen Einfall, und die gewissenhaften Areopagiten die Gedult.

And Jean Paul writes:

Der lange Schlaf des Todes schliesst unsere Narben zu, der kurze des Lebens unsere Wunden.

The second of these techniques is the "progressive" comparison. A contrast is established between images that parallels the contrast between the nouns to which the images

---

(1) Hamann. 15. II. 78.
(2) Hamann. 15. II. 202.
(3) Hamann. 15. III. 73. Jean Paul was struck by the concise nature of Hamann's writing and he refers to Hamann on one occasion as "der erste Abbreviator der Welt, wenn man vorher Gott ausnimmt" (quoted by Berend. 89. 282).
(4) Hamann. 15. II. 81.
(5) I,3: 306.
Hamann for instance differentiates between "das... Waarhaus der Vernunft" and "die Schatzkammer des Glaubens". 

Describing his own preference for thought over action, he writes:

Ich liebe das forte im denken und das piano im handeln. 

Hippel uses this form of imagery frequently. He writes for instance in "Lebensläufe":

Die Naturphilosophie ist fliessend Wasser, Springwasser, die künstliche ist Wasser, welches steht.

And in his autobiography he uses this form of imagery to describe the differences between certain languages:

Das Französische ist feines Tuch; das Englische saubere Wäsche; das Italienische Tressen; das Deutsche ein Sürztout.

Finally in his book on marriage he describes nature as "der Positivus", philosophy as "der Comparativus" and poetry as "der Superlativus". Jean Paul uses this technique in his early satires. In "Grönländische Prozesse" for instance he writes:

Predigten schreiben, heiss' ich, den Durchfall haben; dichten, das Fieber haben; epigrammatisieren, die Krätze haben, und rezensieren, die Gelbsucht haben.

In his later works Jean Paul uses the "progressive" image in an unsatirical manner. In "Titan" Blumenbühl is "die Kinderstube Albano's" and Isola bella "die Wiege". In "Die wunderbare Gesellschaft" he writes:

...kurz, wenn Todes- und Fieberkälte ein Auto da Fe ist, so ist Winterkälte ein Autillo da Fe.

---

1 Hamann. 15. I. 298. 
2 Hamann. 18. III. 358. 
3 Hippel. 22. II. 149. 
4 Hippel. 22. XII. 25. 
5 Hippel. 22. V. 72. 
6 I, I: 23. 
7 I, 8: 62. 
8 I, 9: 544.
The third of these techniques is the use of the proper noun out of context. Hamann refers to Luther as the German Elijah, (1) to Klotz as a Latin Gottsched, (2) to Sterne as "dieser geistliche Rabelais Englands", (3) and to his wife as "die Aspasie, Maintenon und Sevigné meiner Seelen", (4) and speaking of the "Älteste Urkunde" he wrote to Herder on 2nd April 1774:

Die Herren Polonii unsere Jahrhunderts, die nichts als philosophische und politische Giguen lieben, werden vielleicht sagen, dass Herder den alten Hamann ausshamannisirt habe. Wir belyde verstehen aber das Ding besser. (5)

He also creates verbs to express the unique quality of a writer's style, such as "philippisiren" and "sokratisiren", (6) just as Jean Paul creates "fäbeln", (7) "siebenkäsenn", (8) and the phrase "leibgeberisch zu sprechen". (9) Hippel describes Sterne as the English Diogenes (10) and Jean Paul calls Pope the English Juvenal, and Swift the English Lucian. (11) Jean Paul uses proper nouns of all kinds extremely freely, from the names of countries to the names of literary works. Gustav is brought up in a subterranean America; (12) his mother's skill at chess earns her the title of a "Schachamazone". (13) Viktor is forced to leave the idyll of country life and move out into "die travestierte Aeneis des Stadtlebens", (14) and combining Lavater and Herder Jean Paul claims in "Die unsichtbare Loge" that the older women in Scheer &au attend

(1) Hamann. 15. III. 405.
(2) Hamann. 16. II. 403.
(3) Hamann. 15. IV. 311.
(4) Hamann. 18. III. 69.
(5) Hamann. 18. III. 74.
(6) Hamann. 15. II. 58.
(7) I, 5: 222.
(8) I, 6: 43.
(9) I, 6: 58.
(10) I, 1: 571.
(11) I, 1: 121.
(13) I, 2: 44.
(14) I, 5: 123.
concerts and balls "um...darin pżyiognomische Fragmente zur Beförderung der Menschenkenntnis...auszuarbeiten". (1)

Both Hamann and Jean Paul also use the proper noun to describe a type of person; Hamann for instance speaks of "die Bradleys und Leuwenhoeks"; (2) and Jean Paul, preferring the indefinite article, speaks of a second Washington, (3) a Caligula, (4) a Socrates, (5) an Alexander (6) and even in "Hesperus" of a Klothilde! (7)

All the techniques which we have discussed are essentially rational. Thus although the thought of Hamann, Hippel and Jean Paul is not primarily guided by reason, rational techniques form an important element in their style. The clear distinction that is frequently made between reason and religion, and reason and feeling is therefore seen to be inaccurate. The confused relationship between the two forces may be seen in Hippel's reference to "philosophical tears". (8)

Many critics have ignored the continued presence of rational techniques in Jean Paul's sentimental works. Döppe for instance claims that although Jean Paul's early development was unthinkable without philosophy, he overcame his rational upbringing in the 1790's. (9) Yet rational wit was not ousted for good with Jean Paul's abandonment of rational satire. Throughout his literary career wit and satire are important elements; indeed in the resurrection of his second published work, the "Auswahl", under the new title of "Palingenesien", Jean Paul repeats almost word for word the definition of wit

(1) I, 2: 88.
(2) Hamann. 15. II. 75.
(3) I, 14: 52.
(4) I, 14: 60.
(5) I, 14: 75.
(6) I, 14: 94.
(7) I, 14: 64.
(8) Himmel. 22. XIV. 121-2. In a letter to Scheffner Hippel writes: "Ich bin so sehr Mensch, wie irgend einer, ich habe bey Ihrem Briefe recht sehr geweint, und doch getrae ich mich, zu behaupten, dass es keine unphilosophischen Thränen gewesen..."
(9) Döppe. 108. 62, 73.
that he made in the earlier work. It is interesting to note that Knigge found the same failings in Jean Paul's first two sentimental novels that he found in "Grönländische Prozesse" (cf. p. 74). He complains that Jean Paul often contrives a situation simply to give himself the opportunity to make a witty remark. "Die unsichtbare Loge" reveals "eine nicht sehr gefällige Sucht, immer etwas Ausgezeichnetes, Unerwartetes, Unerhörtes und Bizarres an den Tag zu bringen". (1)

Jean Paul was faced at the beginning of the 1790's with the problem of adapting the rational form of wit that had played freely in the early satires to the views on reality that he was now trying to express. Hamann and Hippel had shown him that wit could be used to great effect to express vividly seriously held beliefs. However Jean Paul experienced great difficulty in restricting the independence of wit. He wrote for instance in "Die unsichtbare Loge":

Nichts verengert den Tanzplatz des Witzes so sehr, als wenn eigne Meinungen und Wahrheitliebe darin als feste dicke Säulen stehen. (2)

We have seen that in the early satires wit enabled Jean Paul to talk rationally about subjects with the reader. The problem now is to present his personal opinions with the same freedom and openness, and this Jean Paul finds difficult. This was to remain a problem for Jean Paul throughout his life; over thirteen years after writing "Die unsichtbare Loge" he returns to this problem, this time relating it to humour:

(1) Knigge. 32. 317. Similarly although Knigge finds many admirable qualities in "Hesperus", he objects to the "unwürdige Witzesley" and to "ein Haschen nach Sonderbarkeit und nach Gelegenheit, Contraste zu finden, wobei oft die Mühe, welche man anwenden muss, die Ideenverbindung zu entdecken, und dem Verfasser zu folgen, nicht belohnt wird." (Knigge. 33. 192.).

(2) 1, 2: 264.
Leicht ist der humorische Freiheitstanz im selbergeschaffnen Chaos; aber hoch und selten stellt er sich auf dem strengen engen Stoffe dar; und blos da beweiset er rechte Seelenlossung. (1)

Having established that reason and wit are not abandoned in the early 1790's we shall now discuss some of the rational features in Jean Paul's sentimental works. Many of the rational techniques discussed in Chapter I are present in his writing in the 1790's but we shall limit our discussion to two techniques which particularly emphasise the importance of reason in Jean Paul's style - these are catachresis and the arbitrary image.

Jean Paul used an ironical form of catachresis in his early satires (cf. p. 68) but in the sentimental works the ironical connotations are absent. Through catachresis Jean Paul uses a physical phenomenon to describe something "geistig". He refers for example to "geistige Erde-Erschütterungen", (2) "geistige Misgeburt", (3) "geistiges Brot" (4) and "geistiger Wein". (5) He also uses catachresis to give life to non-living things. He himself is "ein lebendiger Pindus und Pegasus, eine tragbare Loge zum hohen Licht" (6) and man is "ein tragbarer Nationalkonvent in nuce". (7) Leibgeber's Adam describes himself as "eine lebendige Judengasse" (8) and "das lebendige corpus juris". (9) This witty technique can also force the reader to apply one subject to another, to approach subjects with an open mind. The phrase "des Doktors
Ärztliches Beichtsitzen\(^{(1)}\) for instance forces the reader to think of the parallels between medicine and religion, and the description of Socrates, Cato, Epictetus and Antoninus as "die vier herrlichen heidnischen Evangelisten"\(^{(2)}\) forces him to consider the parallels between classical culture and Christianity. This catachresis is witty because the reader is confronted with a problem which it is up to his reason to solve.

The second technique we mentioned is the arbitrary image. Buchmann has observed that the image of "indisch" is made to serve the reigning "Stiltendenz" of each of the novels he discusses.\(^{(3)}\) The adaptability of Jean Paul's images reveals how arbitrary his images are. The image "Wolke" for instance can refer to both poles of Jean Paul's spiritual existence, both to the extreme anti-egoism and liberation from self, experienced in moments of intense feeling, and to despair at transience and death. Jean Paul speaks of "die kalte Nachtwolke des Todes",\(^{(4)}\) of the "fliegender Wolken-Schatten" of death\(^{(5)}\) and of "die Wolke des Todes".\(^{(6)}\) But in a letter to Friedrich von Corthel he describes his spiritual union with Amöne in the following terms:

...wie verklärte Auferstandene ruhen wir auf der lichttrunkenen Wolke der Schwärmerei und sinken geblendet und umarmend in das Licht der Wolke hinein.\(^{(7)}\)

The emphasis is thus laid on the elements that qualify the image, rather than on the image itself. This explains in part the very important rôle

\(^{(1)}\) I,3: 248.
\(^{(2)}\) I,6: 110.
\(^{(3)}\) Buchmann. 101. 24.
\(^{(4)}\) III,1: 407.
\(^{(5)}\) I,3: 391.
\(^{(6)}\) I,3: 299.
\(^{(7)}\) III,2: 263.
that adjectives play in Jean Paul's style; in "Siebenkäs" for instance it is only the adjective that differentiates between "das kalte Fieber des Hasses" and "das hitzige Fieber der Liebe". (1) Because the distinction is between the nature of a property of the same subject, and not between two different subjects, the distinction is basically rational.

Jean Paul also uses the arbitrary image to achieve an effect of parallelism. In "Hesperus" for example he writes:

Draussen schwammen alle Grasebnen und Samenfelder in Tropfbad des Thaus und im kalten Luftbad des Morgenwinds. (2)

It is only the arbitrary image "Bad" which links the dew with the morning wind. It is important for the rhythm of the sentence that the two words that specifically describe the natural scene should be compounds and thus clearly related to each other; their parallelism reflects the harmony of the external scene. It was the desire for parallelism that gave rise to the image of "Bad" and the imagery is thus based on a rational technique rather than on poetic insight.

From our study of rational techniques we have shown that reason remains an important force behind Jean Paul's style even after his transition from rational satire to sentimentality. Thus we see that the influence of Hamann and Hippel on Jean Paul was not limited to their aesthetic thought but also included their style. We shall complete this section by considering the third aspect of the style of

(1) I,6: 137.
(2) I,3: 138.
Hamann and Hippel which has an influence on Jean Paul's writing. This is their use of biblical language.

In 1735 the Fürstin von Gallitzin wrote to Jacobi that Hamann's whole being was "impregnated" with the Scriptures, (1) and Hamann himself wrote to J.G. Lindner in 1759:

Gott hat mich zum bibellihesten Mann gemacht. (2)

But his intense preoccupation with the Bible throughout his life did not lead to the suppression of his own individuality. Indeed quite the reverse, for it was Hamann's constant aim to discover the analogies between himself and God as He reveals Himself in nature, history and the Bible. These analogies are detected by the superior vision of the poet, which is the essence of that poet's individuality. Hamann's religion is therefore individual and it is inspired by personal emotions, rather than by the objective deductions of reason. Hamann refers in "Aesthetica" to the "fertile womb of the passions" and he sees it as proof of the strength of passion "wie wir die allgemeinesten Fälle durch eine persönliche Anwendung uns zuzueignen wissen, und jeden einheimischen Umstand zum öffentlichen Schauspiele Himmels und der Erden austräten". (3)

Hippel's religious life was, as we mentioned earlier (cf. p.165), less secure than Hamann's. His belief results primarily from his sense of isolation rather than from essential conviction. But the very sense of loneliness that tormented Hippel caused him to study the Bible in a

(1) Jacobi. 25. IV, 3. 25.
(2) Hamann. 18. I. 340.
(3) Hamann. 15. II. 209.
whole-hearted attempt to take refuge from his doubts and worries. Schneider even claims that Hippel's style shows a closer study of the Bible than that of any of his contemporaries:

Fleissiger und kongenialer zugleich als Hippel hat wohl auch kein anderer Zeitgenosse seinen Stil an der Bibelsprache geschult... (1)

This is certainly exaggerated for the biblical allusions in Hippel's work rarely demand a thorough knowledge of anything more than the most well-known stories. However there is no doubt that Hippel's style is influenced by the style of the Bible, and this indicates that Hippel must have studied the Bible closely. He in fact wrote in his autobiography:

Oft hab' ich bemerkt, dass Alles, was mir in Leben denkwürdig war, im alten und neuen Testament mir erschien, im Vorbilde und in der Wirklichkeit. (2)

In this section we shall consider Jean Paul's use of the Bible and we shall trace the gradual secularisation of religious motifs in his work. This secularisation may be said to originate from the close links that Hamann creates between the Bible and the individual. But the religious unity of Hamann's world-view prevented the secular use of biblical language or allusion. However with the partial collapse of this unity in Hippel's work and its adaptation to serve the exile of humanity in Jean Paul's biblical language is used in the most unusual situations. In Jean Paul's work in particular it serves an important function in conveying the great importance Jean Paul places on human emotions and human relationships. In general the process is one of secularisation.

The discovery of the relevance of biblical stories to

(1) Schneider. 157. 186.
(2) Hippel. 22. XII. 179.
the individual means that the writer can use biblical language to describe his own situation without any hint of irony or insincerity. Thus Hamann wrote to Mendelssohn:

Aber auf meinen Leichdorn zu kommen: so ist vorige Woche der Gräuel der Verwüstung am Garten vollzogen worden, wie der Psalmist sagt LXX. 14. Es haben ihn zerwühlet die wilden Säue, und die wilden Thiere haben ihn verderbt. (1)

And in 1774 he wrote to Herder, echoing Pilate's words:

Soll ich noch dies halbe Blatt abreissen? Verdient es wol dass Sie es lesen und entziffern? Quod scripsi, scripsi. (2)

Hippel also echoes Pilate in a letter to Scheffner in 1767:

Doch, noch ein Paar Worte von der Johann Jacob'schen Dramaturgie. Ich nenne sie so, weil Kanter gewiss am Ruder gesessen. Ich wasche meine Hände. (3)

And on another occasion he echoes Christ's words:

Zu meinem Roman hab ich noch keine Zeit gehabt; meine Stunde ist noch nicht gekommen, und meine Seele ist noch nicht im Stande, Treppen zu steigen. (4)

In these examples the writer directly identifies himself with a biblical character. On other occasions the Bible is used, by Hamann in particular, as a source of images. Some examples will illustrate how common biblical comparisons are in Hamann's style. Hamann compares the fine binding of the "symbolische Lehrbücher" with the inside which is "voller Todtenbeine". (5)

He claims that if our poetry is of no value, our history will look "noch magerer als Pharaons Kühe". (6) Scholarly wisdom has flooded the text of nature "gleich einer Sündfluth". (7)

The goddess of wisdom is a constant friend of the simpleton

(1) Hamann. 18. III. 374.
(2) Hamann. 18. III. 78.
(3) Hippel. 22. XIII. 32.
(4) Hippel. 22. XIV. 20.
(5) Hamann. 15. II. 203.
(6) Hamann. 15. II. 205.
(7) Hamann. 15. II. 207.
and she preserves his "Einfälle" from "moths".\(^1\) And he compares Schultz' long-windedness to "einem Qualme...", wodurch Hiobs Gestalt verdunkelt wird und der Leser einer gleichen Prüfung der Geduld mit diesem Helden ausgesetzt wird!\(^2\) The list could be extended considerably but perhaps the most memorable of all these allusions is the definition of genius in a letter to Nicolai on 3rd August 1762:

Genie ist eine Dornenkrone und der Geschmack ein Purpurmantel, der einen zerfleischten Rücken deckt.\(^3\)

These examples are for the most part straightforward.

On other occasions however the allusions and images are obscure. This obscurity is caused by the depth of Hamann's knowledge of the Bible. He explains an appeal for a muse "wie die Seife der Wäscher"\(^4\) by referring to the book of Malachi. The image of a "Wurfschaufel" is taken from Matthew,\(^5\) of a "sea of glass" from Revelations\(^6\) and of "the sand of the sea" from Jeremiah.\(^7\) And in a letter to Jacobi he expresses his particular love for the book of Jeremiah:

Noch bis diesen heutigen Tag, wo ich stumpf, kalt und lau geworden bin, lese ich niemals ohne die innigste Rührung das XXXVIII Kap. des Jeremias und seine Rettung aus der tiefen Grube vermittels zerrissener und vertragener alter Lumpen.\(^8\)

Hamann's observation that he was "bibelfest" is supported by every page of his work. He is unwilling to restrict his references to well-known incidents or images in the Bible, for this would distort his appreciation of the revelation of God in the Bible and of the many links between his ideas

\(^{1}\) Hamann, 15. II. 70.
\(^{2}\) Hamann, 18. II. 58.
\(^{3}\) Hamann, 15. II. 168.
\(^{4}\) Hamann, 15. II. 207.
\(^{5}\) Hamann, 15. II. 197.
\(^{6}\) Hamann, 15. II. 199.
\(^{7}\) Hamann, 15. II. 205.
\(^{8}\) Hamann, 15. V. 314.
and this revelation.

Hippel however concentrates on figures and events in the Bible that require no more knowledge of the Bible than that possessed by the ordinary Christian. The narrow scope of his biblical allusions was perhaps caused by some uncertainty about the value of witty interpretations of biblical passages. He wrote for instance to Scheffner:

Es gehört ein gewisser Witz dazu, alles im Evangelio zu finden, was man zu einer jeden Casual-Predigt nöthig hat; obgleich dieser Witz, wie mich dünkt, nicht der beste ist...^(^1^)

His wit is consequently more restrained than Hamann's. At the same time however it is also a less direct expression of the analogies he perceives between his own situation and the Bible. He pays careful attention to the reader and arranges his comparisons so that they lie within the reader's knowledge of the Bible. The following examples illustrate this:

Der Goliath und der kleine David sind mir immer im Kopfe, wenn ich Russland und den preussischen Staat vergleiche...(^2^)

So eingezogen, wie ich lebe, hat kaum Noa im Kasten gelebt. (^3^)

Da sie ihn nicht los werden konnte, entfernte sie sich, wie sie stand und ging, und liess, wie Joseph, ihre Plündern zurück, die man ihr bei Hängen und Würgen auslieferte. (^4^)

Mein Vater und meine Mutter behaupteten jedes seine Meinung, und ich ärgerte mich übern Wurm, wie Jonas über den, der ihm den Kurbis stach. (^5^)

Whereas Hamann's biblical allusions tend to be serious, Hippel on occasion uses them in a light-hearted fashion.

The final example quoted above involves a word-play on the

(1) Hippel. 22. XIV. 331-2.
(2) Hippel. 22. XII. 121.
(3) Hippel. 22. XIII. 50.
(4) Hippel. 22. IV. 57.
literal and metaphorical meanings of the word "Wurm".

Sometimes Hippel uses biblical allusion euphemistically. For example the image of the five loaves for the senses was used positively by Hamann\(^1\) but euphemistically by Hippel to stress the soulfulness of his heroine.\(^2\)

A limited number of rhetorical techniques derived from the Bible were also used by Hamann and Hippel. Many of Hamann's works possess a rhetorical urgency and directness. He saw himself as a prophet preaching a new way of life (cf. p. 134). Similarly Hippel is more concerned with teaching his readers than with conversing with them in the open and unbiased manner that Jean Paul adopts. For this reason Michelsen has described the basic tone of "Lebensläufe" as "einen ziellosen Predigton".\(^3\)

Hamann and Hippel use the oratorical exclamations "Wahrlich, wahrlich" and "Und siehe", both of which are clearly related to their roles of prophet and preacher. The following examples illustrate their use of these exclamations. In "Lebensläufe" Hippel writes:

\[
\text{Sie entschlief. - Wahrlich! wahrlich! sie starb in einer seligen Stunde.}\(^4\)
\]

Wahrlich, der Mensch entzieht sich zu sehr der Luft und zieht eben dadurch Leib und Seele eine Art von Stockung zu.\(^5\)

And in a letter to Scheffner on 6th October 1784 Hippel wrote:

\[
\text{Wahrlich, wahrlich, ich sag es Ihnen, Sie kennen mich nicht, kennen nicht mein gefühltvolles Herz für...}\]

\(^1\) Hamann. 15. I. 298.
\(^2\) Hippel. 22. II. 30. In "Lebensläufe" Minchen's father talks to Alexander about his daughter: "Was das Spielen betrifft, fuhr er fort, so hat sie ihre eigene Manier." Alexander then comments: "Freilich dacht' ich, den steinigten Acker versteht sie nicht auszudrücken, auch nicht die fünf Gerstenbrode und ein wenig Fischlein."
\(^3\) Michelsen. 141. 283.
\(^4\) Hippel. 22. II. 62.
\(^5\) Hippel. 22. II. 102.
Sie und den Bettsack voll feiner Nerven, womit mich der liebe Vater im Himmel ausgestattet hat.\(^1\)

And Hamann writes in "Aesthetica":

...und wahrlich, wahrlich, Kinder müssen wir werden, wenn wir den Geist der Wahrheit empfahen sollen...\(^2\)

Hamann appeals to the reader through the "Und siehe!" technique both in "Aesthetica"\(^3\) and in "Schriftsteller und Kunstrichter".\(^4\)

Hippel often uses these rhetorical religious exclamations in situations which are not specifically religious. Moritz takes this to the extreme and uses an "und siehe" exclamation in a comic scene in his novel "Andreas Hartknopf: Eine Allegorie". It is night and it is raining; Hartknopf comes to a wide ditch, and there is no means of crossing it. Putting his motto of "Ich will, was ich muss"\(^5\) into practice, Hartknopf waits patiently whistling on the edge of the ditch. Eventually two men arrive and one of them pushes him into the ditch. At this point Moritz writes:

...und siehe da, es war eine Grube, wie die, worin weiland Joseph von seinen mitleidigen Brüdern hinabgelassen wurde, es war ein Graben, worin kein Wasser war...\(^6\)

A technique that was used by Hamann to convey his prophetic vision is used here to create a comic effect.

Jean Paul uses the rhetorical appeal "Und siehe" frequently in the works of the 1790's. A passage from "Siebenkäs" illustrates the degree to which the exclamation has been freed of serious religious connotations. Siebenkäs and Leibgeber have been thwarted in their attempts to find

\(^1\) Hippel. 22. XIV. 320.
\(^2\) Hamann. 15. II. 202.
\(^3\) Hamann. 15. II. 200.
\(^4\) Hamann. 15. II. 337.
\(^5\) Moritz. 39. 4.
\(^6\) Moritz. 39. 7.
Blaise on a Sunday because he is always involved in a church service somewhere. They decide therefore to visit him uninvited. Eventually they reach his room:

Sie drückten sich durch die lange Ritz, und siehe, oben an der Tafel sass einsam der Heimlicher und setzte schlafend seine Andacht fort, mit der Federmütze unter dem Arm. (1)

Allusions to the Bible seem to have been common at the end of the eighteenth century. We saw above (cf. p. 208) that Hippel had reservations about the propriety of applying wit to the Bible. Similarly Thomas Abbt apologised for this element in his style in the "Vorbericht" to "Vom Verdienste". Speaking in the third person he writes:

Er erkennt gar wohl einen Hauptfehler an seiner Schreibart, nennlich das erzwungene, das ofte darinn herracht, und zuweilen entfernte Anspielungen auf Stellen aus der H. Schrift; wozu ihn ein falscher Geschmack, der seit einiger Zeit in Deutschland herrschend geworden, verleitet hat. (2)

The truth of this observation may be seen by reference to Miller's novel "Die Geschichte Karls von Burgheim...". One expects the association of religious language with the sanctity of love in the "empfindsam" tradition, but hardly the association with foppery of the presence of Christ amongst his believers. Friderike writes to Emilie:

Gestern musst ich wider Willen mit einem Anverwandten in das Konzert gehn, das ein herumziehender Virtuos gab. Da sammelte sich die ganze Stutzerwelt um mich herum; Denn wo zwey oder drey solcher Geschöpfe beysammen stehn, da sammeln sich die andern gleich zu ihnen, um über Nichts oder fade Einfälle lachen zu können. (3)

---

(1) I,6: 48.
(2) Abbt. I. Vorbericht.
(3) Miller. 38. I. 400.
An amazing confusion between the proverb "Gleich und gleich gesellt sich gern" and Christ's words "Where two or three are gathered together in my name..."!

Jean Paul's use of religious imagery is however carefully constructed in comparison with this passage from Miller's novel and it cannot be seen simply as part of a literary convention. From the first novel of the sentimental period, "Die unsichtbare Loge", a dual progression is apparent in Jean Paul's use of biblical style. On the one hand, he follows the "empfindsam" tradition in applying religious terminology to the heart, the emotions and to all that is ideal in man, and on the other hand he parodies the Bible by using biblical references in unsuitable situations. The parodieal element is slightly less strong in "Hesperus" and slightly stronger in "Siebenkäs" than the "empfindsam" element, but on the whole the two stylistic traditions may be said to co-exist in Jean Paul's works of the 1790's.

First we shall consider Jean Paul's "empfindsam" use of biblical language. The simplest form of this is provided in the early sentimental works by the term "Eden". It is the equivalent of the literary theme of the golden age, but with the important difference that Jean Paul's vision of perfection is formed mainly by religious rather than by philosophical or literary traditions. This religious colouring may be seen in the title of Jean Paul's essay in "Hesperus" "Über die Wüste und das gelobte Land des Menschengeschlechts". Jean Paul uses "Eden" as a convenient concrete term for the qualities of simplicity, innocence and purity that are of continual importance to the "empfindsam" writer. Beata for instance wears her clothes "wie Eva als
she is a creature of Eden and Jean Paul looks back at youth itself as a lost Eden. In "Hesperus" Jean Paul's use of this theme increases greatly. Compounds are formed like "Edenlicht" to describe the moonlight, and "Eden=Aue" to describe the scene in Maienthal. Emanuel's soul gives Viktor "ein Echo aus Eden", and speaking of Viktor refreshed in the beautiful natural scene Jean Paul refers to "das Eden seiner Seele". The personification of this virtue and simplicity is given in the figure of Emanuel and "das maienthalische Eden" in which he lives.

Love and religion were inseparable in the main stream of "empfindsam" literature. In Jean Paul's sentimental novels however love, as a human achievement rather than a divine gift, is more important than religion. When religious belief is discussed Jean Paul is generally anxious to show the greatness of the act of believing rather than of the deity that inspires this belief. Love itself is raised out of the sphere of personal emotion by Jean Paul, it is both the close personal understanding between two people and the extension of this understanding to form the basis of a sympathetic attitude towards all people. Love is seen in "Hesperus" as a world force, capable of influencing the whole of life, not simply the life of two individuals. Thus Jean Paul writes of Viktor and Klotilde:

...Ach ich habe mir oft es vorgemalt, wenn wir uns alle einander so liebten wie zwei Liebende, wenn die Bewegungen aller Seelen, wie bei diesen, gebundne Noten waren, wenn die Natur uns allen zugleich den Nachklang ihres bis über die Sterne reichenden

---

(1) I,2: 260.  
(2) I,2: 216.  
(3) I,3: 199.  
(4) I,4: 87.  
(5) I,3: 71.  
(7) I,4: 82.
The importance of love in Jean Paul's conception of a perfect existence again illustrates how his "gelobte Land des Menschengeschlechts" differs from the less emotional ideal of the golden age. This immense respect for love was to remain constant throughout Jean Paul's life. We can see that although love becomes more important than religion in Jean Paul's sentimental novels, love is frequently described in religious terms.

The second way in which Jean Paul uses biblical language is primarily parodical. Jean Paul's increased respect for love and human values was accompanied by a decrease in his respect for the Bible. In "Die unsichtbare Loge" and "Hesperus" the biblical parallels are unusually explicit, compared with Jean Paul's normal practice. It is as if he wanted to express all the importance of the parallel himself, and not leave anything to the reader's personal knowledge of the Bible, fearing presumably that this might destroy the correct frame of mind needed for a witty comparison. Thus in "Die unsichtbare Loge" he writes of Wuβ that he knew as much chemistry and alchemy "wie Adam nach dem Fall, als er alles vergessen hatte". (2) And in "Hesperus" he writes:

Die Kammerherrin...nahm unsern gutmeinenenden Helden mit der aufrichtigsten Stimme auf, die noch aus einem falschen Judasbusen gekommen... (3)

In the first instance the qualifying clause is unnecessary and

---

(1) I,4: 155.  
(2) I,2: 414.  
(3) I,3: 68.
in the second the meaning of the adjective "falsch" is re-stated in the noun it qualifies. The mental activity normally required of the reader in Jean Paul's style is thus significantly blunted. This marks a decline in interest in the Bible, and paves the way for Jean Paul's parody of the Bible.

Jean Paul parodies the Bible by referring to it even when no religious thought is involved. For instance he describes Auenthal as it comes to life in the morning in the following way:

Jetzt sind die Blinden heil, die Lahmen gehen, die Tauben hören — wach ist nämlich alles...\(^{(1)}\)

And after Viktor has cured Lord Morion's blindness Jean Paul writes:

Das Schicksal sagte: es werde Licht, und es ward.\(^{(2)}\)

More light-heartedly Flamin criticises Viktor's indiscriminate generosity describing him as "eine sorglose Säemachines auf Felsen".\(^{(3)}\) To describe the work of Wuz in his school-house Jean Paul invents the amusing variant "sauer im Schweisse seines Schulhauses".\(^{(4)}\) The alteration to the phrase robs the original biblical meaning of its gravity, condemning it to Wuz-like contentment. And to describe Gustav's absent-mindedness Jean Paul writes:

...Gustav war weg, als stände sein Geist auf dem Berg Horeb und hier blos der Leib...\(^{(5)}\)

One particular instance in "Hesperus" shows the extent to which Jean Paul's use of a biblical reference can radically

\(^{(1)}\) I,2: 214.
\(^{(2)}\) I,3: 32.
\(^{(3)}\) I,3: 115.
\(^{(4)}\) I,2: 424.
\(^{(5)}\) I,2: 191.
alter the meaning of the passage in its correct biblical context. Jean Paul is describing the actions of a six weeks old baby as it wakes up. He observes the simultaneity of waking and of crying "nach dem Busen, in dem der Schöpfer ihm das erste Manna in der Lebenswüste bereit gelegt". (1) "Wüste" here retains the literal meaning of the place where God first gave manna to the wandering Israelites; however the prefix reveals Jean Paul's personal attitude to reality. The biblical reference stresses the kindness of the Creator; Jean Paul's addition of the prefix "Lebens-" reveals the poverty of reality despite the providence of God.

It is however in "Siebenkäs" that Jean Paul first makes full use of the infinite comic potential provided by the contrast between the gravity of biblical style and the new uses to which it is put. The following examples from "Siebenkäs" reveal some of the techniques that Jean Paul uses. He describes the magnificence of Rosa von Meyern's dress:

...seine Beinkleidchen und sein Rückchen und alles salzte die Weiber im Hause bloss durch den Vorübergang zu Lothischen Salzsäulen ein. (2)

Siebenkäs draws Meyern's attention to the market-scene:

Er machte ihn aufmerksam auf die kleinen Buben, die in die rothgemaerten Holztrompeten stiessen, um, wenn nicht Jericho, doch das Trommelfell zu zerblasen. (3)

Jean Paul describes Siebenkäs' hopes about the inheritance that has been endangered by the confusion over the names of Siebenkäs and Leibgeber:

Siebenkäs lebte als sein eigner Armenadvokat freilich der gewissen Hoffnung, dass das gelobte Land der Erbschaft, worin Milch und Honig über seinen Goldsand

---

(1) I,3: 89.
(2) I,6: 86.
(3) I,6: 87.
fliessen, von seinen Kindern werde erobert werden... (1)

The secular use of biblical references reaches its peak in the comparisons between the characters and Christ. This is foreshadowed in Jean Paul's first sentimental novels, where religious imagery is frequently applied to the sufferings of the characters, thus implying the sanctity of their suffering. Jean Paul refers to the grave of Giulia in "Hesperus" for instance as "dem blumenlosen Golgatha" of Klothsilde's "wounded soul", (2) thus drawing a parallel between the sufferings of Klothsilde at the death of her friend and the sufferings of Christ on the Cross. The parallel with Christ is not developed at length however till "Siebenkäs". Here describing how his hero suffers from Lenette's passion for cleaning Jean Paul writes:

Der schreibende Dulder nahm manches auf die leichte Achsel; aber als Wendeline in der Schlafkammer mit einem langen Besen das Bettstroh unter den grüngefärben Ehe-Torus trieb: so wurde dieses Kreuz seinen Schultern zu schwer. (3)

The experiences of Siebenkäs in the novel form a close parallel to those of Christ. (4) Siebenkäs loses his court-case in Holy Week and Blaise is described as Judas. Siebenkäs experiences both a death ("Scheintod") and a resurrection and he then leaves the restricted life of Kuhschnappel behind and attains a higher level of existence. He meets Nathalie on Ascension Day. As Diergarten writes:

Der Rhythmus des Lebens Christi zwischen Passion und

(1) I,6: 138.
(2) I,3: 62.
(3) I,6: 141.
(4) It is interesting to note that Moritz creates many parallels between Hartknopf and Christ (cf. Schrmpf. 160. 30ff). Jean Paul valued Moritz' "Hartknopf" as one of his "Schoos=Bücher" (III,2: 124), and it is probable that Moritz' bold use of this particular form of secularisation influenced Jean Paul when he created the character of Siebenkäs.
Auferstehung wird in einem säkularisierten und darum humoristischen Sinne auf das Leben des Siebenkäs übertragen. (1)

Behind this play with the stylistic material provided by the Bible there remains the uncertainty about the existence of God that is a recurrent element in Jean Paul's work. The adaptation of the stylistic use of the Bible to serve comic ends, the decline from the rhetoric of Hamann to the comedy of Jean Paul is mirrored by the world-view expressed by Leibgeber, as he stands beside Siebenkäs' mock-grave:

Du verborgner Unendlicher, mache das Grab zum Soufflörloch und sage mir, was ich denken soll vom ganzen Theater! (2)

In this section we have discussed three main aspects of the style of Hamann and Hippel - "Sinnlichkeit", the use of rational techniques and biblical language. These three aspects are also striking characteristics of Jean Paul's style in the 1790's. The presence of these apparently contradictory elements in Jean Paul's complex style may be explained by the influence of Hamann and Hippel on his writing. Thus we see that the ideas which began to influence Jean Paul's aesthetic thought in the 1790's were conveyed to him in an extremely concrete style that was deeply embedded in the rational, language of the culture of wit and in the stylised rhetorical language of the Bible. Reason and poetic imagination become fused in

(1) Diergarten. 104. 131.
(2) I,6: 468.
Jean Paul's style as a result of the influence of Hamann and Hippel. We have seen that the religious purpose of Hamann's work becomes partially secularised in Hippel's writing. This secularisation reaches a peak in Jean Paul's work and reflects his growing interest in man rather than in God.

**Herder's Aesthetic Thought**

In our introduction to this chapter we observed that whilst Hamann encouraged Jean Paul to place absolute faith in poetic phantasy, Herder insisted that literature must serve a moral purpose. We have considered the influence of Hamann's aesthetic thought and style on Jean Paul and we shall now consider Herder's influence.

Jean Paul's friendship with Herder was an important factor in his development as a writer. It was long-lasting, intense and fruitful. It was also more than a literary friendship for through Herder Jean Paul became acquainted with the major issues of the age. Indeed it was the very breadth of Herder's scholarship and interests that attracted Jean Paul.\(^1\) A full assessment of the influence of Herder on Jean Paul cannot therefore be limited to literature for in Herder's eyes literature must play its part in the wider concept of

---

\(^1\) In a letter to Karoline Herder Jean Paul writes of Herder: "Sein Geist ist eine schöne Anthologie der Menschheit" (III, 4: 127), and in the "Brief über die Philosophie" he praises Herder as a genius, "der keinen Gedanken und keine Kenntniss einsam hat, sondern jeden Wellenring zur Planisphäre macht - der nicht den Obstbrecher an einzelne Zweige des Baumes der Erkenntnis legt, sondern wie das Erdbeben den Baum durch den Boden erschüttert, worauf er steht" (I, 7: 448).
"Humanität". (1) Poetry serves a definite function; it does not exist for its own sake. Whilst religion and art were inseparable for Hamann, this close connection does not exist for Herder. Hamann's works encouraged Jean Paul to place complete faith in the individual vision of the writer. Herder too stresses the importance of this individual vision. In an essay on the image for instance he writes that the material from which the image is drawn is unimportant. The value of the image lies in the "schaffender Geist, der das Ganze erfand und es noch jetzo hält und belebet". (2) Herder however is never able to reconcile his belief in the individual vision of the poet with his belief that poetry should further "Humanität". The resulting inconsistency has a considerable effect on his aesthetic thought as a whole. In the fourth of the "Kritische Wälder" for instance Herder bursts out in a wave of enthusiasm on the achievements of the satirists and

(1) Herder's theory of "Humanität" became severely weakened in the final years of his life. Dobbek writes of this: "In Herders letztem Lebensjahrzehnten verflüchtigt sich und verblasst nun der tiefe Gehalt und die umfassende Geistigkeit dieser Lehre. Erschöpfung, Alter, Entfremdung von Goethe, Fremdeit gegenüber den geistigen Auseinandersetzungen der Zeit mögen das bewirkt haben. Was die letzten Humanitätsbriefe als Humanität verkünden, hat jetzt objektive Gültigkeit überall und für alle Menschen in gleicher Weise, wurzelt mehr in der allgemeinen menschlichen Vernunft als in der Tiefe einer selbstgewissen, freien Persönlichkeit und besitzt keinen Zugang zu der Problematik wie zu den schöpferischen Höhen menschlicher Existenz" (Dobbek. 107. 109). This was the Herder who most influenced Jean Paul, and the conventional views now included in Herder's "Humanität" account for the connection formed in Jean Paul's mind between Herder and Jacobi. Just as Herder objected to the immorality of "Wilhelm Meister" (Herder. 20. 367-8), so Jacobi condemned the "Wahlverwandtschaften" (Jacobi. 27. II. 44). Jean Paul's picture of Herder is essentially different from his picture of Hamann, and Jean Paul pays less attention to the "Sturm und Drang" Herder than to the isolated representative of sensitive humanity whom he met in Weimar. Jean Paul tended to associate belief in the autonomy of the poetic imagination with Hamann rather than with Herder. As we shall see however there are inconsistencies in Herder's aesthetic thought throughout his life and these inconsistencies account for his confused relationship with Jean Paul with regard to aesthetic thought. Herder's theories of the image and the idyll are discussed on p. 243ff and p. 271ff.

(2) Herder. 19. XV. 531.
humorists of all ages. He will learn from all of them. He will take every writer as he is and through his writings learn more about mankind. However only two pages further on he rigidly defines the borders of wit and decries as worthless those forms of wit which do not serve the overall purpose of describing mankind.\(^1\) Herder can in fact only maintain his belief in the individual vision of the poet when this vision is beneficial to mankind as a whole. This aspect of his aesthetic thought affected his relationship with Jean Paul. Herder is anxious that Jean Paul should consider the effect of his writing on his readers and keep in mind the overall aim of "Humanität". Herder therefore lays certain restrictions on the poetic imagination of the writer, whilst Hamann was never prepared to limit the activity of his phantasy in any way.

Although Hamann and Herder hold widely differing views on religion and poetry Jean Paul was always aware of the many similarities between the two writers. He frequently refers to them together, thus implying that they influenced him in the same way. Hamann was himself aware that Herder's early style was closely modelled on his own style (cf. p.198) and in the "Vorschule" Jean Paul mentions Herder's great respect for Hamann's style.\(^2\) Jean Paul was always aware of the influence of Hamann on Herder. It is for this reason that Berend has written:

\begin{quote}
Richter hat in Herder immer den Geistesverwandten Hamanns verehrt...\(^3\)
\end{quote}

There is ample evidence to support this view of Jean Paul's

---

\(^1\) Herder. 19. IV. 192-3.
\(^2\) I,II; 429.
\(^3\) Berend. 89. 250.
relationship with Herder. In a letter to Karoline Herder for example Jean Paul suggests that Herder should write an introduction for a short selection of Hamann's works in "Adrastea". Jean Paul then continues:

Herder ist dies diesem Lands- und Geistes-
Verwandten schuldig. Er begleite sein Wort
über ihn mit einigen Worten aus ihm,
damit ein solches Polar Gestirn nicht endlich
hinter dem Gottesacker seiner Freunde verschwinde.\(^1\)

Jean Paul is implying that Hamann's thought has been appropriated by his followers, Herder, Jacobi and Jean Paul himself, and that the originator of these thoughts is not given full credit for his achievement. However Jean Paul never goes so far as to accuse Herder of plagiarism. Indeed when F.T. Rink published his "Mancherlei zur Geschichte der metakritischen Invasion" in 1800 accusing Herder of plagiarising both Kant and Hamann, Jean Paul wrote to Böttiger that Rink's attack was manifestly unjust. Hamann's isolated observations are insignificant in comparison with Herder's total view of culture.\(^2\) Although Herder often refers to and quotes from Hamann's works he never attempts to appropriate Hamann's arguments even when he is in complete agreement with Hamann.\(^3\)

The connection between Hamann and Herder that formed in Jean Paul's mind was supported by the fact that Jean Paul was able to consult many of Hamann's original documents that were in Herder's possession. The emphasis Jean Paul lays on the hostility of both writers to the age in which they lived also tends to draw the two figures together.

But the many similarities in the works of Hamann and Herder should not cover up the important differences between

\(^1\) III,4: 220.
\(^2\) III,3: 357-8.
\(^3\) cf. Herder. 19. VII. 23. and V. 462.
One important difference lies in their attitude to reason. For Hamann phantasy was a channel for higher revelation that does not rely on reason but on man's understanding of nature (cf. p. 139). Herder shares Hamann's and Jean Paul's mistrust of speculative reason. He scorns the "Mechanische Fertigkeit und Leichtigkeit" (1) of modern philosophy, arguing that any purely logical philosophy is simple to construct, for difficulties only occur when the complications of human life are taken into account. Herder's hatred of abstract intellectualism may be seen in his attitude to "empty words"; praising Swift in "Adrastea" he writes:

Seine Predigten selbst... auch sie sind Reden der thätigen Vermunft und Menschengüte, keines Declamators. Leerer Worte war Swift unfähig bis auf den kleinsten seiner Briefe. (2)

This attitude to philosophy and to rational language is part of the general uneasiness shared by many writers at the time about the value of logic. (3) Jean Paul shared Herder's views on philosophical language. Viktor claims in "Hesperus" that empty words exist but not empty feelings, (4) and Jean Paul explains that the language of imagery is more accurate than abstract language, because abstract language is simply "ein Bilderstil... voll zerflossener entfärbter Bilder." (5) In "Brief über die Philosophie" Jean Paul celebrates Herder as a prophetic figure who will carry his imaginary son, Hans

(1) Herder. 19. V. 545.
(2) Herder. 19. XXIII. 181.
(3) cf. p. 96. In a letter to Jacobi in 1782 Hippel described himself as "ein Todfeind von leeren Witz und gleich leerer Speculation", and speaking of his "Lebensläufe" he continues: "Diese Todfeindschaft zwischen der Schlange und dem Weibe ist die Triebfeder, welche verschiedene Räder in diesem Buch in Bewegung gesetzt hat. - Auf diese Rechnung gehören auch Styl, manche Einschaltung und Wendung" (Jacobi. 26. I. 354). Hippel's mistrust of isolated reason has thus influenced the form of "Lebensläufe".
(4) 1,3: 355.
(5) 1,3: 316.
Paul, "über die papiernen Weltgloben der Verbal=Weisheit". (1) However in contrast to Hamann and Jean Paul, Herder is reluctant to abandon his ultimate criterion of "plain good sense". Whereas phantasy is central to Hamann's thought it is viewed with the utmost scepticism by Herder. Indeed Herder almost demands the impossible by suggesting, in his essay on Abbt, that phantasy should be related to ordinary reason:

Selten ists, dass die Phantasie immer eine Schwester der Wahrheit bleibt, wie bei Abbt meistenthalts. Das macht, sie paaret sich überall mit dem guten gesunden Verstande... (2)

Despite his frequent pronouncements concerning the autonomy of poetic imagination, Herder is wary of any force which completely abandons reason. This belief in reason is his strongest link with the eighteenth century and the cause of his inability to understand fully the nature of the aesthetic culture established in classical Weimar.

Earlier in this chapter we noticed the development of the concept of humour. Viewing all subjects "sub specie aeternitatis" humour avoided the direct involvement of the author in the philosophical conflicts of the time. It viewed the life of mankind from a high vantage point and was characterised by tolerance and sympathy rather than by the desire to reform. Herder however could not share this tolerance and sympathy for he was personally involved in the problems of the age. From the moment when Jean Paul first met Herder on 11th June 1796 it was clear that the objectivity demanded by humour would be hard to accommodate alongside the personal problems that Herder faced in Weimar. Indeed it must have been clear to Jean Paul as an eager reader of

(1) I, 7: 448.
(2) Herder. 19. II. 291-2.
Herder's works long before this famous meeting that Herder had for some time been involved in a deliberate war against the century.

Jean Paul's theory of humour placed great emphasis on the general spirit of the work of art. This spirit reveals a positive attitude to the material presented, although this attitude is never directly stated. It is thus possible for the writer to express in an objective way his full attitude to life, and "das Schnarrkorpus=Register des Moralisierens"\(^{(1)}\) is avoided. As Jean Paul writes in "Hesperus" the "invisible spirit" of great writers catches our imagination "ohne dass wir die Worte und Stellen angeben können, womit sie es thun".\(^{(2)}\) This invisible spirit is the sum total of the writer's outlook on life, not just of his philosophical views alone. Jean Paul's objective view of art is therefore in agreement with the hatred of "Einkräftigkeit" that Kommerell has rightly taken as "die tiefe und umfassende Formel"\(^{(3)}\) of Herder, Jacobi and Jean Paul in their struggle against the times.

Herder however was unable to accept the idea that a work of art as a whole can present a clear statement of the writer's attitude to life. He himself admitted this in a letter to Goethe from Italy on 27th December 1788:

> Ich will nur dagegen kämpfen, dass ich nicht in Deine Fusstapfen trete und eine "Gleichgültigkeit gegen die Menschen" nach Hause mitbringe, die mir überer bekommen würde als Dir, weil ich keine Kunstwelt wie Du an die Stelle der Erloschenen zu setzen wüsste.\(^{(4)}\)

Herder accuses Goethe of abandoning reality in favour of art.

Since Goethe's art is not directly related to the life

\(^{(1)}\) I,4: 114.
\(^{(2)}\) I,3: 205.
\(^{(3)}\) Kommerell. 134. 330.
\(^{(4)}\) Herder. 20. 322-3.
experienced by most people Herder concludes that Goethe is indifferent to man. This view seems to have been held by many of the Herder group in Weimar. In a letter to Christian Otto on 18th June 1796 Jean Paul describes Charlotte von Kalb's opinion of Goethe:

Die Ostheim und jeder malte ihn ganz kalt für alle Menschen und Sachen auf der Erde...blos Kunstsachen wärmen noch seine Herznerven an...(1)

This picture of Goethe was shared by most of the Herder circle. It reflects Herder's belief that the writer should commit himself to a direct statement of his beliefs and not simply expect the reader to deduce these beliefs from the general spirit of the work of art. Jean Paul thus became closely associated with a group of friends who, whilst sharing his belief in the value of emotions, disagreed violently with the objective presentation of personal feelings. Jean Paul himself ran foul of Herder on one occasion and was accused like Goethe of leading an aesthetic life. After Jean Paul broke off his engagement to Karoline von Feuchtersleben in 1800 Herder wrote to Karoline:

Lassen Sie ihn sein Dichterleben fortleben, die Liebe schildern und in dieser süsslichen Imagination Freude finden; tätige Liebe, reelles Für-, Mit-, Ineinanderleben ist etwas andres als Spiel der Imagination am Pult oder süßer Witz in Gesellschaft. Sei er (wie neulich jemand sagte) "aller Frauen Mann, wozu ihn die Muse berufen habe", sei er es glücklich!(2)

As Berend has observed this is bitterly unjust.(3) The attack must be understood as the sudden outburst of Herder's long-standing dislike of Jean Paul's style of writing. Herder was uncertain if he was harbouring an enemy in his own camp,

(1) III,2: 211.
(2) Herder. 20. 413.
(3) Berend. 89. 147.
and Jean Paul's treatment of Karoline seemed to indicate that he was.

In order to appreciate Herder's rejection of Jean Paul's style of writing we must first look briefly at his attitude to the concept of art as play. Herder's attitude to art is inseparable from his theory of "Humanität" and his belief in the eternal progress of the human race. His passionate rejection, in "Kalligone", of the Kantian conception of art as play is based on his identification of "play" with lack of progress. He is unable to imagine a form of progress that is not enthusiastic and inspired. Art is essentially united with usefulness and only when this unity is broken do false rhetoric, the concept of play and vague abstractions enter into literature. He thus writes in "Kalligone":

...ein völlig Nutzloses Schöne ist im Kreise der Natur und Menschheit gar nicht denkbar. (1)

And on another occasion he writes:

Würde Alles, war wir zu den redenden Künsten zählen, geübt, wie wir's lernten, nie ohne Veranlassung und Inhalt, nie ohne Kraft und Zweck; frei und ledig blieben wir von leeren Gedanken- und Wortspielen. Denn kein wahrer, d.i. energischer Ausdruck, keine wirklich schöne Redeform ward als ein müßiges Spiel erfunden. (2)

Herder's scorn for Kant's concept of art as play is based on a historical approach to the origins of art and to the golden age of Greece where the "forces" of man were not separate but acted together towards definite aims.

Although Herder admired the morality of Jean Paul's works he was unable to accept the play with material that

(1) Herder. 19. XXII. 129.
(2) Herder. 19. XXII. 138.
is an important element in them. In "Erinnerungen aus dem Leben Johann Gottfrieds von Herder" Karoline recalls a remark made by Herder about Jean Paul's style:

"Über die in Richters Jugendsschriften oft zu abspringende humoristische Manier sagte er einmal im Scherz zu ihm: "Wenn ich auf einer menschenleeren Insel wäre und hätte bloß Ihre Schriften, so wollte ich alle allzuschnell abspringende, oft sich selbst zerstörende Stellen in derselben aussondern, und zwiefach schöner Werke herausbringen"."(1)

Karoline also remarks that Jean Paul's "Manier"(2) was the subject of many of their conversations, and no doubt Jean Paul's remark about his "philosophische Kriege"(3) with Herder may be related to this same question of form. After Jean Paul left Weimar for Berlin in 1800 Karoline wrote to Gleim about Jean Paul:

Wir werden ihn sehr vermissen. Sein guter Humor war unerschöpflich und sein Herz das eines Kindes an Unschuld und Güte. Mit seiner Phantasie und seiner Art zu schreiben haben wir nichts zu tun; wir waren darüber mit ihm in ewigem Kampf, und meist kämpfend wurde auseinandergegangen.((4))

As these remarks illustrate Herder favoured a plain style in which formal wit was kept within strict limits. The aim of the writer should not be to display his wit but to express clearly opinions which will be of use to mankind as a whole. Esoteric or mannerist writing is therefore unacceptable to him. In "Erinnerungen" Karoline relates that Herder always disliked being interrupted when he was working and that interruptions generally left him slightly bewildered for a few moments. Similarly he disliked "ein schnelles Ueberspringen im Gespräch.

(1) Karoline Herder. 21. II. 340.
(2) Karoline Herder. 21. II. 339.
(3) III,3: 284.
(4) Herder. 20. 421.
von einem auf's andere". Commenting on these characteristics Karoline sums up:

Unmittelbar auf's andere. Er hatte nicht die Gewandtheit, sich augenblicklich
in das zu finden, das ihm unvermutet von aussen erschien.(1)

But this ability to snatch up similarities quickly and to
dart from subject to subject was the essential prerequisite
of witty writing. The freedom from material for which Jean
Paul strove both in his wit and in his humour is rejected by
Herder. He can enjoy wit and irony only when it is useful,
when it is controlled by reason and when it serves to underline
the rational argument. He is too involved in his arguments
to be able to stand above them and judge them objectively.
Even Sterne's humour is only just above reproach, for Herder
asks in "Kalligone":

War nicht Sterne's unvergleichlicher humour selbst
nahe daran, zu ermüden?(2)

And he goes on to praise the style of the English weeklies,
claiming that the English think "zu kaufmännisch, zu politisch"
to turn business into word-play.(3) The concept of humour
to which Herder subscribes may be summed up by a comment from
one of these weeklies whose style Herder so admires. Addison
wrote in the "Spectator":

...humour should always lie under the check of reason
and...it requires the direction of the nicest judgement,
by so much the more as it indulges itself in the
most boundless freedoms.(4)

We must therefore fully agree with Kommerell when he claims
that Herder was unable to appreciate Jean Paul's humour.(5)

Herder's criticism of Jean Paul's humour was not without
a lasting effect on Jean Paul's style and on his whole approach

---

(3) Herder. 19. XXII. 162.
(4) Spectator. 69. 127.
to literature. It is in the "Kantate-Vorlesung. Ueber die poetische Poesie" at the end of the "Vorschule" that, in his apotheosis of Herder, Jean Paul wrote his renunciation of extreme Romanticism:

"Ueber das Erheben kann man sich nicht erheben.
Obgleich z.B. der Dichter die ganze Endlichkeit belachen kann: so war' es doch Unsinn, die Unendlichkeit und das ganze Sein zu verspotten
und folglich auch das Mass zu klein finden, womit er alles zu klein findet."(1)

Jean Paul admits that the poet must acknowledge certain values which determine his picture of reality. The work of art is ultimately secondary to the ethical values and ideals it portrays. Jean Paul is not however consistent in his attitude to the moral purpose of art. The "Vorschule" for instance contains direct contradictions within itself. One of the sections on humour is entitled "Die vernichtende oder unendliche Idee des Humors", yet in the final passage on Herder Jean Paul writes of poetry:

"Sie soll die Wirklichkeit, die einen göttlichen Sinn haben muss, weder vernichten, noch wiederholen, sondern entziffern."(2)

This contradiction is symbolic of Jean Paul's uncertainty as to whether art should be autonomous or should serve humanitarian ideals. Hamann encouraged trust in individual phantasy; by remaining true to his vision the artist could discover God. He was therefore unwilling to restrict the similarities discovered by wit in any way. Herder on the other hand was more interested in the development of mankind as a whole than in the truth of the poet's vision. Hamann and Herder therefore represent different and incompatible elements in Jean Paul's

(2) I,II: 425.
aesthetic thought. We shall see however that under the influence of Herder Jean Paul moved away from the esoteric style of his early satires towards a simpler style that could be understood by the average reader. Just as Jean Paul condemns an esoteric form of writing that ignores the problems that face mankind as a whole, so he condemns the self-sufficiency of the "Käuze" and their bland ignorance of the wider issues of life. Many themes link Walt in "Flegeljahre" to Jean Paul's other idyllic characters. By examining these themes we shall be able to assess Jean Paul's attitude to Walt and to see that the poet Walt cannot be an ideal for Jean Paul. Herder impressed on Jean Paul that the poet must write for mankind, not for himself. Jean Paul's rejection of stylistic esotericism and of the self-sufficient existence of Walt and the other "Käuze" reflects the influence of Herder. We shall discuss these themes in the next two sections.

Herder and Literary Form

In the previous section we discussed Karoline's psychological explanation for Herder's dislike of unexpected turns in an argument; he does not possess the mental agility needed to turn quickly from one subject to another. However Herder does also have specific reasons for rejecting wit. He attacks wit for its superficiality and for its inaccuracy. In "Auch eine Philosophie" he claims that Voltaire's wit "laughs away" problems instead of tackling them.\(^1\) Wit is in Herder's eyes incompatible with a discussion of serious problems. He also attacks it because it does not do justice to the individuality of every situation. It takes the reader away from the facts themselves to the writer's attitude to

\(^{1}\) Herder. 19. V. 583.
these facts. As Herder wrote to Jacobi in 1792 existence is "nicht Gedanke, nicht Meinung, es ist Dasein". (1) Here an essential difference between Herder's and Hamann's outlook may be seen. For Hamann flesh and blood are hypotheses, the spirit alone is truth. Herder on the other hand is concerned with reality itself. It is perhaps for this reason that Jean Paul refers to him on one occasion as an "irdischer Genie". (2) Herder insists on the uniqueness of every aspect of creation and this leads to his rejection of all forms of comparison. His invective against historical comparison in "Auch eine Philosophie" illustrates this. He admits that there are superficial similarities between the spirit of Northern chivalry and Greek culture, but this spirit is "an sich...in der Reihe aller Jahrhunderte, dünkt mich Einzig! - nur sich selbst gleich". (3) How can we compare different cultures with each other, he asks, for "jede Nation hat ihren Mittelpunkt der Glückseligkeit in sich, wie jede Kugel ihren Schwerpunkt"? (4) The refusal to compare different historical periods is a reaction against traditional enlightenment historical thought, particularly against that of Iselin, which tended to judge all other ages in terms of the eighteenth century. (5)

Herder's style does however include several techniques - such as the use of the proper noun, the geographical image,

(1) Herder, 20, 349.
(2) I,13: 473.
(3) Herder, 19, V. 523.
(4) Herder, 19, V. 509. cf. also Herder, 19, V. 509. "...im Grunde also wird alle Vergleichung misslich."
(5) Jean Paul also disapproves of this tendency. In "Hesperus" he emphasises "die Nothwendigkeit der prophetischen Demuth". Although it is natural for man to consider the age in which he lives as "die Kulmination des Lichts" and as "einen Festtag" zu welchem alle andere Jahrhunderte nur als Wochentage führen", he should resist this temptation, for: "Ein Mensch, der sechstausend Jahre alt wäre, würde zu den sechs Schöpfungstagen der Weltgeschichte sagen: sie sind gut." (1,3: 383-4).
and the classical allusion - that are based on the type of comparison common in the culture of wit. We observed earlier (cf. p. 198) that proper nouns are treated freely by Hamann and Jean Paul to describe new styles; this leads to words such as "hamannisieren" or "siebenkäsen". Herder however has definite reasons, based on his belief in individuality, for finding this free manipulation of proper nouns unacceptable. Nevertheless, he describes Thomas Abbt as "unsern Sokrates", Shaftesbury as "jenor liebenswürdige Plato Europens", Chodowiecki as a "deutscher Hogarth" and the poet Willamovius as "mehr Horazisch als Pindarisch". In "Journal meiner Reise" he dreams of becoming "ein zweiter Zwinglius, Calvin und Luther" and in a letter to Jean Paul he writes a passage in "Richterische Prosa".

A similar inconsistency may be observed in Herder's use of the geographical image. Herder's view that each country is unique would seem theoretically to prevent the symbolical use of this form of image, and yet this image does occur frequently. Herder's use of the image is linked with his critical attitude to the age in which he lived. This may be seen in Herder's attitude to the East. Ronald Taylor has noticed an "unhistorical, unrealistic, rhapsodical attitude to the East" in Herder's thought. This leads to the identity in Herder's mind between "the ideals by which he envisaged that Europe would fulfil her historical destiny, and those by which the Hindu civilisation of the past had been

(1) Herder. 19. II. 254.
(2) Herder. 19. V. 490.
(4) Herder. 19. 1. 69.
(6) Herder. 20. 4:25.
The tolerance and humility of the Hindus are seen by Herder as lasting values which Europe should emulate, but he refuses to consider these values within the caste-system, which in fact made all true development impossible. In Herder's mind "the virtues have become synonymous with the country, and the country unthinkable without the virtues". Time would also seem, within the field of Herder's historical thought, to make the creation of the geographical image impossible. Herder claims that mankind is involved in a continual progression towards perfection and that each country is involved in the general organic process of culture - that is, of rise, culmination and decay; the organic process precludes the possibility of static qualities that may always be applied to any one country. Herder however imbues the geographical image with a constant content thus identifying certain countries with certain qualities. He refers to "Französischer Witz", to "Griechische Einfalt", to "ein echtgriechisches Gespräch" and to the un-Greek taste of Swift's times. He writes in his "Journal":

...Corneille's Cid ist Spanisch: seine Helden noch Spanischer: seine Sprache in den ersten Stücken noch Spanischer...

He also uses the image colloquially in his letters speaking of "der ganze grönlandische Winter" and of the weather as "italienisch".

A similar inconsistency may be seen finally in Herder's use of the classical allusion. In the humorous tradition the

---

(1) Taylor. 171. 25.
(2) Taylor. 171. 22.
(3) Herder. 19. II. 276.
(4) Herder. 19. II. 278.
(5) Herder. 19. XXII. 125.
(6) Herder. 19. XXIII. 185.
(7) Herder. 19. IV. 413-4.
(8) Herder. 20. 232.
(9) Herder. 20. 349.
writer restricted his allusions to well-known classical figures or events (cf. p. 60ff) for he did not expect his reader to be widely read. Herder too is anxious to be clear in his use of the classical allusion. He describes nature as "eine immer eimsige Penelope"; goodness on earth is "ein ewiger Proteus" and in a letter to Gleim on 9th August 1772 Herder writes:

"Ich bin hier in allem Betracht lebendig tot,
Lazarus im Grabe, Prometheus am Felsen, Theseus
auf dem traurigen Stein."

In his use of the classical allusion Herder follows the "Aufklärung" demand for simplicity and clarity. Herder strives for the ideal he saw embodied in Thomas Abbt whom he describes as "einen Schriftsteller für die Menschheit, und einen Weltweisen des gemeinsen Mannes."

In his use of these three techniques Herder contradicts his theoretical disapproval of wit. Herder does therefore use witty techniques for their own sake, but generally his word-play is the direct result of his thought. In these cases Herder's wit, like Hamann's, becomes metaphysical. The techniques that we shall consider as examples of Herder's serious wit are ironic juxtaposition, the use of "Ein", the "rational" compound, the chiasmic construction and the nomen agens. We shall see that Jean Paul too uses these techniques in passages of serious argument.

Israel Stamm has shown that because Herder refused to

(1) Herder. 19. XXII. 127.
(2) Herder. 19. V. 511.
(3) Herder. 20. 120.
(4) Herder. 19. II. 266. Abbt himself strove consciously towards this goal. The "Vorbericht" to "Vom Verdienste" contains "das freye Gespänis...dass er...nichts gesucht habe...als gesunden, guten Verstand seinen Lesern vorzulegen". Philosophy is most useful when applied to problems that occur in everyday life; it then acquires "das Ansehen des natürlichen Menschenverstandes". (Abbt. I. Vorbericht).
judge history by reason alone he developed an ironic sense of history, for no development in the human race is possible without some loss. In Herder's words:

Das Menschliche Gefäss ist einmal keiner Vollkommenheit fähig: muss immer verlassen, indem es weiter rückt.\(^1\)

Stamm has shown that this leads to ironic juxtapositions such as:

Mangel und Tugend wohnen also...in einer Menschlichen Hütte immer beisammen.\(^2\)

This technique is similar to the witty syllepsis which is common in eighteenth century humorous writing. Herder however uses it seriously. Form and content are at odds with each other. In Herder's use the technique therefore gains an ironic flavour.

Jean Paul also uses this technique ironically. He claims for instance:

Die besten und schlimmsten Thaten begehen wir in Gesellschaft...\(^3\)

thus showing that communal activity is not an absolute answer to all problems. And he claims that predictions about future events made from the standpoint of the present are "logisch richtig und historisch falsch",\(^4\) thus emphasising as Herder had done that reason alone cannot judge history.

Herder appropriates techniques both from the tradition of "Empfindsamkeit" and from the culture of wit. The indefinite article "Ein" was used in the "empfindsam" tradition to express either the unity of two souls in love or the unity of man with nature in pantheism. Jean Paul

---

\(^2\) Herder. 19. V. 508.
\(^3\) I,3: 386.
\(^4\) I,3: 381.
applies the technique to both these themes.\(^1\) Herder's use of the technique is rational, for it is based on his belief in the basic unity of all the "powers" of man. 

He thus writes:

\[\text{Alle Kräfte unserer Seele sind nur Eine Kraft, wie unsere Seele nur Eine Seele.}\] 

And defending his concept of the "Redner" as the philosopher of mankind Herder writes in "Journal meiner Reise":

\[\text{Der Logiker und der Naturerklärer wird Eins...Der Geschicht- und Schönenschreiber wird Eins...Der Redner ins Herz und der Redner über Situationen der Menschheit wird Eins...}\] 

Jean Paul too uses the technique in a rational manner to express his belief in absolute spiritual forces and in the totality of man. There is "nur Ein dichterischer Geist"\(^4\) although it may take on a variety of forms. There is "nur Ein Göttliches, obwol vielerlei Menschliches".\(^5\) There is "nur Ein Sittengesetz" although many religions.\(^6\) And Jean Paul describes individuality as "das, was alle ästhetische, sittliche und intellektuelle Kräfte zu Einer Seele bindet".\(^7\) The technique is thus linked with Jean Paul's belief in absolute forces such as religion and poetry and with his belief in the totality of man. It is used frequently to describe the "total" outlook of the genius and


\(2\) Herder. 19. IX. 295.

\(3\) Herder. 19. IV. 391.

\(4\) I,12: 112.

\(5\) I,11: 52.

\(6\) I,12: 124.

\(7\) I,12: 113.
to describe the aesthetic theory of "Ganzheit" in general.

The third technique which we shall consider is Herder's use of the "rational" compound. Compounds such as "Naturpoesie"(1) or "ernsthaftscherzend"(2) appear to be self-contradictory but in fact they are made to fit logically into the course of the argument. The term "Naturpoesie" is used in a passage in which Herder develops his concept of the original unity of art and life. The second term "ernsthaftscherzend" emphasises graphically Herder's belief that all joking should exist within the solid framework of a rational intent. Similarly Herder's belief that the idyll should describe activity leads to the possibility of "Lager=, Kriegs=, Schlachtidyllen",(3) although the theme of war was incompatible with the conventional idyll. Taking the particular example of "Natur=Genie" Hamann strongly criticised the nominal compounds in Herder's "Fragmente" calling them "Übelgegattete und zusammengewachsene Wörter".(4) Despite this criticism Herder continued to use these compounds and they are present in his mature as well as in his early prose style.

For Jean Paul humour stems from a serious attitude to life. When Siebenkäs copies out rules for the distribution amongst some friends of money held in a money-box Jean Paul writes:

...und nie schrieb er etwas mit ernsthafterer Lust.(5)

Jean Paul often uses the rational compound to illustrate his belief that "Scherz" and "Ernst" should always be fused. In a letter to Jacobi he mentions "ein komisch=ernster Aufsaz"(6)

---

(1) Herder. 19. XXII. 133.
(2) Herder. 19. XVII. 248.
(3) Herder. 19. XXIII. 303.
(4) Hamann. 18. II. 377.
(5) I,6: 79.
(6) III,4: 46.
which he is writing on religious relics, and in compounds such as "Lebenshumor" (1) or "Welt-Humor" (2) he makes it clear that he is speaking of a new attitude that has little to do with the conventional concept of humour. Thus these compounds are supported by Jean Paul's theory of humour and are more than simply witty formulations.

Herder also uses a chiasmic construction that seems at first to be simply a play of words. Here too however the witty form is supported by the opinions which Herder held. In a letter to Klopstock on 9th August 1799 Herder writes:

Gesang ist Ihre Sprache, Ihre Sprache Gesang des vom Herzen belebten Verstandes, des vom Verstande geleiteten Herzens. (3)

Developing his theory of nature Herder writes in "Kalligone" that nature "schafft, indem sie zerstört, und zerstört, indem sie schaffet", (4) and illustrating his thesis that reason is inherent in language he writes in "Fragmente":

Jede Nation spricht also, nach dem sie denkt, und denkt, nach dem sie spricht. (5)

In each of these examples Herder uses the chiasmic construction to indicate the inability of language to formulate fully the complicated nature of the problem he is discussing. Klopstock's poetry cannot be understood in terms of reason, nor in terms of feeling for it achieves a higher synthesis of the heart and reason. Nature both creates and destroys at the same time. Language both forms thought and is formed by it. Each time the construction is used, a phenomenon is presented which

(1) I, II: 119.
(2) I, II: 113.
(3) Herder. 20. 402-3.
(4) Herder. 19. XXII. 127.
(5) Herder. 19. II. 18.
cannot be expressed in purely rational language.

Jean Paul also uses this technique in the same way as Herder to describe phenomena that lie beyond the reach of a rational formulation. In the copy of a letter sent to Karoline von Feuchtersleben Jean Paul speaks of "die fortwachsende Heiligung durch Liebe und die wachsende Liebe durch Heiligung".\(^1\) In "Siebenkäs" he describes democracy as "die Gleichheit der Freiheit und die Freiheit der Gleichheit"\(^2\) and in the "Vorschule" he explains that one must study "den Schein des Ernstes, um den Ernst des Scheines oder den ironischen zu treffen".\(^3\) This construction belongs basically to the rational culture of the eighteenth century; it forms the ideal rounding-off of an argument. After distinguishing between "die Liebe der Empfindung" and "die Liebe des Gegenstandes" in "Titan" Jean Paul ends his discussion with the neat formulation:

\[\ldots\text{sie (die Liebe des Gegenstandes) liebt, um zu beglücken, wenn jene nur beglückt, um zu lieben.}\] \(^4\)

The construction is reduced to a rational antithesis here which stresses the difference between the two forms of love. In the examples above however the construction stresses the impossibility of separating the two nouns concerned.

Finally we shall consider Herder's use of the nomen agens in passages of serious argument. We noticed earlier (cf. p. 88) that Jean Paul added colour to the common eighteenth century technique of the humanising image by selecting unusually concrete human activities. Herder on the whole selects conventional relationships. The human

\(\text{(1) III,3: 245.}\)
\(\text{(2) I,1: 60.}\)
\(\text{(3) I,11: 134.}\)
\(\text{(4) I,9: 121.}\)
soul is the mother and friend of poetry. (1) Words are our first teachers of logic. (2) His use of this image is characterised by the desire for clarity that also determined his allusions to classical literature. The nomen agens is however used in a more adventurous manner by Herder. Both the humanising image and the nomen agens involve the image of a person. The humanising image tends to concentrate on simple human relationships whilst the nomen agens draws on a wide range of human activities rather than relationships. It either "externalises" the qualities that the writer perceives in a specific type of person – this usage is generally satirical – or it raises up the specific activities or trade of a person so that these activities actually define the character of the person – this usage is generally comic. The satirical usage enables the writer to express a subjective statement in a form that has the appearance of objectivity. Herder refers to "Romanläugner", (3) "Leuteschänder", (4) "Nichtdichter", (5) "Dreckmaler", (6) "Hirnweber", (7) "Sylbenzählere", (8) "Systemfädler", (9) "Undeutschschreiber", (10) and he uses many other equally derogatory compounds. The noun "Romanläugner" for instance implies that "there exist novelists who lie", as if the statement were not Herder's opinion at all but a statement of fact. These examples are thus situated on the border-line between invective and irony, for the form of the noun seems to play down the importance of Herder's own judgment. On other occasions the technique has the appearance of objectivity although there is no hint of satire. When Herder

(1) Herder. 19. XXXII. 185.
(2) Herder. 19. II. 16.
(3) Herder. 19. IV. 190.
(4) Herder. 19. IV. 190.
(6) Herder. 19. VII. 304.
(7) Herder. 19. VI. 432.
(9) Herder. 19. VI. 437.
writes for instance in "Fragmente":

Ich bin kein Zweifler gegen die Griechische Schönheit... (1)

he seems to wish to convey to his readers that he is the sort of person who never doubts what is admirable. By using the form of the nomen agens he is trying to make his readers forget that his appraisal of Greek beauty is a value judgment.

Jean Paul uses this technique satirically when he refers to "Vielschreiber", (2) "Weitschreiber", (3) Romanprediger" (4) etc. However unlike Herder Jean Paul also uses the technique for the purposes of comedy. The comic element in compounds like "Bartputzer", "Scheerer", (5) "Bartscheerer", (6) "Staarstecher", (7) "Haubensteckerin", (8) and "Putzmacherin" (9) lies in the precision with which Jean Paul isolates the particular activity which he wishes to emphasise. The detail with which Jean Paul pinpoints these activities is closely connected with the technique used by Sterne of characterising a person through his main interest or "hobby-horse".

So far we have seen that despite his theoretical disapproval of wit Herder does use several witty techniques in his style. Some of these techniques are used in the same conventional way by Herder as by the culture of wit. Others however - such as ironic juxtaposition, the use of "Ein", the rational compound, the chiasmic construction and the nomen agens - are the direct result of Herder's thought.

(1) Herder. 19. II. 132.
(2) I,1: 31.
(3) I,11: 333.
(5) I,3: 84.
(6) I,6: 481.
(7) I,3: 27.
(8) I,6: 68.
(9) I,6: 155.
Herder's style, like Hamann's presents serious thought in witty form. Thus Herder also encouraged Jean Paul in his belief that a lively style was compatible with serious thought. But although Herder uses witty techniques in his theoretical writing he condemns the use of wit by the creative poet. In his attitude to the personal vision of the poet Herder rejects the mannerist tradition; he insists not on the skilful manipulation of language but on the personal insight of the writer. It is in this part of his aesthetic thought that Herder's rejection of Jean Paul's mannered style can be most clearly seen. We shall illustrate Herder's belief in the personal vision of the poet by discussing his theory of the image before we consider the mannerist features in Jean Paul's work as a whole.

Herder formulated his theory of the image in the section "Ueber Bild, Dichtung und Fabel" in the third collection of "Zerstreute Blätter", published in 1787. Many of the ideas presented in this essay are however to be found in earlier works on primitive poetry, particularly in "Vom Geist der Ebräischen Poesie". In "Zerstreute Blätter" Herder coins the definition:

\[\text{Bild nenne ich jede Vorstellung eines Gegenstandes mit einigem Bewusstseyn der Wahrnehmung verbunden.}\]

(1) We become conscious of objects by marking them mentally; the mind orders the impressions of the senses, so that we are able to gain an ordered view of reality despite the enormous number of impressions that are continually received by our

(1) Herder. 19. XV. 525.
senses. There is no firm connection between the image we receive of an object and the actual object. Not the object itself but our perception of it through the senses is therefore the decisive element in the formation of the poetic image:

Am Materiellen des Bildes liegts eigentlich nirgends; allenthalben aber am schaffenden Geist, der das Ganze erfand und es noch jetzo hält und belebet. (1)

As Schütze observes, this theory of the image denies the separation between idea and ornament that was embodied in baroque and rococo style and substitutes for it "the theory of total specific unity, a unity in which the details of ornament and elaboration, represented by the fundamental unit of image, are integral parts of the "idea", and the idea, reciprocally, is the integral creative force bringing forth specific images". (2) Herder's theory of the image is inseparable from his belief in the value of the individual vision of the poet. Every good image is the organic fruit of its poetic context; it is inseparable from this context and the young poet should attempt to emulate the firm relationship between image and context that he finds in the great poet, not simply to reproduce the same image in a different context. Thus Herder writes in an important passage in "Zerstreute Blätter":

Jedes Sylbenmaas sogar, jeder Ton des Liedes schattiert die Bilder der Phantasie auf eigne Weise, es wird sich selten aus Einen ins andre ein Gemälde vollkommen übertragen lassen, wenn es nicht von einem neuen Geist belebet und gleichsam neu erschaffen wird. Wie schlecht sieht es also mit aller knechtischen Nachahmung, mit jedem gelehrten Diebstahl fremder Allegorieen und Bilder, endlich gar mit jenen poetischen Blumenlesen und

(1) Herder. 19. XV. 530-1.
(2) Schütze. 161. 27.
Vorrathsschränken aus, in denen man sich fremde Lappen für zukünftigen Gebrauch sammelt. Unselige Uebung für Junglinge, die zu solcher Bilderkrämerei gewöhnt werden!(1)

As Windfuhr has shown,(2) these poetic "Blumenlesen und Vorrathsschränke" were used by the baroque poet to embellish the theme on which he was writing. Knigge must have had these collections in mind when he suggested that the images in "Grönländische Prozesse" could not all be spontaneous (cf. p. 74). Throughout his life Jean Paul made excerpts from the books he read and he used these excerpts to furnish his works with obscure and erudite images, precisely as the baroque poet had done. Hocke refers to this poetic technique as "die Grosse Kombinationskunst",(3) and relates it to the tradition of literary mannerism. There is no doubt that Jean Paul valued these collections highly. Thieriot recalls a conversation in which Jean Paul claimed that his books of excerpts were more important to him than his works,(4) and whenever he left home Jean Paul always left strict instructions that these collections must be rescued before anything else if fire should break out.(5) Jean Paul's excerpts were however not simply collections of images. They also included unusual scraps of knowledge which caught Jean Paul's attention whilst reading.

Hocke has related many stylistic techniques to the literary tradition of mannerism. Amongst those that he cites are reversal, nominal opposition, catachresis, oxymoron, the pointe and the use of the dash, synecdoche, hyperbole and

(1) Herder. 19. XV. 529.
(2) Windfuhr. 177. 68ff.
(4) Jean Paul. 29. 23.
(5) III,6: 267.
We are acquainted with many of these techniques from our study of Jean Paul's relationship with the "Aufklärung" principle of wit. More important however than these outward signs is Jean Paul's attitude to writing. We shall first consider those aspects of this attitude that appear to be in agreement with mannerist methods before turning to the essential differences between Jean Paul's writing and that of the mannerist tradition.

Jean Paul was one of the first German writers to rely entirely on writing for a living. Karoline Herder clearly had misgivings about this; in a letter to Knebel she comments:

...so ganz allein auf die Autorschaft sich zu etablieren ist auch gar zu kühn...(1)

By relying on his writing for his livelihood Jean Paul forced himself to approach the task of writing with a seriousness unknown to many of his contemporaries. As a result he placed great importance on hard work. Freye speaks of the constant alternation in Jean Paul between pride and humility, "je nachdem er mehr seiner instinktiven Kräfte oder seines Fleisses sich bewusst war". (2) Jean Paul himself wrote to Christian Otto on 28th November 1797:

Ich habe eine Demuth in mir, die niemand errät und die kein Sieg sondern eine Notwendigkeit ist, weil ich meinen Fleis (Heuristik...) von meinen Kräften abzusondern weiss.(3)

And Jean Paul did not find it easier to write as he grew older. Describing the work that he had to put into the short essay "Die Frage im Traum und die Antwort im Wachen" written for Dalberg's sixty-seventh birthday, Jean Paul wrote

(1) Jean Paul. 29. 52.
(2) Preye. III. 195.
(3) III.5: 13.
to Emanuel on 14th January 1811:

Aber o Himmel wie viel muss ein Mensch, Autor, sogar von 47 Jahren korrigieren an blossen 4 Seiten!

Hocke points out that this emphasis on hard work is typical of post-Renaissance mannerism. Indeed he uses Valéry’s phrase “Perfection, c’est travail” to characterise this movement. Jean Paul himself frequently uses the image of weaving to describe his own writing and that of his characters. In a letter to Jacobi Jean Paul links the mechanical attitude to writing with his theory of phantasy when he writes:


The phrase "membra disjecta" is directly reminiscent of Hamann's "Aesthetica". The poet must re-arrange reality into a meaningful order; he is entrusted with a task of great personal and human importance. Yet the noun "Zusammenkitten" implies a self-deprecating irony, as if the result were a conglomeration of parts ill-suited to each other, with no inner unity.

The care which Jean Paul took over his works is most pronounced in his treatment of his images. Spazier observes that perhaps only two or three images are used in the same context in the whole of Jean Paul’s work. Jean Paul himself does not claim to be quite as accurate as this, but

(1) III,6: 175.
(2) Hocke. 123. 154.
(4) I,6: 324.
(5) Spazier. 166. 21.
in "Katzenberger" he asks how any writer with his 
"Ueberschwangerung" of images could be expected not to 
repeat one or two of them in the fifty-nine volumes of 
his works.\(^\text{(1)}\) Although Jean Paul does not claim to have 
achieved the degree of success with which Spazier credits 
him, it is evident that he took great pride in his careful 
selection of images. In a letter to Otto in 1799 Jean 
Paul defends himself against Otto's charge that he has used 
the same image twice. Jean Paul claims that one cannot 
consider the use of the same image as a repetition if "neue 
Vergleichspunkte" have been found, and he continues: 
"umgekehrt ist es eben schwerer, diese angebrauchten Objekten 
zu finden. Und dürfte man das nicht: so könnte kein Gott 
mehr ein Gleichnis machen, weil es kein ungebrauchtes Objekt 
mehr gibt".\(^\text{(2)}\) Jean Paul approaches the task of finding 
new ways in which two objects can be compared as a technical 
challenge. This involves a far greater knowledge of the 
details of the objects compared than is normally associated 
with the poetic image (cf. p. 40). At the same time Jean 
Paul pours scorn on the continual repetition of traditional 
images. In "Katzenberger" for instance he refers to "die 
vermoosete Aehnlichkeit zwischen Liebe und Krieg"\(^\text{(3)}\) and in 
the section on "Bildliche Sinnlichkeit" in the "Vorschule" 
he compiles a list of over-used images. For Heinrich Voss 
Jean Paul's achievement in the field of the image lies 
principally in the accuracy of his images and in their truth 
to reality. He praises "Der Komet" for "the spirit of truth" 
which can be seen in every part of the novel. August Wilhelm 
Schlegel and his followers often create false images or distort 

\(\text{(1)}\) I,13: 202. 
\(\text{(2)}\) III,3: 209. 
\(\text{(3)}\) I,13: 203.
facts for the sake of a witty joke; Jean Paul's images however are always correct and true. (1) We have seen that Jean Paul stressed the importance of the accuracy of the image initially in an attempt to break away from the weak imagery of the "empfindsam" tradition. This accuracy in fact also distinguishes Jean Paul's style from Herder's. Herder's images are frequently rhetorical and they lack Jean Paul's precision. Gillies points out that Herder's comparison of history with human life is obviously inadequate and comments that it is "frequently necessary to look well beyond Herder's metaphors". (2)

Thus we see that Jean Paul's method of writing does contain mannerist features - for example his collections of excerpts, his professionalism and emphasis on hard work, and his careful use of images. Despite this however Jean Paul cannot be considered a mannerist writer. We shall now consider those aspects of Jean Paul's attitude to writing and of his aesthetic thought which are incompatible with mannerism and a mechanical approach to literature. These are his belief in inspiration, his satire of mechanical writing, his attitude to the spirit and to the parts of a work of art, his belief in the purpose of the work of art and his sense of duty as a writer.

Firstly, despite the importance he places on hard work Jean Paul believes in inspiration. He mistrusts anything which is easy without inspiration because it is "die Leichtigkeit der Prose", (3) and he finds this principle of inspiration relevant also to philosophy. He claims that many of the most important philosophical hypotheses of the past were

(1) Voss. 80. 114.
(2) Gillies. 115. 67.
(3) I,11: 35.
"Geburten eines genialischen Augenblicks, nicht hölzerne Schnitzwerke der logischen Mühe". (1) The creative impulse behind literature may be seen also in Jean Paul's insistence that poetry is inconceivable without love. Poetry is a positive acceptance of and love of life. This is an aspect of Jean Paul's work that Hesse in particular praises. (2)

Secondly, Jean Paul satirizes mechanical and uninspired writing strongly because of the importance he places on positive values. He condemns those writers who lack the vital characteristic of genius, "nämlich neue Welt= oder Lebens=Anschauung". (3) This satire is common throughout Jean Paul's works. In "Katzenberger" for instance he ironically praises the lifelessness of modern poetry:

Unschatzbar ist hier unser Schatz von Sonetten, an denen wie an Raupen=Puppen nichts sich lebendig regt als das Hintertheil, der Reim... (4)

He often uses a form of nominal compound to convey this satire inventing nouns such as "Vers= und Sonettenschmidte", (5) "Antithesenfabrikanten" (6) or "Antithesen=Drechsler". (7) Herder too creates a great number of similar nouns. (8)

Jean Paul's criticism of mechanical writing is not simply directed against those writers who compensate for their inner sterility by laboriously creating perfect form. He also satirizes false emotion by showing it to be mechanical and so essentially

(1) I, 7: 441.
(3) I, 11: 53.
(6) III, 1: 333.
(7) I, 2: 122.
(8) cf. for instance "Regelschmide" (Herder. 19. II. 10).
inhuman. He thus writes of Siebenkäs:

Er versteckte, ja verhärte gern die reinste Erweichung, weil er immer an die Poeten und Schauspieler dachte, welche die Wasserwerke ihrer Empfindung zur Schau springen lassen...

Jean Paul implies that the emotion displayed by "empfindsam" writers in their works has nothing in fact to do with their true feelings; it is a display for the reader, not the self-expression of the author.

The third aspect which shows that Jean Paul does not have a mechanical approach to literature, is his belief that the spirit infusing the whole is the important element in a work of art, not the skill with which the subsidiary parts are constructed. This spirit is clearly related in Jean Paul's mind with the principle of "Ganzheit" that inspired Hamann's work and which Herder too valued highly (cf. p. 133, 225). In the "Vorschule" Jean Paul writes that true simplicity does not exist in the parts of the work of art "sondern organisch im Ganzen als Seele, welche die widerstrebenden Theile zu Einem Leben zusammenhält".

The phrase "die widerstrebenden Theile" is reminiscent of Hamann's "membra disjecta" (cf. p. 135, 247) thus suggesting that Jean Paul was thinking of Hamann as he wrote. Jean Paul directly relates inspiration to this spirit of the whole:

Nur das Ganze wird von der Begeisterung erzeugt, aber die Theile werden von der Ruhe erzogen.

This spirit also enables the work of art as a whole to be organic although the parts may be the product of the poet's industry and careful correction. However Jean Paul adds a light-hearted corrective to Herder's complete belief in the

(1) I,6: 27.
(2) I,11: 337-8.
(3) I,11: 46.
absolute value of organic growth by suggesting that even organic works can contain "Misgeburten."(1) He admits that his own works have this failing, and accounts for it by arguing that elements from earlier versions have not been incorporated fully into the final version of the work.

The fourth aspect which we shall consider is Jean Paul's application of the principle of organic development to the parts as well as to the whole. This enables him to justify the strange appearance of his style. He writes in an "aesthetic investigation":

Ich weiss es kaum, wenn ich ein neues Wort mache, weil's der Kontext erzwingt.(2)

Yet it is precisely this creative exuberance in the formation of new words, particularly of new nouns, that might seem to reveal a formal pleasure in writing. The majority of terms which Goethe found unusual in the tenth "Hundsposttag" in "Hesperus" are nouns.(3) However the unusual words that Jean Paul creates are not intended to puzzle the reader or to appeal to a particularly educated public. He creates new words in his desire to avoid a polished style. It is interesting that Jacobi, who disapproved of too great an interest in the form of literature, should also invent a number of nouns. Jean Paul praises him for this creativity when he writes:

Ein besonderes Glück und Talent hast du im philosophischen Namengeben, z.B. das Weder-Noch, Weisen Be=Weisen... (4)

But Jacobi does not restrict his coining of new nouns solely to the field of philosophy. Clerdon describes Allwill as

(1) I, 11: 338.
(2) Quoted by Berend. 89. 278.
(3) Goethe. 12. II. 184.
(4) III, 7: 57.
"ein unbegreifliches Durcheinander von Mensch".\(^1\) Sylli refers to "das traurige Einerley menschlichen Lugs und Trugs".\(^2\) Gliere makes a noun of "Nichtsdahinter" on two occasions,\(^3\) and we are told that Woldemar despises "das Nichts der Ehre".\(^4\) Jacobi also uses an inexhaustible supply of satirical nouns with the suffix "-erei".\(^5\) This satirical suffix is also extremely common in Herder's early works.\(^6\) Herder does not however use the preposition or the adverb as a noun as frequently as Jacobi or Jean Paul. Jean Paul's use of the satirical suffix "-erei" is too common to require lengthy exposition. In "Fibel" he refers to "Geschwindschreiberei",\(^7\) "Schnörkelei" and "Liebedienerei"\(^8\) and in "Katzenberger" to "Poetasterei",\(^9\) "Liebedienerei"\(^10\) and "Weiber-Schulfüscherei",\(^11\) to name just two short works. Jean Paul uses the conjunction or adverb as a noun more often than Jacobi, and his use of the technique is also more varied. Theoda writes to Bona in "Katzenberger":

Vor Verdruss mag ich Dir vom dummen Heute gar nichts erzählen...\(^12\)

In "Dämmerungen" Jean Paul writes that Providence often conceals itself behind "witzigen Einfällen des Ungefährs".\(^13\) He refers to the marriage of Fibel's parents as "ein kopuliertes Ja-Nein",\(^14\) and he writes of a Graf A-a:

Zum Glück legte das Wenige, was er über das Viel zu viel getrunken, ihm in eine Gosse seitwärts hinein.\(^15\)

After a quarrel over generosity between Stiefel and the hero

\(^1\) Jacobi. 25. I. 28.
\(^2\) Jacobi. 25. I. 20.
\(^3\) Jacobi. 25. I. 116, 124.
\(^4\) Jacobi. 25. V. 6.
\(^6\) cf. "Zänkerrey", "Wortkrämerey", "Dichterey" etc. from "Fragmente" (Herder. 19. II. 76, 98-9, 81).
\(^7\) I,13: 492.
\(^8\) I,13: 492.
\(^9\) I,13: 90.
\(^10\) I,13: 263.
\(^11\) I,13: 270.
\(^12\) I,13: 173.
\(^13\) I,14: 57.
\(^14\) I,13: 360.
\(^15\) I,13: 502.
in "Siebenkäs" Jean Paul comments:

- Ihr lieben Seelen! Wären doch die menschlichen Ja immer solche Aber wie eure! (1)

To emphasise the philosophical problems posed by apparently simple grammar, Jean Paul writes in "Levana":

Im einzigen Zwars steckt ein kleiner Philosoph. (2)

The technique adds a conversational tone to the style; Jean Paul feels sure that the reader is sufficiently well acquainted with his way of expressing himself to render full-length, precise explanations unnecessary. The technique helps give the impression that Jean Paul has not refined his language, but that he is using a normal style intended to be understood by normal people. This interpretation is supported by the fact that the technique is also found in Jean Paul's letters. He uses the phrase "das politische Jetzt" (3) in several letters and speaking of Frau von Klenke he wrote to Emanuel:

Die Frau selber besteht aus Flammen, Strahlen und aus dem Undsoweiter. (4)

Frau von Klenke falls into the class of "Titaniden" with whom Jean Paul was well acquainted, and Emanuel, being in Jean Paul's full confidence, required no more than the barest outlines of a character sketch in order to understand fully Jean Paul's attitude towards her. This technique enables Jean Paul to avoid abstractions and so give his prose added vitality. The description of the marriage of Fibel's parents as "ein kopuliertes Ja-Nein" avoids an abstract noun such as "quarrel". Wit is thus provided not at the expense of

(1) I,6: 72.
(2) I,12: 364.
(3) III,5: 225,227.
(4) III,4: 115.
clarity but in order to increase the clarity.

The fifth aspect we shall discuss is Jean Paul's claim that all his mature works are governed by a purpose, a "bestimmte Tendenz". However playful they are on the surface, his works express his deepest feelings about human problems; they help towards the progress of "Humanität" for which Herder always strove. Jean Paul's aim is to bring to light the greatest qualities in man, to provide human ideals which will inspire his readers to transform reality. He thus writes to Mumenthaler in 1808 that his aim is to portray "eine schönere Erde als die voll Schlachtfelder, und einen schönern Himmel als den mit Pulverwolken und Mordbrenner= Aurora". This more beautiful earth is life as it could be; it is a moral imperative, intended to urge the reader to change life.

Finally, the purpose of poetry is supported by Jean Paul's sense of duty to himself and to humanity in general. In 1809 Jean Paul wrote to Jacobi:

Schriftstellerei muss man sich zuletzt zur Pflicht machen...

It is his duty to make as much of his gifts as possible. It was with satisfaction therefore that Jean Paul was able to write in 1816:

Das einzige weiss ich gewiss - und jeder soll es nur so machen - ich habe aus mir so viel gemacht als aus einem solchen Stoffe nur zu machen war.

In part then his duty is to himself, for only in writing does his personality fully express itself.

The other important aspect of this duty is his sense of

(1) Jean Paul. 29. 29.
(2) III,5: 235.
(3) III,6: 55.
(4) Jean Paul. 28. II. 18.
duty to ordinary people. Jean Paul's nationalism is in this case less important than his feeling of sympathy for suffering humanity, irrespective of nation or religion. Jean Paul thus wrote to Jacobi on 24th June 1806:

Für die Menschheit geb' ich gern die Deutschheit hin... (1)

We have seen that Jean Paul's method of writing does contain certain mannerist features even in his sentimental works but despite this he cannot be considered as a mannerist writer. This is because he no longer values literary form for its own sake. He has rejected in theory the formal play with language that characterised his early satires. Under the influence of Herder he has come to believe that literature must serve a moral purpose, and this moral purpose affects the form of his writing.

Throughout his life Herder attacked writing which stressed the importance of form at the expense of content. As Karoline wrote in "Erinnerungen" poetry was for Herder "kein inhaltloses Wort= und Form=Geklimper, sondern Sprache Gottes". (2) He himself describes form without content as "ein leerer Topf, eine Scherbe". (3) In his eyes the early Romantics were trying to reduce literature to the level of a technical exercise by stressing the importance of form to an inordinate extent. Anticipating Fr. Schlegel's "Athenäum" definition of the three greatest tendencies of the age Herder wrote to Jacobi on 1st December 1797:

(1) III, 5: 94.
(2) Karoline Herder. 21. II. 213.
Was sagst Du ausser der französischen und kantischen zur dritten grossen Revolution, der Friedrich Schlegelschen? Hinfort ist zwar kein Gott mehr, aber ein Formidol ohne allen Stoff, ein Mittler zwischen dem Ungott und den Menschen, der Mensch Wolfgang. (1)

Herder turned to the chaotic exuberance of Jean Paul's sentimental works and, ignoring their involved form, found in them the emphasis on "Humanität" and on ethical values for which he searched in vain in the works of the classical Goethe and of the early Romantics. He accused the Romantics in particular of glorifying art and ignoring man. In "Erinnerungen" Karoline recalls Herder's attitude to the Romantics and the importance he attributed to the content of Jean Paul's works:

Richter steht gegen diese, sagte Herder oft, auf einer hohen Stufe; ich gebe alle künstlich metrische Form hin gegen seine Tugend, seine lebendige Welt, sein führenden Herz, seinen immer schaffenden Genius, es bringt wieder neues frisches Leben, Wahrheit, Tugend, Wirklichkeit in die verlebte und missbrauchte Dichtkunst. (2)

Herder undoubtedly simplifies the situation by defining early Romanticism as a purely technical movement and he pays little attention here to the form of Jean Paul's works. But Herder's attitude to Romanticism was of lasting importance for Jean Paul. Even after Herder's death Jean Paul attacks the early Romantic novelists in the "Vorschule" for ignoring the study of nature that is essential to all writers and concentrating on the feelings experienced by the artistic heroes. This leads, Jean Paul claims, to a "kraft- und formlose Leere". (3)

Jean Paul shares Herder's scorn for writers who are principally interested in skilfully manipulating words. This

(1) Herder. 20. 381.
(2) Karoline Herder. 21. II. 340.
(3) I,II: 25.
is seen in Jean Paul's rejection of literature that plays with letters. (1) Speaking of a poem by Brookes without "r's" Jean Paul writes in "Kleine Nachschule":

Gibt es aber in der Welt ein bettelhafteres Gefühl und Vergnügen als das an einer Verneinung, an einem Buchstaben, dessen Abwesenheit man nicht mehr bemerkt als an einer hebräischen Bibel die der Selbauter? (2)

After mentioning this same poem by Brookes and another entitled "L'R - sbandita" by the seventeenth century Italian poet Gardone, Jean Paul suggests in "Rath an einen neuesten Sonettisten" in "Museum" that the poet should omit all the other letters of the alphabet as well:

Ein solches Verdienst um die deutsche Dichtkunst wäre desto grösser, je unerkannter es bliebe. (3)

Jean Paul associates this formal pleasure in manipulating language with the French tradition of wit, and on one occasion he describes French poetry as "ein längeres Epigramm". (4) It is intended as praise when he points out in his review of Mme de Staël's "De l'Allemagne" that there are not as many antitheses and "witzige Gegenscheine" in the whole of Goethe's work as in one scene of a Voltaire play. (5) Jean Paul's work reveals the gradual decline in the importance that he attributes to wit; having reigned supreme in his early satires, wit is subordinated in "Flegeljahre" to the task of enlivening unimportant or relatively uninteresting subjects. (6)

There are of course many instances when Jean Paul does still

(1) Hippel also satirises this concern for the letter. In "Lebensläufe" Alexander's mother strongly defends the letter C: "Ich lass' jeden Buchstaben in seiner Ehr' und Würde, allein unter den Konsonanten ist C mein Liebling." (Hippel. 22. I. 25).

(2) I, 16: 423.
(3) I, 16: 46.
(4) I, 11: 338.
(5) I, 15: 509.
play with language, but on the whole his wit is not scholarly or involved. However Jean Paul does occasionally indulge in technical word-play. In "Dämmerungen" for instance he derives from the words "révolution française" the anagram "un Corse la finira", adding the cunning qualification "wenn man das Veto herauslässt". On the whole however Jean Paul’s witty word-play may be explained by the distinction Jean Paul himself draws between the whole and the parts of the work of art. If the word-play furthers the end of portraying the central theme in a more convincing manner, then it is acceptable to Jean Paul. He objects to the forms of verbal play discussed above because they make an end of a means. Cardone’s purpose, for instance, is to write a poem without an "r", not to write a poem on a certain theme and to use the absence of "r’s" to portray this theme. A formal attitude to poetry implies the abandonment of humanitarian ideals and Jean Paul totally opposes this. Thus we see that Jean Paul shares Herder’s dislike of excessive attention to form.

Two stylistic techniques in particular are directly related to the emphasis on form in contemporary literature that Herder, Jacobi and Jean Paul alike opposed. These are the "etymologische Figur", in which the noun and the verb have the same root, and nominal repetition. Both these techniques are used satirically. Herder uses the phrase "die frommen Seufzer nachseufzen"(2) to show his scorn for Klotz’ repetition of Quintilian’s ideas, and he uses the phrase "sein Dichterleben fortleben" in his attack on Jean Paul’s aestheticism (cf. p. 226). In "Aelteste Urkunde" Herder compares the simplicity of the Bible with the mass of learning that has grown up around it, and refers to "eine

(1) I,14: 56.
(2) Herder. 19. III. 287.
In his "An Fichte" Jacobi describes pure reason as "ein Vernehmen, das nur sich selbst vernimmt". Fichteans idealism is a purely logical enthusiasm, "diese reine Lust am reinen Wissen allein des reinen Wissens".

Jacobi is dismayed at the self-sufficiency and purposelessness of this philosophy for the sake of philosophy.

Jean Paul too uses both techniques satirically. Complaining about the unimaginative attitude of many of the followers of the Romantic school Jean Paul wrote to Bernhardi in 1802:

Aber was die meisten - z.B. Horn - unrein macht, ist dass sie, anstatt eine neue eigne Aera anzufangen aus ihrem Innersten und etwas darzustellen, bloß die falschen Darstellungen darstellen und ihre ästhetischen Collegia versifizieren...

In "Die unsichtbare Loge" Jean Paul uses the "etymologische Figur" in a passage in which he distinguishes between the simplicity of the classical writers and the involved artificiality of the moderns. The fullness of modern writing makes classical form impossible:

...wir putzen den Putz an, binden den Einband ein und ziehen ein Ueberkleid über das Ueberkleid; wir müssen den weissen Sonnenstral der Wahrheit, da er uns nicht mehr zum erstenmale trifft, in Farben zersetzen...

This was written at the beginning of the 1790's before the advent of Romanticism and Jean Paul is sympathetic towards the modern concern with form. The modern writer is forced to consider the form he uses to express a certain truth because he is trying to restore meaning to ideas that have become pale

---

(1) Herder. 19. VI. 198.
(2) Jacobi. 25. III. 19-20.
(3) Jacobi. 25. III. 27.
(4) III, 124.
(5) I, 2: 121.
through over-use. The ancient was not faced with this problem. However Jean Paul's attitude towards pre-occupation with form becomes more critical with the advent of Romanticism. In the preface to "Quintus Fixlein" Fraischdörffer puts forward Fr. Schlegel's views on philosophy and literature. Fraischdörffer's philosophical ideal is "ein reines Denken ohne allen Stoff" — which in Jean Paul's eyes is "völliger Unsinn" — and Fraischdörffer claims that it is possible to create "vortreffliche poetische Darstellungen ohne Stoff".

At this stage however Jean Paul adds the qualification in parenthesis "die, so zu sagen, bloß sich selber täuschen darstellen". (1) This more critical attitude is also plainly expressed in the "Vorschule". "Ein ewiges Spielen des Spielens" is meaningless to Jean Paul. (2) With its palingenesis of much of Herder's thought, this passage at the end of the "Vorschule" shows Jean Paul's essential mistrust of the "purity" of Fichte's philosophical and Fr. Schlegel's aesthetic thought. Like Herder and Jacobi, Jean Paul believes that thought and art must take the phenomena of life into account. The purity which can be achieved in isolation from life is worthless.

This rejection of emphasis on form is however not limited to the field of literature alone; it is closely connected with all the major themes in the works of Herder, Jacobi and Jean Paul. We shall outline the background to this rejection of form in Herder's and Jacobi's thought before discussing the verbalism of the "Käuze" in more detail.

The pietists believed that Christians must show their belief actively, for Christianity is not simply a body of

(1) I,5: 21.  
(2) I,11: 422. cf. also "Ueber das Erheben kann man sich nicht erheben." (Quoted on p. 230).
doctrine. Thus Sebastian Franck writes:

Die Historien lebt, die Lehr ist allein ein toter Buchstab. (1)

Herder and Jacobi developed this belief in the value of action both as an antidote to religious and moral stagnation, and as a weapon to break away from what Jean Paul calls "die papiernen Weltgloben der Verbal=Weisheit". (2) In "Vom Geist des Christenthums" Herder insists that Christianity is "ein lebendiges Institut", not "ein todes System von Worten und Gebräuchen". (3) He describes "die kabbalistischen, platonischen und scholastischen Grübeleien" as "ein echter Wort-Panatismus" and continues:

Gegen das tolle Anhängen an Gebräuchen, Wortformeln, und leeren Gewohnheiten ist das Christenthum nicht nur gestiftet, sondern hat auch seine Macht erwiesen. (4)

Herder saw Christianity as a living institution, and stressed the importance of activity if man was to escape from idle speculation and the idolatry of words. He develops this belief particularly with respect to the abstractions of speculative philosophy. He thus writes in "Aelteste Urkunde":

"Nichts als Etwas gedacht" ist vielleicht die beste Erklärung des Unsinn's, und gewiss der holen Philosophie,

(1) Quoted by Kaiser. 126. 169. Jean Paul's great respect for Franck is evident in "Levana". Here Jean Paul expresses his understanding of God and religion through Franck (I,12: 125ff). In the "Vorarbeiten" to this passage Jean Paul wrote: "Warum lasse ich einen fremden Mann reden? Weil ich mich nicht würdig genug fühle, in seinem Namen zu reden." (1,12: 451).


(3) Herder. 19. XX. 22. With his insistence on direct personal experience Hamann too opposed the concern with the letter rather than with the spirit in religious matters. Referring to the book of Jonah, he writes for instance in "Ein fliegender Brief": "Buchstabenmänner und ABschützen der Splitterkritik werden durch ihre vermessen Kritteleyen den verjahrten Despotismum der Berlinischen Schule eilender vereiteln, als ein Wurm jenes Schattengewächs, das in Einer Nacht ward und in Einer Nacht verdarb." (Hamann. 15. III. 363).

(4) Herder. 19. XX. 45.
die so gerne aus "Nichts" weil es ein Wort ist, so viel schliesset. (1)

And in a discussion of Jacobi's work on Spinoza, Theophron agrees with Mendelsohn and Jacobi that a priori reasoning that is not related in any way to common human experience is completely worthless. (2)

Jacobi develops this antagonism towards external form in all his works. Woldemar argues that no man has ever obeyed the letter of reason, of religion or of civil law simply because it was a law; man always obeys the spirit that forms the law, not the letter of the law itself. (3)

For Dorenburg, reason and conscience are supreme and give meaning to the law; it is not the law that gives meaning to them. Thus he exclaims:

Mir verschwindet alle Idee von Sittlichkeit, wenn ich Gesetz, herrschende Meinung, irgend eine Buchstabenart, als etwas ansehen will, das über Vernunft und Gewissen herrschen, folglich sie aufheben, sie zerstören soll. (4)

For Dorenburg, the "external forms" of customs, morals and institutions are positively dangerous, because they restrict life and threaten eventually to kill it. (5) Despite the dangers described in "Woldemar" of placing all one's trust in one's heart Jacobi believed basically in individual personal conviction rather than in the generalised statements of the law. He thus wrote in "Fliegende Blätter":

(1) Herder. 19. VI. 210. The "Älteste Urkunde" was the first of Herder's works that Jean Paul read and, as Berend has pointed out, it exerted an influence on the style of Jean Paul's first novel "Abelard und Heloise", written in 1781, and of his early essays (cf. II, I: 419, 421, etc.).
(2) Herder. 19. XVI. 513-4.
(3) Jacobi. 25. V. 115.
(4) Jacobi. 25. V. 429.
(5) Jacobi. 25. V. 426-7.
Es ist viel gefährlicher und schlimmer, durch Gesetz und Buchstaben das Gewissen aufheben und zerstören, als umgekehrt. (1)

And he claims that if the law does not appear to the individual as a god, then it is a dead letter. (2)

Herder and Jacobi have religious, moral and philosophical reasons for violently opposing absolute obedience to the letter. Jean Paul too objects to preoccupation with form and we must therefore conclude that he is critical of the verbalism and pedantry of his "Käuze". We shall now discuss this verbalism in more detail.

Sterne satirised verbalism in the figure of Walter Shandy. Jacobi, who like everyone towards the end of the century was well acquainted with Sterne's novel, was not slow in relating Walter Shandy's attitude to words to the method used by contemporary philosophers to solve their problems.

In a letter to Dr. Reimarus on 29th December 1790 Jacobi writes:

- Ofter, als mir lieb ist, fällt mir über dem Studio der Philosophie eine gewisse Stelle aus Tristram Shandy ein, die ich auswendig behalten habe. "Nature had been prodigal in her gifts to my father beyond measure, and had sown the seeds of verbal criticism as deep within him, as she had done the seeds of all other knowledge - So that he had got out his penknife, and was trying experiments upon the sentence, to see if he could not scratch some better sense into it". (3)

In "Wuz", "Quintus Fixlein" and "Fibel" in particular Jean Paul satirises this preoccupation with the letter. This satire is linked with the conventional satire of the scholar.

According to Jean Paul, Fixlein belongs to "den deutschen

---

(2) Jacobi. 25. VI. 139.
(3) Jacobi. 26. II. 49-50.
Masorethen" as he carefully adds up the number of times each letter occurs in the Bible.\(^1\) As Meyer has shown,\(^2\) this pre-occupation with the letter does not lead to contact with reality; on the contrary it enables the character to build up a secure, incapsulated existence, into which reality cannot penetrate. The "literary" studies of Wuz and Fixlein do not broaden their knowledge of reality in any way; in fact, the only works they consult are lexicons and catalogues. Fixlein's scholarship is absurd because he does not grasp the spirit of any of the books of the Bible, he simply counts the letters. Yet as we have already seen (cf. p. 251) the spirit alone was important for Jean Paul. Wuz' phantasy is so completely unregulated that he writes the works himself once he has read the titles in the catalogue, and when faced with the title of the "Messias" he makes his version illegible. Walt too is serenely unaware of the real nature of the literature with which he comes into contact. He is able to think of his ideal love for Wina whilst copying out the "mémoires érotiques" for General Zablocki!\(^3\)

It is in Wuz and Fixlein that the two extremes of verbalism are personified. Wuz pours out words, but lacks the freedom of the artist to order these words and to give them form. One suspects therefore that whatever title he selects from the catalogue, all his "works" will deal with the same theme - the pleasures of Wuz' life. Fixlein, on the other hand, represents extreme pedantry; he writes works on the printing errors in other works and he plans a book in which he will advise scholars what to write in their histories of scholars.\(^4\) The idea of writing a scholarly work about

\(^1\) I,5: 77.
\(^2\) Meyer. 140. 45.
\(^3\) I,10: 236ff.
\(^4\) I,5: 78.
the lives and the achievements of other scholars symbolises the self-sufficiency of Fixlein's world; he positively considers "Gelehrtengeschichte" to be of more importance than "Welt- und Kaiserhistorie".

Despite the discrepancy between Jean Paul's concept of the duty of the writer and the useless verbalism of the "Käuze" many critics have idealised these scholastic activities, seeing the "Kauz's" independence from reality as a creative virtue. Marianne Thalmann for instance finds "die Wertordnung einer neuen Welt" in Fixlein's reassembly of letters. Fixlein's world represents a new creation, "die Gestaltung des Kosmos in Kleinen". (1) Eva Engel too idealises Wuż in an attempt to relate him to the rise of science.Whilst scientific inquiry has reduced the importance of man in the universe, Wuż dominates his own world; "in fact he evolves a universe out of himself". (2) Wuż' control over his world is thus seen as an affirmation of man's superiority over facts, of mind over matter. Meyer refers to "der magische Verbalismus" of Jean Paul's idyllic characters. (3) Any mention of "Magie" however naturally associates the verbalism of the "Käuze" with the poetic theory of the early Romantics and an association such as this is totally misleading.

Jean Paul's attitude to verbalism is the same as Herder's and Jacobi's attitude to the letter. In a letter to Jacobi in 1816 Jean Paul speaks of his "alter Hass gegen die Wortwelt=Weisheit". (4) He discusses the power of words in "Museum".

(1) Thalmann. 172. 346.
(2) Engel. 110. 28.
(3) Meyer. 140. 95. Meyer does however qualify this when he observes in "Quintus Fixlein" and in "Wuż" "dasselbe durchaus atomistische Weltbild und eng damit zusammenhängend dieselbe Ehrfurcht vor dem leeren Wortzeichen" (Meyer. 140. 74).
(4) III,7: 56.
People are governed by words longer than by thoughts. And he continues, using the image of the shellfish:

So gleicht das Wort - diese Gedankenschale - den Schalthieren, deren Gehäuse ohne die weichen Einwohner das bilden, was kein Thier und Riese zu bilden vermag - Inseln und Gebirge. (1)

Constant mental effort is therefore required to ensure that word and meaning are kept together (cf. p.80-1). Jean Paul's deep mistrust of words is a central theme in "Titan". Albano's desire to act stems from a mistrust of words. On one occasion he exclaims:

"Worte! was sind Worte? (sagt' er) O man schämt sich wol freilich, dass man etwas früher nur denken und sagen muss, eh' mans thut, obgleich der dürftige Mensch nicht anders kann, sondern jede That wie eine Statue vorher im elenden Wachs der Worte modellieren muss". (2)

In "Flegeljahre" Vult says:

Handlungen freilich galten von jeher für die besten Fahren zum Herzen, für die rechten Kernschüsse zur Brust, da Worte nur Bogenschüsse sind, oder was man will. (3)

Similarly in "Quintus Fixlein" Jean Paul claims that actions strengthen love, whilst words only weaken it. (4) The preoccupation with the letter also has more sinister implications. In "Titan" Roquairol imitates Albano's handwriting in order to arrange the meeting with Linda which ends in her seduction. Jean Paul writes of Roquairol:

Er zerlegte kalt Albano's Briefe der Liebe in grosse und kleine Buchstaben, blos um sie pünktlich nachzumachen; daher fand einmal Albano bei Rabetten seine Handschrift ohne seine Gedanken. (5)

(1) I,16: 50.
(2) I,9: 297.
(3) I,10: 210.
(4) I,5: 162.
(5) I,9: 363.
Roquairol copies the letters mechanically whilst ignoring the spirit in which they were written. He thus consciously achieves the separation of word from meaning, which Jean Paul saw as one of the inherent dangers of language. This passage in "Titan" reveals how seriously Jean Paul viewed the problem of the letter and it explains why he places such emphasis on the overall spirit of the work of art.

We have seen that Jean Paul, like Herder, disapproved of excessive preoccupation with form and we illustrated this by two stylistic techniques - the "etymologische Figur" and nominal repetition. Consequently we must conclude that Jean Paul is critical of the verbalism and pedantry of his "Käuze" and that they do not represent an ideal for him. We shall see in the next section that this critical attitude is particularly important in "Flegeljahre".

Earlier in this section we examined Herder's theoretical dislike of wit but we found that nonetheless many witty techniques are present in his style. Some of these techniques were used as a form of play as in the culture of wit, but often this word-play is the direct result of his thought. This Herder has in common with Hamann, and the two writers may be said to influence the form of Jean Paul's writing in this respect, for serious thought and word-play are often combined in Jean Paul's sentimental works.

We have seen that Herder placed great value on the personal vision of the poet. As a result he disapproved of certain mannerist tendencies in Jean Paul's writing. However these tendencies do not reflect the most important aspects of Jean Paul's attitude to writing. The reason for
Herder's misunderstanding of Jean Paul's work lies in the emphasis he places on the direct expression of a writer's beliefs. As Jean Paul explains in a letter to Jacobi, his aesthetic thought differs from that of earlier thinkers in that he is prepared to give the work of art greater freedom to speak for itself:

Nur gönnt ich der Dichtkunst eine grössere Freiheit als vorhin, (sonst wird sie ein Hermes in Breslau); die sitliche Schönheit muss im Dichten nur die ausübende Gewalt, die Schönheit die gesetzgebende haben.\(^1\)

The desire for indirect expression lies behind many of the most important parts of Jean Paul's aesthetic thought\(^2\) and affects the literary form of his work.

The Idyll

We have seen that under the influence of Herder Jean Paul comes to believe that poetry must serve a humanitarian function that goes beyond the sphere of art alone and plays a part in the general progression of the human race. The effect of this belief on Jean Paul's style is that he abandons esoteric devices that can only be appreciated by scholars and the well-read. Herder encouraged Jean Paul to concentrate on the content of his work, claiming that Jean Paul is "ganz Herz und Geist, ein feinklingender Ton auf der grossen Goldharfe der Menschheit"\(^3\). Jean Paul's interest in man is evident from much of his work but as we suggested earlier

\(^1\) [III,4: 168.]
\(^2\) On many occasions Jean Paul condemns Herder's "false irony" because it is too straightforward (cf. the aesthetic investigation quoted by Berend, 89. 63). To be effective irony must be more discreet. Similarly he claims that humour hates "die vorlaute Aussprecherei des Komischen" (I,11: 149), and he writes: "Der Scherz kennt kein anderes Ziel als sein eignes Dasein." (I,11: 103).
\(^3\) Herder. 20. 389.
(cf. p.259) there are still many purely playful techniques which show that Herder's influence on Jean Paul was not unlimited. And Jean Paul's "destructive" idea of humour is only one of many aesthetic concepts that are in total disagreement with Herder's outlook.

Jean Paul's idylls form an important part of his work as a whole, yet they seem at first sight to be unaffected by the religious and moral purpose that Jean Paul claims inspires his work. The "Kauze" seem to live only for themselves and to be sublimely unaware of social or religious problems. Even Walt, in Meyer's view "eine der höchsten und reinsten Ausprägungen dessen, was für Jean Paul wahres und vorbildliches Menschentum bedeutete", seems to lead an incapsulated, self-sufficient life comparable to that of the "Kauz". Walt thus represents in some ways an attitude to poetry that was no ideal for Jean Paul, however attractive it may seem "auf dem Druckpapier und im alles zusammenfassenden Herzen" of the poet.

In this section we shall examine the main points of Herder's theory of the idyll and we shall consider Jean Paul's "Kauze" in terms of these ideas. Those idylls that do not put Herder's theory into practice may be seen at least partially as satires. We shall examine the various ways in which Jean Paul expressed the spiritual security of his comic characters and we shall relate this security to the undemanding contentment of the "Kauze". Finally, we shall throughout indicate the

---

1) In reply to a direct question from Jacobi as to what the real purpose of his poetry is Jean Paul writes: "Mein Ernst ist das überirdische bedekte Reich, das sogar der hiesigen Nichtigkeit noch sich unterbaut, das Reich der Gottheit und Unsterblichkeit und der Kraft. Ohne das gibts in der Lebens-Oede nur Seufzer und Tod." (III,4: 168).

2) Meyer. 14.0. 78.

3) III,5: 161.
main themes that link Walt with Jean Paul's earlier comic characters. This association will throw light on a part of Walt's character that is incompatible with the idealisation illustrated in the quotation from Meyer given above. In our view Walt is not an ideal, for he lacks the knowledge of life and nature that is essential to Jean Paul's theory of phantasy and hence to his theory of poetry (cf. p. 147). Walt's ignorance renders much of his "poetry" insipid and it leads to aesthetic elements in his character that are incompatible with the humanity that Jean Paul demands of the poet. By revealing the limitations of Walt and the other "Käuze" we hope to show that Herder's "Humanität" was of great importance in the formation of Jean Paul's concept of poetry, and that the satirical element is far more significant in the idylls than is normally realised. Jean Paul wrote of Herder that he judged his age far more sharply than he seemed to; (1) this is true of Jean Paul himself also.

In order to trace the development of Jean Paul's idyllic characters it is necessary to consider briefly the theory of the idyll that Herder presents in "Fragmente" of 1767 and later in "Adrastea". The theory that Herder presents in "Fragmente" is of lasting importance to Jean Paul and he refers to it and endorses it in the section on the idyll in the "Vorschule". (2) In "Fragmente" Herder prefers the idylls of Theocritus to those of Gessner because they are more realistic. Any form of idealisation leads to a false picture of man. He thus writes:

Eine Leidenschaft, eine Empfindung höchst verschönert, hört auf, Leidenschaft, Empfindung zu seyn... (3)

(1) 11, 11: 431.
(2) 11, 11: 243.
By concentrating on a certain moral idea Gessner sacrifices both the concreteness and the variety of his characters. Commenting on Ramler's view of Gessner Herder uses the images of sugar and sweetness to illustrate the basic difference between Theocritus and Gessner. Ramler found the same sweetness, naivety and innocence in Gessner as in Theocritus, but Herder claims:

Die Süßigkeit des Griechen ist noch ein klarer Wassertrank aus dem Pierischen Quell der Musen; der Trank des Deutschen ist verzuckert. (1)

Herder compares the "Leidenschaft und Empfindung" of Theocritus with the "Kunst und Feinheit" of Gessner. (2) Throughout the essay he emphasises that the objective of the idyll, as of all other forms of art, should be to portray man; he consistently defends Theocritus' realism and attacks Gessner's idealisation.

The second volume of "Astrastea" enlarges the scope of the idyll. Whereas the fragment on "Theokrit und Gessner" defines the idyll as "das Landgedicht..., das Leidenschaften und Empfindungen kleiner Gesellschaften auf die sinnlichste Art ausdrückt...", (3) the section in "Astrastea" claims that an idyllic scene is any scene in which human feelings are expressed, raised up to an ideal of fortune or misfortune. Since Arcadia exists in our hearts the external situation is unimportant. So Herder writes:

Allenthalben blühe Arkadien, oder es blüht nirgend. (4)

Herder develops here a theme that lies at the roots of the idyll in the eighteenth century. Gronegk wrote for instance

(1) Herder. 19. I. 347.
(2) Herder. 19. I. 349.
(4) Herder. 19. XXIII. 305.
in his "Sehnsucht nach der Ruhe":
...jede Gegend ist des Weisen Vaterland.
Der äussere Schein ist nichts;
das Herz muss glücklich machen,
Und jeder bildet sich sein eigenes Geschick...(1)

And in his "Versuch über die Kunst stets fröhlich zu seyn"
Uz writes:
Des Weisen wahres Glück wird nicht vom Ort entschieden:
...denn seine reinste Lust
Entspringt nicht ausser ihm; sie quillt in seiner Brust.(2)

The "Geistigkeit" that Marianne Thalmann describes as the
"Herrschergrösse" of Jean Paul's idyllic schoolmasters,(3)
their absolute control over their own happiness, is thus
firmly embedded in the eighteenth century tradition of the
idyll, for reality cannot affect them.

Herder also adds a completely new theme to the theory
of the idyll; the theme of activity. He writes:

Thätigkeit ist die Seele der Natur, mithin
auch Mutter alles Genusses, jeder Gesundheit. Der
Sturm ist angenehm wie die heitre Stille, und wenn
wir ihm entkommen sind, im Andenken sogar erfreulicher
als jene.(4)

He differentiates between "male" and "female" idylls, between
the idyll of activity and war and the idyll of peace and
seclusion, and warns firmly against total preoccupation with
the female idyll, for the idyll of activity cannot be avoided.
This new theory of the idyll leads to such apparently contra-
dictory compounds as "Lager=, Krieg=, Schlachtidyllen". (5)

Herder thus greatly enlarges the scope of the idyll and he is
motivated in this by his desire to combat the inactivity engendered

(1) Cronsgk. 8. 98.
(2) Uz. 77. 223.
(3) Thalmann. 172. 345.
(4) Herder. 19. XXIII. 299.
by considering a past ideal, as was presented for instance in the theme of the golden age. In "Fragmente" Herder speaks of "die Märchen von goldenen Zeitaltern der Wissenschaften" and refers to them also as "diese glänzende Poetische Märchen".\(^1\) Herder's belief in activity and in the eternal progress of the human race prompted therefore this new direction for the idyll, for as Herder wrote in "Adrastea":

> Worinn lebt der Mensch am fröhlichsten als in Entwürfen und That?\(^2\)

In their desire to found a new culture the early Romantics too found it necessary to dispel the myth of the golden age. In "Athenaeum" A.W. Schlegel argues that the myth of the golden age in the past is one of the main hindrances against the establishment of the millennium in the future, adding wittily that the golden age cannot have been truly golden for gold does not rust (cf. p. 343).

Jean Paul adopts the same practical attitude to the golden age in his works as Herder. The golden age is not an ideal buried deep in the past; on the contrary it lies within everyone's reach, for it is essentially a mental attitude. Imagining the coming of a golden age of equality and love in "Hesperus" Jean Paul adds the important qualification that wise and virtuous people already enjoy this bliss,\(^3\) and in the "Vorschule" he insists that the golden age of mankind can be established in any period of history and in any cultural setting.\(^4\) Jean Paul frequently uses the

\(^{(1)}\) Herder. 19. I. 369.
\(^{(2)}\) Herder. 19. XXIV. 153.
\(^{(3)}\) I,3: 386.
\(^{(4)}\) I,11: 241.
genitive image to show that this golden age is dependent on man not on the progress of history. He uses for instance phrases such as "dieses goldne Zeitalter seines Herzens", (1) "das helle goldne Zeitalter des verspäteten Herzens", (2) or "das goldne sechzehnkaratige Zeitalter unserer Literatur". (3)

Herder's theory of the idyll demands realism in the description both of the characters and of the events portrayed. Jean Paul's treatment of the theme of the golden age also reveals a realistic attitude to literary tradition but by giving the theme a new realism Jean Paul lifts it out of the sphere of the idyll. He claims in "Hesperus" that to enjoy the golden age now one must be wise and virtuous. The golden age is an age of complete personal self-fulfilment and as such it is experienced by noble characters like Albano, not by the "Käuze". Wuz" existence is almost non-existence on a human level. The many images from nature are intended to stress Wuz" vegetable life (4) and as Otto Mann emphasises, Wuz" happiness entails for Jean Paul "ein undenkbarer Verzicht auf des Menschen eigenste Möglichkeit". (5)

The activity that Herder wished to bring into the idyll is incompatible with the undemanding contentment of Jean Paul's idyllic characters. Jean Paul's "high" characters, such as Albano, exemplify this activity in the fervour with which they strive for self-fulfilment. His humorous characters also illustrate this activity; one moment they are involved in life, the next they observe life from the free standpoint of true humour. The "Kauz" alone sees life as something

(1) I, 6: 123.
(2) I, 6: 317.
(3) I, 7: 221.
(4) Küpper refers to Wuz" "naturhaftes Wesen" (Küpper. 135. 30).
(5) Mann. 138. 268.
stationary and inactive; he views life from the same perspective all the time. This aspect of the "Kauz" is illustrated in Jean Paul's idylls by the emphasis on the importance of pleasure. Wuz for instance is always looking forward to the next pleasure that life has to offer him.\(^{(1)}\) Jean Paul however rejects this emphasis on pleasure. In "Museum" he describes pleasures as "diese nur abmattenden Stärkungen"\(^{(2)}\) and several passages in his "Freuden-Büchlein" show that he considered pleasure as positively harmful to the development of personality.\(^{(3)}\) Instead of aiming at personal development through contact with life, the idyllic characters use life simply to gain pleasure. The theme of sugar illustrates this emphasis on pleasure. The theme is also associated in Jean Paul's work with shallow emotion and superficial poetry. The sugar imagery in "Flegeljahre" therefore shows important defects in Walt's character.

We shall discuss eight techniques that Jean Paul uses to illustrate the limitations of his "Käuze". These are the sugar image, the social image, the art image, personification, the image of "starred" reality, the absolute construction, the concrete verb and mechanical imagery.

In all Jean Paul's idylls the motif of sugar is associated with pleasure. Indeed sugar seems to be a constant feature of idyllic happiness. Conjuring up his ideal existence Walt sucks "etwas Orangensucker" to remind him of Italy.\(^{(4)}\) Wuz is unable to carry a gingerbread cake home without eating it and he is forced in the end to buy two, to ensure that one at least reaches home safely.\(^{(5)}\) In his

\(^{(1)}\) I,2: 416. "...den ganzen Tag freute er sich auf oder über etwas..."
\(^{(2)}\) I,16: 93-4.
\(^{(3)}\) cf. II,1: 3.
\(^{(4)}\) I,10: 20.
\(^{(5)}\) I,2: 422.
autobiography Jean Paul remembers carrying his father's empty coffee cup and eating the sugar left at the bottom.\(^{(1)}\) He remembers also saving up "etwas Essbares, Zuckermendeln oder sonst etwas Köstliches" for his first love, Augustine!\(^{(2)}\) In "Flegeljahre" Vult finally refuses to give Walt any more Burgundy, because Walt insists on drinking it with sugar.\(^{(3)}\) Sugar and sweet things are therefore inseparable from the life of the "Kauz". The fact that these permanent attributes exist argues that the characters to whom they are applied possess an exceptionally stable inner life. Pleasures assume the same importance as objects and facts. As a motif, sugar reminds the reader of the limitations of the characters concerned. They are like children demanding no more of life than the sweets they enjoy.

As an image too the link with pleasure is consistently maintained. Four weeks' holiday are for Quintus Fixlein "vier erquickende, mit Blumen und Streuzucker überschüttete Kollazionen und Gänge".\(^{(4)}\) Describing the merriment at Fixlein's marriage Jean Paul writes:

Eine Minute übergab der andern die Zucker-Streubüchse und das Flaschenfutter der Lust...\(^{(5)}\)

In "Fibel" Jean Paul uses the genitive image "alle Zuckerdosen und Zuckerseln der Lust",\(^{(6)}\) and Fibel's biographer, Pelz, enlivens the meal-times of the newly-married couple with "der bunte Streuzucker seiner Erzählungen".\(^{(7)}\) In "Flegeljahre" the image is used as the measure with which Walt gauges the greatness of his own good fortune. When Walt goes out on his
wonderful trip - which, as Geissendoerfer observes, has no other objective "als den Weg selbst"(1) - he is prompted to help a carter push his load because he suddenly realises "...wie sehr er mit seinen Glückslösern und Zuckerhütten den Kärrner überwiege...". (2) After meeting Wina and her father on this journey Walt spends the night in a hotel with them in Rosenhof. Profoundly grateful for the gift of life and happiness Walt returns in the evening to his room "worin er - so gehend, trinkend, dichtend - ein aus Rosenzucker gebackenes Zuckerbrod, ja Zucker-Eiland, nach dem andern aus dem Backofen auf der Schaufel behutsam herus holte...". (3) This is of course a description of that chief occupation of all Jean Paul's "Käuze", the blissful "remembrance of times past". A critical attitude may however be seen in Jean Paul's description of Walt in the Haslau Rosenthal:

Er selber setzte sich an ein einsames Tischchen, um kein geselliges zu stören. Vom Zuckerguss seines stillen Vergnütseins fest überlegt sass er daran, sich erfreuend, dass jetzt fast in ganz Europa Somm- und Lusttag sei... (4)

Here the sugar image is associated with the isolation and self-sufficiency of the contented individual. A comparison with Wuz is inevitable, for Jean Paul describes Wuz on one occasion as having "ein in sich selber vergnügtes stilles Ding von Seele". (5) Kupper speaks of Wuz, and Meyer of Walter Shandy, as "incapsulated" figures. (6) This description may be applied to all Jean Paul's "Käuze" and to Walt in particular. He is shut off in his own private world, knowing

(1) Geissendoerfer. 113. 35.
(2) I,10: 264.
(3) I,10: 363.
(4) I,10: 109-10.
(5) I,2: 442.
(6) Kupper. 135. 34. Meyer. 140. 46.
nothing of the outside world and incapable of knowing anything about it, for reality is transformed when he views it. His attitude to life is so subjective that he is unable to express anything in his poetry but his own perception of life. In a preparatory note for the novel Jean Paul wrote of Walt:

Die äußere Welt zerflos ihm vor der innern, war nur ihr Wiederschein. (1)

Walt's view of life is restricted; he lacks the freedom of vision and the knowledge of reality that were essential to Jean Paul's theories of humour and phantasy. Furthermore his self-sufficiency is seen as positively harmful in his relationship with Vult. Vult uses the image of the glass door to stress Walt's isolation. He admits that he has been unable to change Walt and writes:

Wir beide waren uns einander ganz aufgethan, so wie zugethan ohnehin; uns so durchsichtig wie eine Glaathür; aber, Bruder, vergemme schreibe ich aussen ans Glas meinen Charakter mit leserlichen Charakteren: du kannst doch innen, weil sie umgekehrt erscheinen, nichts lesen und sehen als das Umgekehrte. Und so bekommt die ganze Welt fast immer sehr lesbare, aber umgekehrte Schrift zu lesen. (2)

The most important aspect of this image is that Vult is outside the glass door and Walt is inside. The image of the glass door expresses the incapsulated existence of the "Kauz" and it emphasises how the idyllic character's vision

(1) Freye. III. 31.
(2) I,10: 473. The glass image is also used to convey criticism in "Brief über die Philosophie". Speaking of the followers of Kant who possess "der grösste Scharfsinn...ohne einen innern reichen Genius, der ihm die Gegenstände dazu schafft und zeigt", Jean Paul writes: "Ohne etwas im Kopfe zu haben als das geistige Wesen darin, setzen sie sich hin und befruchten sich, wie Seesäsen, selber und geben dann das Lexikon ihres Innern der Welt; gleich Glaskugeln, die sich, leicht gerieben, mit einem schören innern Licht anfüllen, wenn sie luftleer sind." (I,7: 445).
of reality must necessarily be distorted. Throughout the novel Vult makes all the advances. He returns to Elterlein in the first place; Walt does not go out looking for him, and this initial situation is symbolic of their relationship throughout. The image therefore expresses Vult's opinion that Walt is at fault in the break-down of their friendship. As he writes at the end of the letter:

Und doch, Walt, bist du allein an allem schuld. (1)

The image of the glass door is not simply true of Walt's relationship to Vult but of his relationship to all reality. His view of nature in particular is the product of his own spiritual security (cf. p. 263).

A practical illustration of this power of the inner world over the outer is given during Walt's romantic journey in "Flegeljahre". Walt has been thinking back to his childhood; he remembers Wina, and Jean Paul writes:

Glocken aus mehreren Dörfern tönten zusammen – der Morgenwind rauschte stärker – der Himmel wurde blauer und reiner – der bunte leichte Teppich des Erdenlebens breitete sich über die Gegend aus und flatterte an den Enden, und Walt wohnte, wie im Traum, nur in der Vergangenheit. (2)

The comparative conveys the impression of an intensification of reality, but in fact through intensification a new reality emerges, an artificial, magical reality aptly characterised by the common rococo image of "der Teppich des Lebens". One can hardly resist the literal interpretation; Walt is on a

(1) I,10: 474.
(2) I,10: 272-3.
magic carpet, and Jean Paul's insistence that the ends of it are flapping is intended to indicate the author's satirical attitude. The reality that Walt experiences has nothing to do with the natural scene around him, just as the words he reads from inside the glass door have nothing to do with the words Vult writes on the outside. Walt sees "Morgenröthe" all around him, but he does not see the anxious face of Vult begging for friendship. (1)

Thus we see that the sugar image is linked with pleasure and with the self-sufficiency of the individual. This can lead to inhumanity. Vult's need for friendship cannot be satisfied because Walt is unaware of it. The sugar image is linked to two further themes that emphasise Jean Paul's satirical attitude to Walt. These are shallow emotion and shallow poetry.

The image of sugar is directly related to Jean Paul's critical attitude to "Empfindsamkeit" by phrases such as "den Kotzebuischen Zuckerguss". (2) Too much emotion is dangerous. Just as we put down straws so that the bees do not drown in their own honey, "so sollte man allezeit einige feste Grundsätzte und Zweige vom Baume des Erkenntnisses in seinen Lebenssyrup...werfen". (3) The sugar of pleasure is dangerous if the individual lacks the principles to guide his enjoyment. Wuz' "gallenlose überzuckerte Herz" (4) does not lead him astray because he has no influence over other people and indeed hardly comes into contact with anyone else. He is the centre of his world and his faults are without unpleasant

---

(1) cf. Jean Paul's "Polymeter", "Die Schönheit": "Wie in Zimmern mit rosenrothen Spiegelglas jedes Angesicht blüht und überall Morgenröthe umher liegt: so verschönert und verjüngt Schönheit alles, was sie umgibt." (1,14: 189-90).

(2) I,10: 221.

(3) I,5: 165.

(4) I,2: 428.
effects. Walt however shares the centre of the stage with Vult, and Walt's faults have unpleasant results. Vult is angered by Walt's criticisms of his contributions to their joint novel. He accuses Walt of ruining his contributions "durch sein Ueberzuckern". Vult shares Schoppe's "bittern Hass der Süsslichkeit" and scorns all displays of emotion. His attitude to the notices bearing sentimental thoughts that Raphaela nails to trees in her father's garden is indicative of his hatred of sentimentality. He attacks the sentimentality of these notices, describing it as "das gewaltsame Herauskehren und Umstülpen des Innern zum Aeussern... als sei man eine kehrbare Thierpflanze". It is significant therefore that Walt enjoys reading these notices.

Before leaving the sugar image we shall consider briefly Jean Paul's application of this image to shallow poetry. This is important because Walt does not allow his poetry to develop as the natural result of his contact with reality. The sugar image shows that Jean Paul, like Herder, opposes extreme poetic idealisation because it implies a distortion of reality. We have already noticed Herder's condemnation of Gessner's idylls as "verzuckert", and Jean Paul's application of this image to literature may be seen as a direct continuation of Herder's use of the image. In "Grönländische Prozesse" Jean Paul refers to Anacreontic poets as "die Zuckerbäcker des Parnasses" and continues:

Ein anakreontisches Gedicht ohne Gedanken heisst eines ohne Fehler, ein Tropfen Verstand hingegen versaut die ganze Süßigkeit.

And in "Kleine Satiren" of 1781, Jean Paul advises poets to

(1) I,10: 103.
(2) I,9: 324.
(3) I,10: 446.
(4) I,10: 164. "Walten gefiel die Gefühls-Anstalt..."
(5) I,1: 45.
imitate "die Zuckerbäcker" and so achieve the two perfections of sweetness and coldness. Describing Flitte's madrigals in "Flegeljahre" Jean Paul writes:

...es waren Verseblättchen, aus Pariser Zuckerwerk ausgeschält, wahre Süssbriefchen, deren Plagiat Flitte sich dadurch erleichterte, dass er den süßen Einband aufass. (2)

Walt's reaction to this "précieux" poetry is important for it throws light on his attitude to poetry, revealing both his inability to distinguish between genuine and false emotion and his lack of aesthetic judgment. Jean Paul writes that "Walt pries unmäßig". (3)

The second technique we shall consider is the "social" image. In this image nature is seen in terms of human life and society. Nature fits cosily into the life of the "Kauz" and any possible disturbance is thus avoided. Nature serves therefore as an added comfort to the comic figure; it increases his feeling of contentment and security. The snow blown up against Wuž' windows provides Wuž with "Schnee=Vorhänge". (4)

The sun is "ein herunterhängender Ballonofen und Stubenheizer der Welt". (5) The stars form "der tausendarmige Kronleuchter des Sternenhimmels", (6) and the earth is "der Stuhl, der Tisch und das Bette der Menschen". (7)

Just as nature in the "social" image helps to make the "Kauz" comfortable, so in the art image it contrives to give him aesthetic pleasure. Wuž finds himself "im Konzertsaal aller Vögel"; (8) the birds are "die gefiederten Sopranisten"; (9) all the bushes and flowers are "vollstimmig besetzte Orchester", (10) and nature plays throughout the night for him "auf der
Throughout his "journey" Walt is accompanied by the music of a flute. The music intensifies his own elation and adds a magical wonder to his appreciation of nature, although it is in fact played by his brother, Vult.

The fourth technique that Jean Paul uses to convey the limitations of his idyllic characters is personification. All forms of nature seem to the "Käuze" to be living people who smile happily at them. The gap between man and nature is bridged by the atmosphere of friendliness that pervades all things. The "Käuze" also feel at home in the world because they have renounced the ideals that might have caused them to be dissatisfied with life. In "Wutz" Jean Paul writes:

Mein Schulmeister...schauet auf zu dem schweigenden glimmenden Himmel über ihm und denkt, jede grosse Sonne gucke herunter wie ein Auenthaler und zu seinem Fenster hinein... (2)

Wutz' identification of the stars with his fellow Auenthalers illustrates the narrowness of reality for him; in Jean Paul's usage therefore the more precise the personification, the more isolated from life the individual concerned. In the "Materialien" for "Flegeljahre", collected by Freye, Jean Paul notes:

Personifikation in Naturbeschreibung. (3)

The sun and moon in "Flegeljahre" are as much a part of Walt's life as the stars are for Wutz. In his description of "Das Glück eines schwedischen Pfarrers" Walt writes:

Wenn er dann mit den Seinigen aus der Kirche tritt, geht gerade die helle Christ- und Morgensonne auf, und leuchtet ihnen allen ins Gesicht entgegen. (4)

Both metaphorically as Christ and in a literal sense, the sun

(1) 1,2: 426.
(2) 1,2: 433.
(3) Freye. III. 128.
(4) 1,10: 19.
shines down on the priest and his congregation. Similarly when Walt and Vult remember their childhood Walt says:

...und draussen hatte sich der blaue Aether ordentlich tief ins Sonntagsdorf hineingelagert...(1)

Finally we should mention the description of a night that Walt spends on his journey:


This highly personal form of personification involves the stars, the moon, the sun and the sky in the life of the individual. The moon is not the symbol of otherworldly longing as it had been in "empfindsam" literature. Now it is firmly embedded in the life of the "Käuze", for they alone amongst Jean Paul's characters are not bowed into humility by the vastness of the universe or of God or by the transience of human life.

The image of "starred" reality is also used to express the limitations of the idyllic characters. They turn to the earth and to nature for the joy and happiness that fills their lives. Describing the blissful period between Wu's appointment as a teacher and his marriage, Jean Paul writes of Wu:

...blos für das Meisterlein funkelte der ganze niedergetauete Himmel auf gestirnten Auen der Erde.(3)

In "Flegeljahre" Walt goes out into the garden, "wo der blendende Schnee so gut gestirnt war als der tiefe Aether".(4)

And in "Quintus Fixlein" Jean Paul writes:

Der Mond schimmerte schon aus dem Abendthau...(5)

The limitations of the "Käuze" may also be seen in his inability to distinguish between things or indeed to make any

(1) I,10: 422.
(2) I,10: 238.
(3) I,2: 425.
(4) I,10: 452.
(5) I,5: 106.
judgment at all. Wus' inability to understand abstract principles may be seen in his re-writing of Feder's thesis on time and space. Wus' version deals only with "Schiffs-Raum und der Zeit, die man bei Weibern Menses nennt". (1) Similarly when Fixlein hears of the deaths of Astmann and of Frau von Aufhammer he does not experience the grief of the poet nor the grief of the philosopher. He ventures no further than the basic thought - "ohne Nebenbetrachtungen" - that he will not see them again. (2) As a result he is able to overcome his grief and think about how to spend his inheritance remarkably quickly.

The absolute construction illustrates the "Kauz's" inability to exercise his reasoning powers. Jean Paul writes of Fixlein for instance:

'Ihm gefiel eine Predigt, blos weil sie eine Predigt war.' (3)

Fixlein never judges a sermon or compares one sermon with another; he simply enjoys a sermon because it is a sermon. This unquestioning attitude to life is revealed in his other interests and opinions also. He is extremely enthusiastic about books:

''...und in der That haschte und rang er nicht sowol nach guten oder schlechtern Büchern - oder nach alten - oder neuen - oder solchen die er las - oder nach Lieblingsbüchern - sondern blos nach Büchern.' (4)

Similarly no one bows lower to a nobleman than Fixlein "nicht aus pöbelhafter Demuth, noch aus gewinnsüchtiger Selbsterniedrigung sondern weil er dachte: "ein Edelmann bleibt doch immer das, was er ist"." (5) What the nobleman is exactly Fixlein of

(1) I,2: 412.
(2) I,5: 98.
(3) I,5: 63.
(4) I,5: 161.
(5) I,5: 71.
course does not ask.

Similarly certain objects always evoke certain reactions in the "Kauz". For instance as soon as Justine takes out her red handkerchief to fan herself, Wuz' heart is lost, and Jean Paul explains:

Denn einem Schnupftuch in einer weiblichen Hand erlag er stets auf der Stelle ohne weitere Gegenwehr, wie der Löwe dem gedrehten Wagenrabe und der Elephant der Maus.\(^1\)

Jean Paul speaks of Fixlein's handkerchief "in dem seine Rührung war".\(^2\) He is not suggesting that Fixlein's emotion is insincere but simply that it is closely connected with definite objects. Fixlein needs to be constantly reminded of his grief or he will forget about it. The absolute construction is also used by Walt. In his "Das Glück eines schwedischen Pfarrers" he writes:

Schon ein Pfarrer an sich ist seelig, geschweige in Schweden.\(^3\)

And in a letter to Goldine he claims:

Schon der Sommer allein erhöbe!\(^4\)

A certain stability in outlook naturally accompanies this definite location of emotion. This stability is expressed also in the attitude of the idyllic characters to time. Walt, for instance, is "ein ewig entzückter Mensch"\(^5\) and Wuz "always" feels "ein gewisses wohldistiges trunks Sehnen" just before and just after sunset.\(^6\) Both the times and the objects that give pleasure to the idyllic characters are therefore fixed. The idyllic characters do not have to re-create the experience of pleasure, because it is inseparable

\(^{1,2}: 418.\)
\(^{1,5}: 99.\)
\(^{1,10}: 18.\)
\(^{1,10}: 130.\)
\(^{1,10}: 92.\)
\(^{2,2}: 419.\)
from the object that gives pleasure. The sensitivity to
the individual situation that is of such importance to
Hamann, Herder, Jacobi and Jean Paul is missing in the "Kauz",
partly because he is too tied up in himself to pay attention
to things outside him, partly because he lacks the breadth
of vision to see beyond natural objects to the grand pattern
that was open to the religious vision of Hamann for instance.

The "Käuze" have a practical, concrete attitude to life.
They do not trouble themselves with general philosophical
issues. This concrete attitude may be seen in the composition
of their lives which consist in a series of pleasures. Jean
Paul also uses the "concrete" verb to describe the closeness
of the "Kauz" to nature. This verb gives the style of the
idylls an added visual quality. This is in agreement both
with the aim of stylistic "Sinnlichkeit" (cf. p. 192) and with
the unreflecting naturalness of the idyllic characters
themselves. (1) Many of the verbs used to describe Wuz's
activities are extremely active and visual. So great is
Wuz's joy in life that he is not content to walk, he gallops: (2)
he dances his way into love, (3) and Jean Paul uses the phrase
"sein Leben verhüpfen" to describe Wuz's carefree existence. (4)

Describing the blissful period between Wuz's appointment as a
teacher and his marriage, Jean Paul writes:

So hielt er, wie der metaphysische Esel, den Kopf
zwischen beiden Heubündeln, zwischen der Gegenwart
und Zukunft; aber er war keiner Esel oder Scholastiker,
sondern grasete und rupfte an beiden Bündeln auf
einmal. (5)

By far the most common field of imagery is however that of

---

(2) I, 2: 419.
(3) I, 2: 418. "...er tanzte sich augenscheinlich in die
Lieber und in ihre Garne hinein."
(4) I, 2: 429.
(5) I, 2: 431.
water. The application of the water image to the theme of enjoyment and to the joys of country life in particular is common in the eighteenth century idyll. Uz, for instance, uses the image "ein lauter Strom der Freuden"(1) and writing of the peace of the wise man's life, he writes:

Sein Leben ist ein Bach, der, von Gebüschein umkränzt, Stets ruhig, immer hell, obgleich im Schatten, glänzt.(2)

The peace and serenity of Uz' stream is disturbed by the unphilosophical delight with which Jean Paul's idyllic characters splash around in life. Jean Paul writes for instance of Wuz:

Mein Maria plätschert und fährt unter in allen vier Flüssen des Paradieses, und des Freuden-Meers Wogen heben und schaukeln ihm allmächtig.(3)

This technique of the "concrete" verb recurs frequently in "Flegeljahre" to express the same physical attitude to reality, the same inability to see beyond the narrow frontiers of the hero's individual existence that we have observed in "Wuz".

To add the final touch to the happiness of his Swedish priest, Walt therefore writes:

Ist aber das alles nicht: so kann er ja schon von drei Uhr an in der warmen Dämmerung durch den starken Mondschein in der Stube auf und ab waten und etwas Orangenzucker dazu beissen, um das schöne Welschland mit seinen Gärten auf die Zunge und vor alle Sinne zu bekommen.(4)

Both the experience of walking in the moonlight and of thinking of Italy are expressed here by "concrete" verbs, as if Walt mistrusts any experience that cannot be carried out physically. When Walt sees his "chambre garnie" in Neupeter's house, Jean

---

(1) Uz. 77. 234.
(2) Uz. 77. 222.
(3) I,2: 438.
(4) I,10: 20.
Paul writes:

Er erstaunte über den Überfluss, worin er künftig schwimmen sollte. \(^{(1)}\)

When he is able to send money home for the first time, Walt insists that the woman who is to take it should let him know when exactly she is going, "damit er erstlich bis dahin in den seeligsten Träumen des nahen elterlichen Glücks schwimmen und zweitens doch noch die Viertelstunde kosten könne, wo er entschieden wusste, das ganze Haus in Elterlein sei nun ausser sich vor Jubel über den Max‘or..." \(^{(2)}\) The water and food imagery are used here in the same way as in the passage above to relate a mental state to a physical sensation.

The final technique that illustrates Jean Paul's satirical attitude to his idyllic characters is the mechanical image, which he uses to exploit "den lächerlichen Schein der Maschinenhaftigkeit". \(^{(3)}\) The machine-like character of many of the idyllic "Käuze" is determined by their simplicity and their naturalness, not by any conscious attitude. The apparent inhumanity of Fixlein conveyed in Jean Paul's reference to the handkerchief "which contained his emotion" (cf. p.287) is deceptive. Far from stressing the affectation of Fixlein, Jean Paul in fact reduces to absurdity his limitations; these preclude the possibility of the sophistication involved in affected behaviour. The mechanical image is very common in the idylls. Wuz is able to "roll off" the Latin nouns which are exceptions to the rule "wie ein Wecker", \(^{(4)}\) and after he has fallen in love, Jean Paul speaks of Wuz and his "mit dem Gas der Liebe aufgefüllten und emporgetriebenen Herzballon". \(^{(5)}\) The image of Wuz' lightness is repeated when Jean Paul describes

\(^{(1)}\) I,10: 93.
\(^{(2)}\) I,10: 130.
\(^{(3)}\) I,11: 130.
\(^{(4)}\) I,2: 414.
\(^{(5)}\) I,2: 419.
the period between Wutz's appointment as a teacher and his marriage. Addressing Wutz, Jean Paul writes:

Du wiestest im Aether dich und sahest durch die durchsichtige Erde dich rund mit Himmel und Sonnen umzogen und hattest keine Schwere mehr... (1)

This mechanical imagery is used of Walt too. Van der Kabel uses the adjectives "leicht" and "elastisch" (2) to describe the young poet, Walt. "Elasticity" must be seen as a negative quality in the poet when Jean Paul's theory of phantasy is taken into account. Jean Paul believes that the poet must have an intimate knowledge both of man and of nature if his poetry is to be of relevance to mankind as a whole. Once this experience has been gained an inner quietness is essential in the poet. But Walt is a young poet; the aim of Van der Kabel's will is to push him into life, to provide him with the experiences from which great poetry will later grow. The will is intended to change Walt. This intention however fails because of Walt's quality of elasticity. Reality cannot pierce through to him and Vult is forced to admit at the end of the novel that his brother has not changed.

The quality of lightness is on the whole negative also when applied to an immature poet. In the mature poet lightness implies an emotional uninvolvevment of which Jean Paul completely approves. In the "Polymeter" "Der Wiederschein des Vesuvs im Meer", the sailor enjoys the feeling of sailing unharmed over "die kühen Flammen"; Walt however uses the image to portray the poet's relationship with reality:

Aber ich sagte: "siehe, so trägt die Muse leicht im ewigen Spiegel den schweren Jammer der Welt, und die Unglücklichen blicken hinein, aber auch sie erfreuet der Schmerz." (3)

(1) I, 2: 425.
(2) I, 10: 12, 9.
(3) I, 10: 53.
The adjective "schwer" is sometimes used by Jean Paul satirically to indicate the enslavement of an individual to his feelings.

A more critical attitude is however revealed when the quality of poetic lightness is considered in terms of the relationship of poetry to content. In the preface to "Quintus Fixlein" Fraischöfler maintains:

...es gebe weiter keine schöne Form als die griechische, die man durch Verzicht auf die Materie am leichtesten erreiche.\(^1\)

Jean Paul then comments on this view:

(Daher bewegt man sich jetzt nach der griechischen Choreographie am besten, wenn man das wissenschaftliche Gepäck der späten Jahrhunderte abwirft und sich so zu sagen leicht macht.)\(^2\)

Jean Paul suggests therefore that classical form, as Fraischöfler sees it, can only be attained at the expense of content. The extent of Jean Paul's irony in this passage can be gauged by comparison with a passage in "Levare" where he says that the novel and the epic should be made into the "schwimmenden Fahrzeuge aller Kenntnisse".\(^3\) The common theme in the many letters of encouragement that Jean Paul wrote to young writers in the final period of his life is that the writer should read widely in all fields of literature, not simply in the one in which he has a particular talent;\(^4\) thus he emphasises the importance of content and knowledge.

\(^{1}\) I,5: 21.
\(^{2}\) I,5: 21.
\(^{3}\) I,12: 401. cf. I,10: 15. Here Jean Paul writes of "Flegeljahre": "Das Werk - um nur einiges vorauszusagen - soll alles befassen, was man in Bibliotheken viel zu zersprengt antrifft; dann es soll ein kleiner Supplementband zum Buche der Natur werden und ein Vorbericht und Bogen A zum Buche der Seeilen."
\(^{4}\) cf. III,5: 166. III,6: 139.
Similarly in "Flegeljahre" Klothar expresses the opinion that the poet should correct the one-sidedness imposed on the individual by the state and that he should join all the sciences together in a higher union:

Der Staat macht den Menschen nur einseitig und folglich einförmi.

der Dichter sollte also, wenn er könnte, alle Wissenschaften, d.h. alle Einseitigkeiten in sich senden; alle sind dann Vielseitigkeit; denn er allein ist ja der einzige im Staat, der die Einseitigkeiten unter Einen Gesichtspunkt zu fassen Ruf und Kräfe hat und sie höher verknüpfen und durch loses Schweben alles überblicken kann. (1)

This concept of the poet is entirely in agreement with Jean Paul's own attitude to the rôle of the poet and to his hatred of "Einkraftigkeit" (cf. p.225). Walt however clearly fails to fulfil this ideal of the poet. The purpose behind the framework of "Flegeljahre" is to introduce him to life and to shake him out of his complete preoccupation with his own internal reality. But this attempt fails. Walt therefore presents the reader with two forms of ignorance; ignorance of the world around him and ignorance of other subjects and sciences. Because he lacks the breadth of knowledge of the true poet, Walt also lacks the freedom from life that Klothar, for instance, considers essential to the poet. Jean Paul's view of the poet is closely related to his concept of humour, and it is Vult, not Walt, who constantly illustrates this form of freedom in the novel.

We have seen that Jean Paul uses eight techniques in particular to illustrate the limitations of both the earlier "Käuze" and of Walt. Many critics have ignored the limitations of Walt but, as we shall see, Walt's poetry shows a concern with form which Jean Paul condemns. Jean Paul's critical

(1) I,10: 115.
attitude to Walt is therefore related to the shift in emphasis from form to content which was the main influence of Herder on Jean Paul.

It might be argued that Walt's poetry is modelled on the Greek epigram and that it can hardly be expected to contain any more virtues than its model. This is however to point to the central weakness of Walt as a poet, for there can be no doubt that Walt's poetry does represent a formal attitude to literature. In his essay on the Greek epigram in "Zerstreute Blätter" Herder contradicts his own principle of the unique, individual vision of the poet and of the importance of the poet's personal attitude to and contact with reality, by praising the technical virtuosity of the Greeks in the anthology. He thus writes:

Die Anthologie ist Zeuge, wie sehr sich die witzigen Griechen an dieser Form nötten, wie oft sie Einen und denselben Gedanken mit einer neuen Wendung zu sagen versuchten. (1)

Jean Paul himself disapproved of this technical virtuosity; in "Levana" for instance, he asks the reader to turn to an extrablatt in "Die unsichtbare Loge", "damit man mir sowohl das Abschreiben und Nachdrucken, als auch den bösen Versuch erspare, denselben Gedanken oder Geist in einem zweiten Leibe zu verschicken". (2) Whereas Herder praises the Greeks for their technical virtuosity, Jean Paul rejects the temptation to say the same thing in two different ways. Jean Paul's

(1) Herder, 19. XV. 218. Whilst admitting that the Greek anthology does show some of the disorder and over-abundance characteristic of the later stages of great cultures, Herder spends far more time praising than criticizing the epigrams in this anthology. He writes for instance: "Wenn Ein Volk auf der Erde sowohl Gegenstände und Gelegenheiten, als jene schöne Redseligkeit, jene Humanität der Empfindung besassen, die zum Epigramm gehört: so waren es die Griechen, sie in allem Artigen und Schönen Lieblinge der Musen." (Herder, 19. XV. 211.)

(2) I,12: 39k.
attitude to form may be further clarified by passages from two letters. In a letter to Friedrich von Oertel on 6th April 1799, Jean Paul writes:

Beit Gott, hött ich eben nichts zu schreiben, so schrieb ich leichter. (1)

And in a letter to Jacobi on 27th July 1800, speaking of his work "Die wunderbare Gesellschaft in der Neujahrnacht", Jean Paul writes:

Ich habe mit Begeisterung daran geschaffen: und er könnte eine poetische Arbeit werden, wenn ich nicht der Muse durch die Fruchtkörbe, die ich ihm auf den Kopf peckte, die Taille verdürbe. (2)

The normal concepts of poetic form must be abandoned because of the urgency of what Jean Paul has to say. Jean Paul's attitude to form is thus closely related to his idea of the duty of the poet, and he claims that famous authors should repeat sentences made by other writers in order to lend the weight of their authority to truth. (3) As we saw above Jean Paul is never prepared to sacrifice the content of his work for the sake of form and Herder encouraged him to emphasise the content of his work above all else. The contradiction in Herder's aesthetic thought implied in his praise of the wit of the Greek anthology is put in perspective when Herder's total attitude to Greek culture is considered. Since this culture is the fountain-head of Herder's theories of "Humanität" the presence of wit may be excused as a justifiable relaxation. It is one playful side of a culture mainly dedicated to the spirit of "Humanität".

Form becomes less and less important to Jean Paul as his literary career progresses. Whereas pleasure in the form

(1) III,3: 178.
(2) III,5: 356.
(3) II,5: 118.
of literature is the most striking feature of his early satires, by the time "Flegeljahre" was written, reality, not artistic form, was Jean Paul's chief interest. We have indicated in the previous section that the influence of Herder was the principal cause for this shift in emphasis in Jean Paul's writing. This reaction against form in art is so complete that form becomes associated in Jean Paul's mind with lack of content. It is interesting therefore that as Vult looks through the window at Elterlein, Walt should seem to him like "ein Meistersänger aus Nürnberg". It is not our intention to equate Walt in every respect with the "Meistersänger", but in some respects his poetry does present the lack of content that Jean Paul saw in this formal type of poetry. Jean Paul's view of the "Meistersänger" may be seen in an ironical passage in "Palingenesien":

Ich wünschte wol, die jetzigen Kunstrichter untersuchten ernstlich, ob nicht die Meistersänger im lobenden Sinne Meistersänger waren, und ob ihre so kühlen, bilderfreien und stofflosen Gedichte nicht jene reinen Darstellungen ohne allen Inhalt (den wenigen Sinn ausgenommen, der von Worten nicht zu trennen ist), kurz, ob sie nicht jene Vollendung in sich tragen, nach der wir ringen, und die viele Griechen wirklich erreichten.

A final idyll by Jean Paul provides us with a critical measure with which to judge both Walt and the earlier idyllic characters. The short tale, "Erinnerungen aus den schönsten Stunden für die letzen", was written in June 1815. The story is framed around the "Erinnerungen" written by the central character, Gottreich Hartmann, in the prime of his life and intended to remind him, when he is old, of the joys

(1) I,10: 49.
(2) I,7: 281.
of life. The tale is important because it fulfils Herder's demand for action in the idyll. Gottreich is a priest and leads an idyllic village life with his father and his beloved, Justa. He is however fired by love of his country and eventually leaves to fight, presumably in the war against Napoleon, with the full approval of both Justa and of his father. After a year, peace is made; Gottreich returns home to find his father dying, and he reads the "Erinnerungen", which he had composed for his own use, to his father on his deathbed. The tale begins and ends in the village surroundings common to all Jean Paul's idylls, but here for the first time the hero is able to break out of the self-centredness that is characteristic of Jean Paul's "Käuze". He is able to act in the interest of others. He does not present a self-sufficient, independent world such as is implied in the description of Walt as "vom Zuckerguss seines stillen Vergnügseins fest überlegt". This idyll seems therefore to incorporate fully the demands that Herder made for the idyll in the "Adrastea" section that we considered earlier (cf. p.273). It is no coincidence that the opening words of the idyll should refer to Herder, for although they do not refer to Herder's theory of the idyll, they show that Jean Paul was thinking of Herder when he wrote the work. Jean Paul quotes:

"Gib mir", bat in der abmattenden Dürre der Krankheit Herder seinen Sohn, "einen grossen Gedanken, damit ich mich erquicke!"(1)

This tale has many of the usual idyllic motifs used by Jean Paul, but here the central character possesses a will that is denied to the "Käuze". The character decides to act; he is not prevented from doing so by his nature.

(1) I, 17: 245.
In this section we have examined Jean Paul's "Käuze" in terms of Herder's theory of the idyll. Above all Herder demanded realism and activity in the idyll and rejected the myth of a golden age in the past. Jean Paul was influenced by Herder's theory, especially by Herder's emphasis on activity, but he was unable to introduce activity into his idylls until "Erinnerungen" of 1815. Idyllic themes such as the golden age are often linked in Jean Paul's work with the noble self-fulfilment of his high men. The activity that Herder wished to bring into the idyll is incompatible with the undemanding contentment of Jean Paul's "Käuze". We have drawn attention to eight main techniques which Jean Paul uses to illustrate the limitations of these characters. By linking the poet Walt with the earlier "Käuze" we have shown that Walt is not intended as an ideal. Jean Paul's critical attitude to Walt is related to the shift in emphasis from form to content under the influence of Herder. Jean Paul satirises the "Käuze" because their limitations prevent them from fulfilling Herder's demands for "Humanität". When Jean Paul's idyllic characters are seen in terms of the humanitarian purpose of art that Jean Paul acquired from Herder, it is impossible to view them uncritically. They are exaggerated portraits of the vegetable tendencies that Jean Paul perceived in his contemporaries. The restricted world-view of the "Kauze" is comic in figures such as Wuz and Fixlein, but Jean Paul's attitude is more critical, if less directly stated, in the case of Walt. In a recent article Marie-Luise Gansberg has drawn attention to several passages in the novel that indicate the importance of "das Ästhetisch-
Schönselige' in Walt's character. Walt's unquestioning love of man is too vague and too abstract to be worthy of admiration. As we shall see in the next chapter, long before writing "Flegeljahre" Jean Paul had become sceptical of general feelings of this nature (cf. p. 321 ff).

**Conclusion**

In this chapter we have traced the influence of the Pre-Romantics on Jean Paul's style and aesthetic thought and we have seen that this influence led to his transition from rational satire to imaginative literature. However the Pre-Romantics, in particular Hamann and Herder, encouraged different tendencies in Jean Paul's work, and this led to an uneasy fusion of reason and feeling, wit and phantasy in Jean Paul's work of the 1790's.

In Chapter I we saw that Jean Paul liberated wit from reason and raised it to the level of a creative force. Hamann encouraged this tendency and showed Jean Paul that wit could be combined with serious personal beliefs. As a result of the influence of Hamann, Jean Paul developed his theory of phantasy from the 'Aufklärung' principle of wit. Jean Paul's new attitude to phantasy increased the importance of poetry in his eyes for he now saw poetry as a means of contact with the infinite. Phantasy was primarily the product of Hamann's religious thought but Jean Paul secularised phantasy and emphasised its aesthetic rather than its religious qualities.

Jean Paul was not only influenced by Hamann's theory of phantasy but also by his attitude to reality. We saw that in this respect Hamann's work contained the origins of Jean Paul's later theory of humour. Hamann's theory of humour had

(1) Gansberg. 112. 380ff.
been developed by Hippel. Hippel's humour was not restricted by a religious outlook as Hamann's had been. The personality of the individual was the central feature of Hippel's work and thus he established humour in a secular background. Through phantasy and humour Jean Paul was able to portray a wide variety of human activities in a tolerant manner. By means of the narrator he fused his theories of phantasy and humour in his sentimental novels, and developed the conversational tendency that we noticed in his early satires.

We have seen that Hamann and Hippel influenced Jean Paul's aesthetic thought and the structure of his sentimental works. We also examined the three main aspects of their style which exerted an influence on Jean Paul - namely their use of concrete detail, of rational techniques and biblical language. These apparently contradictory techniques were combined in Jean Paul's sentimental novels.

Whilst Hamann encouraged Jean Paul to concentrate on wit, humour and phantasy, Herder emphasised the importance of the content of a work of art. He insisted that art should serve a moral purpose and further "Humanität". Thus he placed restrictions on the absolute freedom of poetic imagination that Hamann had advocated. Herder was highly critical of the mannerist tendencies in Jean Paul's writing and encouraged him to abandon the esoteric style of his early satires and move towards a simpler style that could be more readily understood by his readers. However this did not entail the rejection of all witty techniques, but rather their subservience to the overall humanitarian purpose of the work of art.

We have traced the influence of Herder's theory of the idyll on Jean Paul by relating Walt to the earlier
"Käuze". We concluded that Walt cannot be considered as an ideal, for his ignorance of and isolation from his fellow-men must be condemned in the light of the influence of Herder's theory of "Humanität" on Jean Paul. Walt's incapsulated existence deprived his work of any true purpose - for him form was more important than content. Thus we see that under Herder's influence Jean Paul turned his back on his early satires, and came to value content more highly than form. It was Herder's influence that led Jean Paul to reject the aesthetic nature of early Romantic literature. However just as Jean Paul's relationship to preromantic literature is confused, so also is his relationship to Romanticism. Jean Paul was always torn between the desire to write literature for its own sake and the desire to make literature subordinate to a moral purpose. We shall examine the relationship to Romanticism of Jean Paul's style and aesthetic thought in the next chapter.
Chapter III: Jean Paul and Romanticism

Introduction

Jean Paul's relationship to early German Romanticism is both complicated and confused. The extent of this confusion may be seen in two brief references. In a letter to Otto on 15th November 1797 Jean Paul speaks of his dislike of Schelling and "die ganze verfluchte Philosophen-Horde", (1) and yet in 1804 he writes in the preface to the first edition of the "Vorschule":

Meine innigste Ueberzeugung ist, dass die neuere Schule im Ganzen und Grossen Recht hat und folglich endlich behält... (2)

The attitude of the early Romantics to Jean Paul is beset with similar confusions. It is the aim of this chapter to discuss Jean Paul's relationship to early Romanticism. It will be seen that Jean Paul was of central importance to the Romantics for the formulation of their literary theories and that in turn the active criticism of the Romantics enabled Jean Paul to break away from "das Schnarrkorpus=Register des Moralisierens" inherent in the tradition of "Empfindsamkeit" (cf. p. 225).

The confusion in Jean Paul's attitude to Romanticism is reflected in the various answers provided by critics to the question: Is Jean Paul a Romantic? On the one hand, Marianne Thalmann writes:

Hölderlin und J. Paul sind keine Romantiker, wenn sie auch in der Literaturgeschichte oft als das fungieren. (3)

On the other hand, a number of critics have argued that the figures of Schoppe and Roquairol in "Titan" are too vividly

(1) III, 3: 7.
(2) I, 11: 19.
(3) Thalmann, 173. 13.
drawn for them not to have some living basis in Jean Paul's own character and that Jean Paul must therefore be classed as a Romantic. This argument does not take into account the doctrine of phantasy that we discussed earlier (cf. p. 1142), and assumes that reality must be literally experienced, rather than anticipated, by the writer if a convincing literary portrayal is to result. There does however seem to be ample evidence that, to some extent at least, Jean Paul was exorcising himself, particularly in the figure of Roquairol, of tendencies which he felt might be dangerous to him. Jost Hermand has used the same argument for the character Giannozzo, claiming that Giannozzo is only Jean Paul in so far as he represents "eine Möglichkeit (oder Gefahr) seines (d.h. Jean Pauls) Wesens".\(^{(1)}\) As Hermand points out, Goethe's creation of Werther is an obvious parallel. Berend himself uses this deductive argument when he writes in "Jean Paul's Ästhetik":

> Es lebte wirklich eine Stimme in des Dichters Brust - wenn er auch noch nicht auf sie hören zu dürfen meinte - , die ihn auf den neuen Geist verwies; wie hätte er sonst seinen Schoppe schaffen können!\(^{(2)}\)

Not content simply to list similarities, Rasch finds a basic agreement between Jean Paul and the Romantics when he writes in his essay "Die Poetik Jean Pauls":

> ...es handelt sich nicht um gelegentliche Berührungen in diesem oder jenem Punkte, sondern es zeigt sich zwischen Jean Paul und der romantischen Poetik eine Übereinstimmung in den Grundpositionen.\(^{(3)}\)

This is in sharp contrast to the view put forward by Marianne Thalmann above. Other critics, Harich in particular, regard the presence of Romantic themes in Jean Paul's work as the

\(^{(1)}\) Hermand. 120. 104.
\(^{(2)}\) Berend. 89. 27.
\(^{(3)}\) Rasch. 148. 100.
direct influence of the Berlin circle. (1) Harich not only restricts the lively inter-influence of Jean Paul and Romanticism to a one-way system in which Jean Paul is the imitator, but he also denies that Romantic features in Jean Paul's later work have any personal significance, and reduces them to the phenomenon of literary influence.

A number of critics have related Jean Paul to Romanticism in passing but have limited their observations to isolated themes or motifs common to both Jean Paul and Romanticism. Thus Kohlschmidt regards the intentional narrative confusion in Jean Paul's work as an influence on the Romantic form of "Die Nachtwachen", (2) and Boeschenstein sees Jean Paul's novels as an attempt to create "a new mythology out of the only durable spiritual fiber, love", (3) thus linking Jean Paul's novels to the literary theory of Friedrich Schlegel. These two instances may serve as examples of the detailed relationships that have been created between Jean Paul and Romanticism. In our opinion this form of connection is unsatisfactory because it fails to evaluate the importance of the themes or formal elements concerned within the work of either Jean Paul or the Romantics as a whole. This evaluation is however essential if we are to probe deeper than surface similarities.

There is a final group of critics who by striking a middle path seem to come closest to the truth. Smeed, for instance, emphasises that Jean Paul's relationship to the Romantics is "ambivalent"; (4) Jean Paul shares the Romantic belief in imagination, but is unwilling to give "the arbitrary

(1) Harich. 118. 545-6.
(2) Kohlschmidt. 130. 173-4.
(3) Boeschenstein. 97. 124. For the relationship of love and poetry cf. Fr. Schlegel. 63. 153. "Die Liebe auch der Quell aller Poesie."
(4) Smeed. 162. 19.
will of the artist the status of an absolute principle". Smed's brief summary of the relationship of Jean Paul to Romanticism is given in the introduction to his edition of "Schmelzle"; clearly a full analysis of this relationship would be out of place there. However Smed's basic approach seems to be justified for it shows an awareness of the delicate balance between rejection and enthusiastic welcome that characterises Jean Paul's attitude to Romanticism. This attitude is stated most clearly by Hoppe:

Jean Paul gehört nicht im eigentlichen Sinn zur romantischen Schule; aber er hat mit ihr eine Menge Berührungspunkte, die teilweise so bedeutungsvoll sind, dass es sogar für die Romantik tonangebend wurde. (1)

Jean Paul never saw himself as a member of the "Romantic School". In March 1819 he wrote:

Die alte Dichtwelt ist mir untergesunken; ich gehöre nicht zu ihr, denn ich war ihr Schüler, aber ich gehöre auch nicht zur neuen, sondern ich stehe und bleibe allein. (2)

The sense of isolation expressed here is overwhelmingly coloured by sorrow, but on other occasions Jean Paul seems to have taken pride in his isolation, regarding the party spirit in literary matters as an admission of man's need for some form of external order. Thus he wrote to Jacobi on 16th August 1802:

...ich werde daher nirgends in der Poesie (wenn ich einmal darüber schreibe) schonen oder lüstern oder angehören. (3)

And in a passage in "Das Vita=Buch" Jean Paul writes:

Himmel, wie gern nähm' ich Partei überall, da dann alles leicht wird, die Flamme dafür so hoch und frei aufgeht

(1) Hoppe. 124. 79.
(2) Jean Paul. 28. II. 139.
(3) III,4: 169.
In this chapter we shall discuss three particular aspects of Jean Paul's relationship to Romanticism. Firstly we shall see that the Romantics criticise Jean Paul's sentimentality and that as a result Jean Paul becomes more polemical and less tolerant in his writing. This polemical tendency in Jean Paul and the early Romantics was also present in Hamann's writing and it is noteworthy that the influence of Herder's humanitarian ideals becomes less pronounced in Jean Paul's work of this period. Secondly we shall see that Jean Paul's theories of humour and phantasy, which had their roots in the eighteenth century culture of wit and in Hamann's world-view, anticipate the theories of Romantic irony and magic idealism, and that there are many similarities between Jean Paul's witty style and that of the Romantics. And finally we shall discuss Jean Paul's use of the "empfindsam" imagery of transience and the influence of this imagery on the style of the Romantic novel.

Jean Paul's Sentimentality

Our discussion of Jean Paul's sentimentality falls into two parts. Firstly we shall consider Jean Paul's sentimentality as illustrated by the theme of "Einsamkeit", and secondly we shall discuss Jean Paul's concept of "Simultanliebe".

Jean Paul's literary isolation cannot be explained by his age. He was born in the same year as Dorothea; he was

(1) Jean Paul. 28. II. 87.
(2) We shall discuss this first aspect of Jean Paul's relationship to Romanticism in the first two sections of this chapter - "Jean Paul's Sentimentality" and "The Polemical Attitude of the Early Romantics". The second aspect will be considered in the section "Romantic Irony and Magic Idealism" and the third aspect in the sections "Jean Paul and the "empfindsam" Imagery of Transience" and "Romanticism and the Imagery of Transience".
only four years older than August Wilhelm and five years older than Schleiermacher. Even the youngest of the early Romantics, Novalis, Friedrich Schlegel and Tieck, were born only nine or ten years after him. More important than his age were Jean Paul's strong ties with the outlook of "empfindsam" literature. "Empfindsam" literature had always tended to shun contact with the world. The sentimentalist was a resigned realist with regard to human nature. The most he could hope to achieve in the world was to establish order and contentment in the limited sphere of activity over which he had some control. His task was to preserve traditional values in a world increasingly threatened by irreligious free thinking. Miller for instance wrote in 1778 in the preface of his novel "Geschichte Karls von Burgheim":

Ein guter alter Deutscher, das heisst: Ein redlicher und frommer Mann, ist ein Name, der jetzt unter uns, so wie der Gegenstand, den er bezeichnet, tâglich seltner wird.\(^1\)

Similarly Hippel hated the world because it was profane (cf. p. 171). Solitude thus emerges in sentimental literature as a haven of morality in an impure world. This attitude is present in nearly all Jean Paul's works, and it is supported by a strong vein of political satire. The courts are corrupt centres of intrigue and heartlessness. It is in the isolation of Maienthal and Lilar that human values are preserved. It is in "Einsamkeit" that the "sublime soul" can develop\(^2\) and that principles can be formed.\(^3\) The human heart is at its greatest "wenn es am einsamsten ist".\(^4\) And this theme

\(^1\) Miller, 38. I. 11.
\(^2\) I,2: 161.
\(^3\) I,2: 226.
\(^4\) I,7: 180.
recurs with increasing frequency in the final period of Jean Paul's life. In 1812 for instance he wrote to Emanuel:

Für mich ist ein einsames Stübchen ein geistiger Brunnensaal voll Arzeneiwasser und ich heile mich von manchen Miniatur=Sünden. (1)

and:

Alles Wichtige wird einsam gethan, das Nichtige gesellig. (2)

Thus solitude is morally advantageous to man, but it is also an inescapable part of life. "Fleisch= und Bein=Gitter" separate men from each other. (3) Even the souls of two people in love can never join together. (4) The theme of death plays a part in man's isolation, for "Der Gedanke an die Sterblichkeit isoliert den Menschen am stärksten". (5) Jean Paul does not simply repeat the conventional "empfindsam" praise of isolation; he adds motifs to the theme and his preoccupation with isolation reveals personal involvement.

The theme of "Einsamkeit" reveals the gulf that separates Jean Paul from early Romanticism. For Friedrich Schlegel "Geselligkeit" is "das wahre Element für alle Bildung". (6) In a letter to August Wilhelm Schlegel in 1798 Novalis writes:

Ich produziere am meisten im Gespräch... (7)

And in his "Vertraute Briefe über Friedrich Schlegels Lucinde" Schleiermacher writes:

...Nachdenken findet nicht Statt ohne Mittheilung... (8)

Friedrich Schlegel's plans for "Athenaeum", the joint periodical

(1) III,6: 274-5.
(2) III,6: 282.
(3) I,2: 309.
(4) I,3: 302.
(5) II,4: 141.
(6) Fr. Schlegel. 58. II. 330.
(7) Novalis. 46. 229.
(8) Schleiermacher. 64. 32.
of the group, reflect this belief in artistic cooperation. Writing to August Wilhelm on 15th January 1798 Schleiermacher writes of Friedrich's plans:

Alles gemeinschaftliche Gut, also auch die Fragmentenmasse, schlägt er vor gar nicht zu bezeichnen... (1)

Friedrich refers to the large group of fragments, to which all the friends contributed and which opens the second number of the periodical, as "die grosse Synfonie". (2) This term implies not simply that the fragments as a whole cover a large range of subjects and are sufficiently broad in subject-matter to be symphonic, but also that the fragments belong together harmoniously. The individual personalities of the various contributors express in different ways the common cultural experience, or "property", of the group. This sense of common experience is vital to Friedrich's concept of "Athenaeum", and in the correspondence with August Wilhelm it leads to such forthright statements as:

Das alle unsere Fähigkeiten fraternisiren müssen, versteht sich von selbst - aus der Natur des Athenäums. (3)

Dass Hardenberg unsere Fragmente hat verwechseln können, freut mich sehr. (4)

There are, of course, also several instances in early Romanticism of two or more friends cooperating to write a work, or to publish a journal. Novalis' grandiose statement in "Blüthenstaub":

Wir sind auf einer Mission: zur Bildung der Erde sind wir berufen... (5)

is more therefore than an optimistic hope, for it is based not simply on the theory, but also on the experience, of

(1) Fr. Schlegel. 59. 344.
(2) Fr. Schlegel. 59. 366.
(3) Fr. Schlegel. 59. 377.
(4) Fr. Schlegel. 59. 382.
(5) Novalis. 45. 11. 427.
"Geselligkeit". The qualities of the individual members of the group are intensified through cooperation, just as in Novalis' theory of wit comparison can lead to a higher form of knowledge (cf. p. 394). "Bildung" and "Geselligkeit" are therefore mutually dependent for the early Romantics.

The belief in the value of their cultural mission explains the vigour with which they rejected the tradition of "Empfindsamkeit" to which, in their opinion, the early Jean Paul belonged. Novalis links Jean Paul with sentimental literature in "Das allgemeine Brouillon", written between September 1798 and March 1799, when he writes:

Sentimentale Betrachtungen und Ansichten der Natur etc. Jean Paul hat hierinn etwas geleistet. (1)

Similarly Friedrich Schlegel writes in one of the fragments recently published in the "Literary Notebooks":

Richters Philosophie ist absolute Sentimentalität... (2)

In the "Vorbericht" to the sixth volume of his complete works Tieck discusses his short satire "Das jüngste Gericht", written in 1799, and takes the opportunity to comment on Jean Paul, who appears in the satire:

Jean Paul, mit dem ich stets in freundlichen Verhältnissen war, hat mir die Neckerei niemals nachgetragen. Er kannte meine Verehrung für seinen genialen Humor und sah meine Liebe. Ich hatte ihm aber in unsern Gesprächen auch niemals verschwiegen, wie wenig ich mit der Schilderung seiner erhabenen Charaktere und seiner sentimentalnen Frauen einverstanden sei. (3)

The satire in "Das jüngste Gericht" is in fact extremely mild. When Jean Paul's sentimental heroines are condemned as hypocrites, Jean Paul is mystified and persists in addressing one of the

(1) Novalis. 45. III. 290.
(2) Fr. Schlegel. 63. 94.
(3) Tieck. 75. VI. 1111.
condemned "Prüden" as "Edle reine Seele!". Tieck's criticism is harsher in a later essay, "Kritik und deutsches Bücherwesen. Ein Gespräch" (1828), in which one of the characters sees Jean Paul's sentimentality as more harmful than that of the "empfindsam" tradition:

Ueber Siegwart glauben sie (die Leser) hinweg zu sein, viele Vernünftige tadeln ihn wol noch jetzt, und bewundern in dem herrlichsten Humoristen, Jean Paul, eine noch schlimmere Weichlichkeit, die, wenn sie jemals ein zartes Wesen ganz ergreifen sollte, es nothwendig völlig ausköhren, und ihm auf eine Zeit lang allen Sinn für Wahrheit und Natur rauben müsste.

Jean Paul had attacked the moral weakness and aesthetic inadequacy of "Empfindsamkeit" as strongly as any of the Romantics. Nevertheless his theory of "Humor" was influenced by tendencies inherent in the tradition of "Empfindsamkeit" (cf. p. 158). Even when fully developed, as in the "Vorschule", Jean Paul's aesthetic theory contains a sentimental strand. The laughter of humour contains "ein Schmerz" as well as "eine Grösse"; "Welt-Verlachung" is in fact directly related to the attitude of the high man, and to the sentimental enthusiast's scorn for reality, although of course the humorous attitude to reality cannot be identified with the sentimental attitude. Similarly, in the lectures that constitute the third section of the "Vorschule", Jean Paul strongly defends "Arme, aber heilige Empfindsamkeit" even though this means losing all but three of his audience. Jean Paul does differentiate clearly here between false and true "Empfindsamkeit", and he is in fact simply insisting on the importance of genuine

---

(1) Poetisches Journal. 49. 239.
(2) Tieck. 74. II. 163-4.
(3) I, ii: 116.
(4) I, ii: 113.
(5) I, ii: 399.
feeling as the mainspring of literature; nevertheless the use of the word "Empfindsamkeit" shows his lingering ties with the eighteenth century.

Berend has described the years 1790-1797 in Jean Paul's career as a period of "Sentimentalität", (1) and this classification is supported by Jean Paul's own description of himself in an "aesthetic investigation" as a "Sentimentalen". (2) This "aesthetic investigation" is dated by Berend as between 1795 and 1799; it seems likely however that it can be placed within the first half of this period for Jean Paul began work seriously on "Titan" in 1797 and quickly distanced himself from "Empfindsamkeit". In fact "die Euphorie der Empfindsamkeit", as Hermand calls it, (3) is one of the objects of Jean Paul's polemic in his "Anti-Titan". (4) There seems little doubt therefore that Kluckhohn is quite correct in calling Jean Paul "der letzte und bedeutendste Vertreter des empfindsamen Romans", (5) although we should add the qualification that this period of sentimentality is only one period of several in Jean Paul's development as a writer and that it is superseded in his mature works.

Thus the Romantics criticise Jean Paul for being sentimental, and Jean Paul admits that he is sentimental. We have still to ask however for the basic reasoning behind the Romantics' rejection of sentimentality. This reasoning may be seen in one of Friedrich Schlegel's literary notes:

Im Sentimentalen Roman herrscht der Geist der Einsamkeit. (6)

Friedrich often uses the adjective "sentimental" to mean

(1) Berend. 89. 10.
(2) Quoted by Berend. 89. 207.
(3) Hermand. 120. 102.
(5) Kluckhohn. 128. 12.
(6) Fr. Schlegel. 63. 94.
"subjective", or "referring back to the consciousness of the writer"; this is the meaning in his definition of "Romantic" as that which presents "einen sentimentalen Stoff in einer fantastischen Form". (1) This meaning however cannot be applied to the quotation given above since "subjective" is almost a synonym for "progressive" in Friedrich's definition and is thus an ideal which is in no way associated with solitude. Solitude or isolation implies one-sidedness but, as Friedrich states on another occasion, the novel must present the fusion of two absolutes, "die absolute Individualität und die absolute Universalität". (2) In the 116th "Athenaeumsfragment" Friedrich emphasises that freedom is the essential characteristic of Romantic poetry; this freedom consists mainly in the ability to roam "auf den Flügeln der poetischen Reflexion" (3) between the real and ideal, between the world presented in the work of art and the mind of the writer. We saw earlier that for Friedrich "Geselligkeit" is the true element of culture; man is able to view his own opinions, his own mind, from a standpoint of non-involvement - he can thus criticise himself and so progress to an improved state of mind that is closer to the ideal. Throughout the aesthetic theory of the early Romantics the authority of the individual is only one half of the picture. The other half is provided by the concept of universality. The awareness of the gap between the ideal and the real gives Romantic poetry the quality of infinite perfectibility. Thus Novalis writes in "Das allgemeine Brouillon":

Die höchsten Kunstwercke sind schlechthin ungefällig —
Es sind Ideale, die uns nur approximando gefallen
können — und sollen — Ästhetische Imperative.

(1) Fr. Schlegel. 61. II. 333.
(2) Fr. Schlegel. 63. 58.
(3) Fr. Schlegel. 61. II. 182.
(4) Novalis. 45. III. 413.
The desire to see reality absolutely clearly is implicit in the Romantic concept of the freedom of the artist. The ideas of "Geselligkeit" and of "Bildung" both strive to avoid preoccupation with one's own individuality. In direct contradiction to the view held by many critics that Romanticism may be identified with unbridled subjectivity, Friedrich Schlegel writes in one of the literary notes:

In allen Romanarten muss alles Subjektive objektivirt werden; es ist ein Irrthum, dass der Roman eine subjektive Dichtart ware. (1)

The Romantics constantly stress that their goal is to turn experience into art and science; by doing this, they hope to give form to reality so that they can learn from it. Thus Friedrich Schlegel writes that virtue and love must be transformed into art and science. (2) In "Lucinde" he speaks of "die fröhliche Wissenschaft der Poesie" (3) and of "die gottähnliche Kunst der Faulheit", (4) and he writes:

In der Tat man sollte das Studium des Müßiggangs nicht so straflich vernachlässigen, sondern es zur Kunst und Wissenschaft, ja zur Religion bilden! (5)

Schleiermacher develops his concept of "die höchste Wissenschaft der Liebe" (6) in the fifth of the "Vertraute Briefe". Here he explains to his correspondent, Karoline, that love has to be learnt; only through reflection on past experience can man use the past for the purposes of the future:

Auch in der Liebe muss es vorläufige Versuche geben, aus denen nichts Bleibendes entsteht, von denen aber jeder etwas beiträgt, um das Gefühl bestimmter und die Aussicht auf die Liebe grösser und herrlicher zu machen. (7)

(1) Fr. Schlegel. 63. 95.
(2) Fr. Schlegel. 58. II. 331.
(3) Fr. Schlegel. 61. V. 25.
(4) Fr. Schlegel. 61. V. 25.
(5) Fr. Schlegel. 61. V. 27.
(6) Schleiermacher. 64. 120.
(7) Schleiermacher. 64. 91.
He warns Karoline not to trust the "Hirngespinst von der Heiligkeit einer ersten Empfindung\(^{(1)}\) and condemns the many novels that insist on this sanctity. If a relationship is not completely satisfactory, it must be abandoned:

Nur nachdem ein solcher Versuch vollendet, das heisst, abgebrochen worden, kann die Erinnerung daran und die Reflexion darüber zur näheren Bestimmung der Sehnsucht und des Gefühls wirken, und so zu einem andern bessern Versuch vorbereiten.\(^{(2)}\)

Complete happiness in love depends on the degree of self-knowledge that an individual possesses. Only self-knowledge can tell the individual when he or she has found the ideal partner. The final discovery of love will be heralded by "eine heilige Scheu\(^{(3)}\), but this irrational element will be sublimated as it were by the degree of self-knowledge attained by the individual before. It is indeed dependent on this previous self-awareness for it is "nichts anders...als das Gefühl, welches aus der Vergleichung des gegenwärtigen Zustandes mit der Idee des Liebens entsteht".\(^{(4)}\) Novalis values this quality of self-knowledge also, and he writes of the teacher in "Die Lehrlinge zu Sais":

Auf sein Gemüt und seine Gedanken lauschte er sorgsam.\(^{(5)}\)

Finally we may turn to the second part of "Henrich von Ofterdingen" for Novalis' most important assertion of the meaning of this freedom:

Alle Bildung führt zu dem, was man nicht anders, wie Freiheit nennen kann, ohnehinet damit nicht ein blosser Begriff, sondern der schaffende Grund alles Daseins bezeichnet werden soll. Diese Freiheit ist Meisterschaft. Der Meister übt freie Gewalt nach

\(^{(1)}\) Schleiermacher. 64. 91.
\(^{(2)}\) Schleiermacher. 64. 92-3.
\(^{(3)}\) Schleiermacher. 64. 94.
\(^{(4)}\) Schleiermacher. 64. 94.
\(^{(5)}\) Novalis. 45. 1. 80.
This freedom is therefore not simply aesthetic but also moral; indeed in this formulation, moral freedom is seen as the final summit for which the aesthetic theory of freedom merely paves the way. It is perhaps with this passage in mind that Wolf Zucker wrote:

Das letzte Ziel des Romantischen ist immer ein ethisches...(2)

Thus for the early Romantics, morality, like art, has to be learnt and the path to mastery leads through self-observation. The ideal is not intuitively known as in Jean Paul and Hamann; the individual attains this knowledge by exercising his reasoning powers and by comparing the real with the ideal. If Hamann, and to some extent Jean Paul, use "Verborgenheit" and images of darkness to indicate artistic fruitfulness and creative receptivity, the opposite is true of the early Romantics. For them the light of reason and criticism alone can lead to morality and art (cf. p. 385).

The positive value that Jean Paul attributes to darkness may be seen in the following examples. In "Quintus Fixlein" he speaks of the "magische Dunkelheit" of childhood memories, (3) and in "Der Jubelsenior" he refers to the child's "dunkle Seele". (4) This attitude to the child comes out fully in the essay "Warum sind keine frohen Erinnerungen so schön als die aus der Kinderzeit?" in "Museum". Here Jean Paul

---

(1) Novalis. 45. I. 331.
(2) Zucker. 178. 140.
(3) I, 5: 192.
(4) I, 5: 522.
gives the advice:

...kürzet das schöne helldunkle Kindersein nicht durch voreiliges Hineinleuchten ab, sondern gönnet den Freuden, deren Erinnerungen das Leben so schön erleuchten, ein langes Entstehen und Bestehen; je länger der Morgenthau in den Blüten und Blumen hängen bleibt, desto schöner wird nach den Wetterregeln der Tag; - und so sauge kein vorzeitiger Stral den Thauschimmer aus den Menschen-Blumen. (1)

In "Quintus Fixlein", having explained that spiritual qualities are infinite for man, Jean Paul writes:

Geister und ihre Aeusserungen stellen sich unserem Innern eben so grenzenlos als dunkel dar. (2)

This association of infinity with darkness may also be seen in the "Vorschule" when Jean Paul refers to "die weite Nacht des Unendlichen", (3) and it also plays a part in Jean Paul's concept of "Das Romantische" for, according to the "Vorschule" once again, this is "das Schöne ohne Begränzung". (4) In one of the aphorisms in the fourth volume of "Bemerkungen", written in May 1799, Jean Paul uses the image to express the way in which the reader allows the real world to sink into the background when he reads:

Jeder Autor...reisset uns in sein Lehrgebäude hinein, dass wir vor dessen Mauern die ganze Welt eine Zeitlang nicht sehen; schon das lange feurige Vorstellen seiner Säze verdunkelt uns fremde und wird ein halb(es) Glauben. (5)

Jean Paul uses the image of darkness positively therefore to describe the child, the principle of infinity and literature. His main use of the image of darkness in his sentimental works of the 1790's is not however positive in the same way. These works are obsessed with the transience of earthly life and

(1) I,16: 79.
(2) I,5: 192.
(3) I,11: 82.
(4) I,11: 77.
(5) II,5: 179.
pleasure, and frequently Jean Paul looks out from this world for comfort and consolation in an all-powerful God. In a letter to Renate Wirth in 1790 Jean Paul speaks of "die armen zerrinnenden Schatten, die man Menschen nen",(1) and in "Hesperus" Viktor looks out over "die halb vernichtete Schattengegend, über die Schattenberge und Schattendorfer"; these shadows are both real and symbolic of transience for everything appears "todt, leer und eitel" to Viktor.(2) Similarly Jean Paul refers to "die kleine dunkle Erde",(3) and man's heart - "unser armes, in die Klausur der Brust, in den Block des schweren Erdenbluts, in die Laufbänder der Nerven gefesseltes dumpfes Herz"(4) - is seen as striving to reach out beyond time to eternity where it belongs. These images of shadow, darkness, "Dumpfheit" are conventional images of transience and form one aspect of the imagery that Jean Paul uses in his sentimental novels to stress man's dependence on God (cf. p. 403). The darkness and death of many of Jean Paul's landscapes can only be appreciated in contrast with "das Sonnen=System der überirdischen Hoffnungen".(5) This "empfindsam" use of the image of darkness is positive also in a sense, for in "Der Jubelsenior" Jean Paul claims that "das Bild des Unendlichen" is more clearly visible "im Gewölke des Grams".(6) However the positive quality does not lie in the world or the human heart to which the image is applied, but in the ability of the world to convince man that he must put his faith in something more secure than this world. The phrase "die kleine dunkle Erde" therefore points the way to something which is not small and not dark. When the image

(1) III,1: 312.
(2) I,3: 297.
(3) I,3: 199.
(4) I,5: 524.
(5) I,7: 165.
(6) I,5: 526.
of darkness is applied to the child, to the principle of infinity or to literature, it indicates an inherently positive and valuable element in these things. Similarly when Jean Paul speaks in the "Vorschule" of the face as "diese Charakter-Maske des verborgnen Ich",\(^{(1)}\) he is positing the existence of an inner kernel of personality whose importance lies in itself, not in its rôle as mediator for another force.

For Jean Paul therefore some things are beyond the reach of reason, and some people, such as children, should be protected from reason for as long as possible. Similarly in Brentano's novel "Godwi" the hero writes:

\[
\ldots \text{alles Wissen ist der Tod der Schönheit, die in uns wohnt und dieselbe wäre, wär gleich die Wissenschaft noch nicht erfunden.}^{(2)}
\]

By leading his own life the child realises an ideal. Schleiermacher and the early Romantics however believed that the ideal can only be known through reflection and can only be approached by the continual comparison of the ideal with the real. Friedrich Schlegel's comment that the spirit of solitude was predominant in the sentimental novel leads us to the conclusion that the sentimental novel directly contradicted the cultural aims of the early Romantics. Jean Paul's use of the image of darkness shows that he valued certain things precisely because they were inaccessible to reason. Reason is not therefore an ultimate moral and aesthetic principle in Jean Paul's thought as it is in early Romanticism. One further comment from Friedrich's "Literary Notebooks" is relevant here to conclude this section on the Romantic rejection of this aspect of Jean Paul's sentimentality. Schlegel writes:

\[(1)\] I,II: 193.
\[(2)\] Brentano. 5. 123.
Religion haben heisst poetisch leben, Gefühl ist das Wesen derselben. Der Religion sind die Worte so fremd als dem Witz natürlich. (1)

"Bildung", as we have already seen, can only be achieved communally; cultural progression on a communal scale involves communication. All experiences, however personal, must be expressed and "mastered", in Novalis' phrase, to create that aura of freedom from which alone true morality can spring. Sentimentality however lays emphasis on private feeling and on the positive value of the impossibility of communication; it is therefore unprogressive. In the above passage Schlegel may be referring ironically to the so-called "Unsagbarkeitstopen" that is a basic constituent of all "empfindsam" literature.

Entranced by Beata, the narrator in "Die unsichtbare Loge" exclaims for instance:

O könnt' ich doch ihre Heiligunggestalt aus meinem Herzen heben und hierauf auf meine Blätter legen, damit es der Leser sähe... (2)

Words continually fail the sentimental novelist; he is lost in wonder at the scene he is supposed to be describing. In fact, of course, words have to fail him, for otherwise the element of infinity, as construed by the sentimental novelist, would not exist and the scene would fall short of the heights of sentimentality. Whilst "Empfindsamkeit" positively enjoys its own artistic inadequacies, pretending, or perhaps even believing, that this was the common lot of all men, early Romanticism insists on clarity in the formulation of all experiences. Words are "natural to wit" and wit, as Friedrich explains in "Lucinde", can give form and harmony to the chaos of society. (3) Religion which is wordless cannot therefore

(1) Fr. Schlegel. 63. 188.
(2) I,2: 254.
(3) Fr. Schlegel. 61. V. 35.
play its part in the reform of society. As Friedrich wrote in the "Ideen", religion without poetry is "dunkel, falsch und bösertig", but religion without philosophy is "ausschweifend in aller Unzucht und wollustig bis zur Selbstentmännung". (1)

We have observed the importance the Romantics attributed to Jean Paul's sentimentality on a cultural level. For them the sentimental novel was characterised by the spirit of solitude; sentimental literature thus appeared negative to them, for all progress is communal. As Novalis says:

Ächtes Gesammtphilosophiren ist also ein
gemeinschaftlicher Zug nach einer geliebten
Welt... (2)

However Jean Paul's sentimentality was in their view also negative on a personal level. The incompatibility of Jean Paul's sentimentality and the theory of the early Romantics may be seen in their attitude to love and, more specifically, to Jean Paul's theories of "Simultanliebe" and "Menschenliebe". Here there is little doubt that the Romantics persuaded Jean Paul of the weakness of his own ideas and so brought about a change in his thought. For once Herder and the Romantics seem to have joined forces (cf. p. 226) and the importance of Jean Paul's own experiences of "Genieliebe" (3) and of "Kraftweiber" (4) should not be under-estimated.

Jean Paul formulated his theory of "Simultanliebe" in the eleventh "Hundsposttag" in "Hesperus". This love is too warm for friendship but not mature enough for true love; it covers that period of adolescence when love is eagerly awaited, but has not yet been experienced. Jean Paul's awareness of

(1) Fr. Schlegel. 61. II. 271.
(2) Novalis. 45. II. 522.
(3) I,8: 345.
(4) I,9: 102.
the failings and dangers of this form of love is expressed
in his emphasis on its immaturity and in his use of the glove
image; this "universal love" is "ein ungegliedelter
Fausthandschuh, in den, weil keine Verschläge die vier Finger
trennen, jede Hand leichtlich hineinführt". (1) An earlier
version of this passage contained in the essay "Es gibt
keine eigenmächtige Liebe..." is more critical of this state
of mind; this may be seen in the choice of names which Jean
Paul considers appropriate for it. Apart from the names
suggested in the "Hesperus" passage Jean Paul also suggests
in this essay "Klumpen-" and "Digesten-Liebe". (2) Similarly
he is more positive towards the type of love of which he
approves; whilst he only speaks of "die Parzialliebe" in
the "Hesperus" passage, Jean Paul qualifies this in the essay,
and refers to "die parzielle, edelste Liebe" thus making his
own position clearer. The "Hesperus" passage does not condemn
"Simultanliebe" as strongly as the earlier essay, though the
novel as a whole does exemplify the failings of this form of
love, for it is because of the hero's "Weiber-Liebhaberei" (3)
that he is unfaithful to his true love, Klotilde. Although
Jean Paul is critical of "Simultanliebe" in the "Hesperus"
passage, he does not analyse his disapproval and the reader
is inclined to attribute Viktor's unfaithfulness to a surfeit
of goodness rather than to a lack of individuality. Later
Jean Paul outrightly condemns this imprecise attitude in
"Giannozzo" when the hero writes:

Die sinnlichen, ehrlichen Ronés in Frankreich hatten
sonst 365 Weiber in Einem Jahre, aber doch nach einander;
aber die poetischen Rouants (diese Seelen-Radebrecher)
haben eben so viele auf einmal zu derselben Zeit und

(1) I,3: 173.
(2) II,5: 250.
(3) I,3: 172.
The "irresponsibility" lies in the muted tone of Jean Paul's criticism of the theme. The implication is that he should have been outright in his condemnation. There is however a reason for the mildness of this criticism, for "Simultanliebe" is just one aspect of "Menschenliebe". Jean Paul uses the term "Simultanliebe" to describe the love of a man and woman, and "Menschenliebe" to describe love for mankind in general.

We can now move on from the specific theme of "Simultanliebe" to the broad basis of Jean Paul's sentimental works, the attitude of "Menschenliebe".

Throughout his sentimental works Jean Paul sympathises with his characters, his readers and mankind as a whole. In his "Andeutungen für Freunde der Poesie" published in 1804, Franz Horn describes Jean Paul at this stage as "der wahre Dichter der Empfindung, der Humanität, der allgemeinen Menschenliebe". The aptness of this description may be seen in many passages in Jean Paul's early novels. In the final volume of "Hesperus" for instance the narrator bursts out in a sentimental exclamation:

Ach Menschenliebe, die du dem innern Menschen das griechische Profil und seinen Bewegungen Schönheitlinien und seinen Reizen Brautschmuck gibst, verdopple deine Wunder- und Heilkräfte in meiner hektischen Brust, wenn ich Thoren sehe, oder Sünder, oder unähnliche Menschen, oder Feinde, oder Fremde!

Love of man is "das warme Element" of Viktor's soul. In "Siebenkäs" wit and love of man are "die zwei Balsampappeln des Lebens", and Jean Paul writes:

(1) I,8: 438.
(2) Horn, 24, 124.
(3) I,4: 327.
(4) I,4: 209.
(5) I,6: 35.
Die wachsende Menschenliebe bricht dem satirischen Vergnügen an fremder Thorheit immer mehr ab...

"Menschenliebe" is similar to "Simultanliebe" in that it is unspecific; it is an attitude of mind rather than a personal relationship. Thus Jean Paul wrote to Friedrich von Oertel on 1st October 1796:

...aber, Lieber, die höchste Menschenliebe besteht nicht in der Freundschaft oder erotischen Liebe, noch in der Liebe fremder Vorsüge, sondern in der Liebe fremder Menschen.

As in the passage from "Hesperus" above, the strength and value of this love is seen in the individual's ability to love people whom he does not know. This goes beyond the idea of love for one's enemies and embraces the whole of mankind, known and unknown. This love is, to use Friedrich Schlegel's term, "unprogressive" because the personality of the individual is never taken into account. It also completely denies the concept of learning to love as it is evolved in Schleiermacher's "Vertraute Briefe" (cf. p. 314). That which the individual loves does not, or should not, according to Jean Paul, influence his attitude of "Menschenliebe"; the individual with this attitude is isolated from creation in that mystical state which Friedrich Schlegel referred to as the spirit of solitude.

The unprogressive element in Jean Paul's "Menschenliebe" may be seen in a passage from "Auszüge aus Briefen" at the end of "Palingenesien":

Von grossen Menschen sollte eine gewisse Milde, Bescheidenheit und eine auf Geringfügigkeiten merkende Menschenliebe - und dieses ist eigentlich die Höflichkeit - noch seltener geschieden sein als von mittelmässigen. Jene Menschenfreundlichkeit

(1) I, 6: 402.
(2) III, 2: 250.
The element of "Menschenliebe" in Jean Paul's writing aims at comforting and consoling the reader rather than educating him in the demanding manner on which the Romantics insisted. Jean Paul wants to remain on the same level as his readers. This explains his condemnation of the preoccupation with literary form that he observed in contemporary writers; his novels resemble, in the words of one critic, a "durchgehendes Gespräch mit dem Leser". (2)

The central concept of "Menschenliebe" is characterised by human warmth, sympathy and civility. The images that Jean Paul uses, both in his works and in his letters, to describe Weimar culture show how radically he was opposed to the new aesthetic world that was being established there. His attitude to classicism is the same as his attitude to Romanticism at this stage. He speaks of "der Inzivismus der neusten Humanisten und Philosophen", (3) and the images of coldness, ashes and barrenness occur time and time again to express his disapproval of the distance Goethe, Schiller and the Romantics had established between themselves and the ordinary reading public. He accuses Goethe of "Apathie gegen fremde Leiden", (4) and after his first visit to Weimar in 1796, he wrote to Oertel:

Göthens Karakter ist fürchterlich: das Genie ohne Tugend muss dahin kommen. (5)

(1) 1.7: 339.
(2) Strohschneider-Kohrs. 170. 342.
(3) 1.7: 420.
(4) III,3: 199.
(5) III,2: 261.
Greatly struck by a portrait of Schiller he wrote to Otto in 1795:

Ich konte das erhahene Angesicht, dem es einerlei zu sein schien, welches Blut flisse, fremdes oder eignes, gar nicht sat bekommen. (1)

Both Schiller and Goethe, he claims on another occasion, have "eingesaecherte Herzen". (2) He writes of Charlotte von Kalb's "Felsen=Ich" (3) and speaks of "der felsigte Schiller". (4)

These images are all extremely common in sentimental literature. To take one example: when, in Karoline von Wolzogen's novel, Agnes von Lilien, the heroine, first enters society, she is struck by the coldness of people and remarks sententiously:

...nur Dornen und Disteln wachsen auf dem Felsengrunde des Egoismus. (5)

The image of coldness is used in the same context as the image of barrenness. Thus Jean Paul writes in "Hesperus":

In unserm Zeitalter stehen Abnahme des Stoizismus und Wachsthum des Egoismus hart neben einander; jener bedeckt seine Schätze und Keime mit Eis, dieser ist selber Eis. So nehmen im Physischen die Berge ab und die Gletscher zu. (6)

In a letter to Julie von Krudener in 1796 Jean Paul claims that he lives "unter Eisbergen und Eisthalern", (7) and in a reply Julie describes "die Labyrinthe der grossen Welt" as "das kalte mechanische Uhrwerk, das so viele kleine und grossere Laster treibt". (8) In the copy of an unaddressed letter in February 1801 Jean Paul claims that Julie has "ein Herz, das den ewigen Frühling des Herzens in sich trägt mitten unter den Polarmenschen der jezigen Zeit". (9)

The coldness

---

(1) III,2: 96.
(2) III,2: 271.
(3) III,2: 211.
(4) III,2: 217.
(5) Wolzogen. 86. I. 127.
(6) I,3: 312.
(7) III,2: 240.
(8) Berger. 91. 32.
(9) III,4: 47.
refers to the egoism and want of feeling that the sentimental man finds in contemporary society. At root there lies a firm belief in the superiority of the feeling and suffering heart - a superiority that is resolutely upheld in Julie von Krüdener's letters to Jean Paul.

The Herder circle in Weimar frequently uses the image of coldness to characterise the classical writers. We have already observed this image in Charlotte von Kalb's description of Goethe (cf. p. 236). Jean Paul's contact with Herder and his circle of friends in Weimar strengthened the importance which Jean Paul attributed to human warmth and sympathy in literature. His friendship with Herder undoubtedly delayed and hindered his own realisation that Romanticism was a valuable new movement. As Körner has pointed out, the Romantics were particularly ungrateful to Herder although he was the teacher from whom they learnt most.\(^1\) By siding with Herder Jean Paul became involved in literary politics although this was not his intention. It was only after leaving Weimar in 1800 that he felt free enough to admit openly his qualified approval of Romanticism.

From the above examination of Jean Paul's imagery a clear picture emerges of Jean Paul as the champion of sensitive mankind against the cold formalism of classical Weimar\(^2\) and

---

\(^1\) A.W. Schlegel. 53. II. 39-40.
\(^2\) The connection between the emotional coldness Jean Paul sees in classicism and Romanticism and his dislike of preoccupation with the form of literature may be seen in a passage in "Siebenkas". Here Jean Paul says that "ein steifer altväterischer roher Vers" always moves him more than "ein saftloser neuer mit elenden Eis- und Federblumen" (I,6: 122). Herder fully encouraged Jean Paul in his rôle of champion of sensitive mankind, describing Jean Paul in a letter to Jacobi in 1798 as "ganz Herz und Geist, ein feinklingender Ton auf der grossen Goldharfe der Menschheit" (Herder. 20. 389). For Herder's admiration of Jean Paul's "feeling heart" cf. p. 257.
against the polemical incivility of the early Romantics.  
We can now turn to the most important statement of the  
Romantics' rejection of Jean Paul's theory of "Simultanliebe".  

In the seventh of Schleiermacher's "Vertraute Briefe"  
Eleonore explains that Fritz's company and the influence of  
his new attitude to love have saved her from the dangers of  
"Simultanliebe".  Like Tieck in the essay "Kritik und  
deutsches Bücherwesen" Eleonore fears that this form of love  
may lead to the dissolution of personality.  We have seen  
that "Simultanliebe" does not discriminate between individuals.  
The "Höllenfahrt der Selbsterkenntnis"(1) is thus avoided.  
Eleonore writes:  

...ich habe nun gar keinen Sinn mehr für die Simultan¬  
liebe, wie Richter es nennt, die ich ehemal oft zu malen  
tragen konnte, in so fern neulich wirklich etwas  
ähnliches wie Liebe darin sein soll. Diese hätte  
mein Wesen zerstören können, wenn mir nicht immer das  
Bessere vorgeschwebt, und Du, der mir Alles sein kann,  
erschienen würst. So wird das Unvollkommene von dem  
Vollkommenen vertrieben.(2)  

Jean Paul had not of course claimed that this form of love was  
perfect; in fact he described it as immature and as only  
transitional. However he himself admitted in "Giannozzo"  
that he had dealt with the subject in an irresponsible manner.  
The full force of Eleonore's criticism may be seen in the verb  
"tragen"; the phrase "Simultanliebe tragen" implies an  
arbitrariness and impersonality in the nature of this love that  
is completely alien to the early Romantic insistence on  
individuality.(3)  

(1) Hamann. 16. II. 198. (2) Schleiermacher. 64. 115-6.  
(3) This insistence on individuality is very different from  
sentimental solitude and isolation. The Romantics believed  
that comparison was essential if true self-knowledge was to be  
achieved. Only in the full intellectual life of a select  
community can every aspect of character develop freely. The  
belief in communal progress is thus founded on an idealistic  
evaluation of the richness of the individual personality. The  
confusion and bewilderment of the Romantic heroes who do not  
become "Beobachter der wirklich Welte" (cf. p. 134) is
The section "Lehrjahre der Männlichkeit" in Friedrich Schlegel's novel "Lucinde" describes the hero's relationships before he eventually meets Lucinde and they experience ideal love together. Describing the change that comes over Julius after he has found Lucinde, Friedrich writes:

Er liebte nicht mehr nur die Freundschaft in seinen Freunden, sondern sie selbst. (1)

Love has brought him closer to reality even in his relationship with his friends. Friedrich may be referring to Jean Paul's "Simultanliebe" in this passage. It is ironical that he should use a construction very similar to the "etymologische Figur" to express this form of love - he in fact uses the phrase "die Freundschaft lieben" - for, as we saw in the section on Herder and literary form (cf. p.259ff), Jean Paul himself uses this construction to satirise the Romantic preoccupation with literary form and consequent lack of interest in reality. Friedrich Schlegel and Jean Paul use the same construction to satirise each other for a similar fault!

Whereas Jean Paul strove in his period of sentimentality for an expansive, all-embracing love, the Romantics turned to the individual and the clearly delineated. In the above letter from "Vertraute Briefe" Eleonore writes:

Im Grenzen finden und festhalten bin ich von jeher eine grosse Heldin gewesen. (2)

She knows that all her attempts at loving aim at "etwas Endliches", and she judges her progress in this art by how much "bestimmt und reiner" her attitudes become. Similarly in the fifth letter to the young Karoline, Schleiermacher

(1) Fr. Schlegel. 61. V. 58.
(2) Schleiermacher. 64. 115.
regards the progression from "einem reizenden Zauber dunkler Ahndungen" in the girl's breast to "bestimmten Formen"(1) as a progression towards the ideal. The more definite the feeling, the greater and more magnificent the glimpse of love obtained.(2) Truly pure love is aware of itself; it can set its own borders; it willingly restricts its own freedom. Just as "Simultanliebe" was felt to be a danger to the individual personality, so Romantic love builds up the personality, making it firmer and stronger and giving it definite shape. Speaking of "Lucinde" Eleonore writes:

Wie schön ist das überall angedeutet und durchgeführt, dass der Mann durch die Liebe an Einheit gewinnt, an Beziehung Alles dessen, was in ihm ist, auf den wahren und höchsten Mittelpunkt, kurz an Klarheit des Charakters...(3)

And speaking of the rôles of the sexes in this process, she writes:

Ihr bildet uns aus; aber wir befestigen Euch.(4)

All the early Romantics share this belief in the value of individual personality, and the image of firmness, of definite shape is frequently used to convey this belief. Thus Friedrich Schlegel asks in "Lucinde":

Was soll also das unbedingte Streben und Fortschreiten ohne Stillstand und Mittelpunkt? (5)

In his essay on Lessing first published in Reichardt's "Lyceum" in 1797 Friedrich argues that true criticism is impossible if the critic is not free; the critic must attain "einen festen Stand und Mittelpunkt" in order to acquire this freedom.(6)

(1) Schleiermacher. 64. 87.
(2) Schleiermacher. 64. 91.
(3) Schleiermacher. 64. 127.
(4) Schleiermacher. 64. 127.
(5) Fr. Schlegel. 61. V. 26.
(6) Fr. Schlegel. 61. II. 110.
And speaking of his own experience Friedrich writes further on:

So lange der Grund fehlte, war ich für einzelne
Bereicherungen nicht empfänglich...(1)

In "Ueber die Philosophie" Friedrich again emphasises the
need for a firm basis of personality if activity is not to
lead to a dissolution of personality:

Wo keine unerschütterliche Selbstständigkeit ist,
da kann das Streben nach beständigem Fortschreiten
den Geist leicht in die Welt zerstreuen, und das
Gemüt verwirren, und nur gränzenlose Liebe im
Mittelpunkte der Kraft wird die Kreise der
menschlichen Thätigkeit bey jedem neuen Ausfluge
weiter und mächtiger dehnen.(2)

Here we seem to have arrived at a paradox; infinite love is
contained by a finite force. We saw above that for Eleonore
love aimed at something finite and that progress in love
could be measured by the increasing precision and clarity
that the beloved assumes in the mind of the lover. This
apparent paradox may be resolved through reference to one
of Novalis' aphorisms in "Das allgemeine Brouillon". There
he writes:

Das Princip Ich ist gleichsam das ächte gemeinschaft-
liche und liberale, universelle Princip - es ist eine
Einheit, ohne Schranke und Bestimmung zu seyn. Es
macht vielmehr alle Bestimmungen möglich und fest -
und gibt ihnen absoluten Zusammenhang und Bedeutung.
Selbstheit ist der Grund aller Erkenntniss - als der
Grund der Beharrlichkeit im Veränderlichen - auch das
Princip der höchsten Mannichfaltigkeit...(3)

This "Grund" of individual personality is infinite in itself,
but it is also the force that makes possible a precise

(1) Fr. Schlegel. 61. II. 111.
(2) Fr. Schlegel. 58. II. 331.
(3) Novalis. 45. III. 429–30.
appreciation of people and things outside itself. The clear and finite aim of Eleonore's love is the accurate recreation in her own mind of the person she loves. Love itself is infinite and in one letter Schleiermacher describes it as "ein unendlicher Gegenstand für die Reflexion".(1) Love is essential to the early Romantics for it is the only force that can appreciate the individuality of others. We have seen that no positive attitude to reality is possible before the individual has acquired "einen festen Stand und Mittelpunkt". Love is therefore both the means to attain knowledge of others and to attain knowledge of oneself. Thus Friedrich Schlegel writes in "Ideen" that no-one can understand himself who does not also understand others.(2) On another occasion he writes:

Nur durch die Liebe und durch das Bewusstsein der Liebe wird der Mensch zum Menschen.(3)

In "Ueber die Philosophie" Friedrich claims that "ein gewisser gesetzlich organisirter Wechsel zwischen Individualität und Universalität" is essential to moral health, and he continues:

Je vollständiger man ein Individuum lieben oder bilden kann, je mehr Harmonie findet man in der Welt; je mehr man von der Organisation des Universums versteht, je reicher, unendlicher und weltähnlicher wird uns jeder Gegenstand.(4)

Thus it is "buchstäblich wahr" that lovers find the universe in each other,(5) or, as Novalis writes in "Glauben und Liebe", that the beloved is "die Abbreviatur des Universums".(6)

"Bestimmtheit" and "Unendlichkeit" are complementary and

(1) Schleiermacher. 64. 32.
(2) Fr. Schlegel. 61. II. 268.
(3) Fr. Schlegel. 61. II. 264.
(4) Fr. Schlegel. 58. II. 325.
(5) Fr. Schlegel. 61. V. 67.
(6) Novalis. 45. II. 485.
inseparable in the individual's striving for a real understanding of nature; this concentration on the object leads to the Romantic theory of "anschauen" from which magic idealism springs (cf. p. 381).

The general nature of Jean Paul's sentimental love and of his love for mankind makes it impossible for him to find this infinity within the individual. It is characteristic of his sentimental love that the lover is prevented by the subjectivity of his own love from true knowledge of the person he loves. Thus Jean Paul writes in "Bemerkungen":

Die Liebe verbirgt das Ich: I Mensch, der etwas vom Ich des andern merkt, liebte ihn schon nicht mehr. (1)

Here we see the same mistrust that we observed in Jean Paul's images of darkness (cf. p. 316). True love takes place only when reason is silent and all is left to the instincts and faith of man. This is the attitude of Jean Paul before he came under the influence of the Romantics, but he very soon changes his mind completely. Undoubtedly personal experiences, particularly his marriage, played an important part in this change. He wrote to Ahlefeldt on 5th January 1802:

Bruder, die Ehe rottet alle Simultan-Liebe mit der Wurzel aus... (2)

and again on 12th June 1802 he says that he is "durch das Ehe-Glück erhoben über alles Simultan-Streben". (3) It is no coincidence that Jean Paul should stress the failings and insufficiency of "Simultanliebe" to the same friend, Ahlefeldt, on both these occasions, for it was Ahlefeldt who provoked Jean Paul's first major condemnation of this form of love.

In a letter to Otto on 24th December 1800 Jean Paul reports

(1) II, 5: 123. cf. I, 2: 323. "...die Liebe wirft den Jüngling aus seinem Ich hinaus unter andre Ich..."
(2) III, 4: 125.
(3) III, 4: 153.
that Ahlefeldt had fallen in love with Gräfin Schlabrendorff although he was also in love with the married Henriette Clausius at the same time. Jean Paul refers to Ahlefeldt as "ein sentimentalischer Alliebhaber" and expresses his hatred for "diese algemeine empfindsame Briefschreiberei nach überalhin". The connection Jean Paul establishes here between this indiscriminate form of love and the sentimental correspondence is also rooted in Jean Paul's own experience. Speaking of his previous engagement to Karoline von Feuchtersleben, Jean Paul wrote to Jacobi in 1801:

Mein Leben mit der vorigen (i.e. der vorigen Karoline) wurde mehr auf dem Schauplatz des - Briefpapiers gespielt; wurde nun ein hölzerner vorgeschoben, so trat der Antagonismus unserer Naturen in jeder Minute grel auf.

In a letter to Karoline after the engagement had been broken off Herder agrees with a description he had heard made of Jean Paul as "aller Frauen Mann" (cf. p. 226). In the letter to Jacobi Jean Paul in fact blames Karoline's egoism rather than his own sentimentality for the failure of their engagement. His own impersonal form of love did however lead to their engagement in the first place; this was a mistake as they were clearly not suited to each other. After his marriage to Karoline Mayer on 27th May 1801 Jean Paul broke off his sentimental correspondence with Julie von Krudener. He seems, as these events and Jean Paul's reactions to them show, to be moving away from the universal love of sentimentality to the

(1) III,4: 30.
(2) III,4: 45.
individual love of Romanticism.

We can also notice at this time a change in his attitude to "Menschenliebe". In the letter to Otto from which we quoted above Jean Paul writes:

Im Vertrauen! Ich kan nicht mehr so viel aus den Menschen machen wie sonst, obwohl mein Handeln gegen den ärmsten Teufel dasselbe ist. (1)

Similarly, in a letter to Jacobi on 16th August 1802 Jean Paul explains the changes that have recently affected his attitude to writing:

Meine zweite Veränderung ist, dass ich jetzt weniger auf Menschenliebe (ohne einen Gott und eine Ewigkeit wärs sehr schwer, die Menschen im Ganzen zu lieben) als auf Kraft und Selbstachtung dringe, auch in mir. Daher ist mir Kozebue im Innersten widrig. (2)

Jean Paul refers to Giannozzo as "ein wilder Menschenverächter" (3) on one occasion, and although Jean Paul is at pains in several letters to point out that Giannozzo speaks "blos in seinem Namen" (4) and should not be identified with himself, it is evident that Giannozzo does to some degree represent Jean Paul's own increasingly polemical attitude to his age (cf. p. 303).

In this section we have examined two aspects of Jean Paul's sentimentality, namely the themes of "Einsamkeit" and of "Simultanliebe". The importance which Jean Paul places on solitude is unprogressive in the eyes of the Romantics and it prevents him from ever fully becoming a member of the early Romantic School. However the Romantics did influence Jean Paul's attitude to love. Partly because of his own

(1) III, 4: 30.
(2) III, 4: 168.
(3) III, 4: 42.
(4) III, 4: 42. cf. also III, 4: 85, 88.
experiences, partly because of the criticism of the Romantics, Jean Paul abandons "Simultanliebe" and the general attitude of human sympathy and tolerance that characterises his sentimental works. He no longer expresses disapproval of the extreme nature of Romantic polemics and we find him making excuses for the violent character of some Romantic criticism and persuading his more reactionary friends that the Romantics are not fired by a hatred for man despite the power of their language.

The Polemical Attitude of the Early Romantics

Before discussing the polemical attitude of the early Romantics and the influence of this attitude on Jean Paul's style and aesthetic thought, we shall first consider the change in Jean Paul's view of the early Romantics, for as his appreciation of their work developed, so he became more open to their influence.

Jean Paul's dislike of the Romantics whilst under the influence of Herder and the tradition of sentimentality is often expressed forcefully. In a letter to Otto in 1797 he mentions that he has met Schelling and he then comments:

...er gefällt mir so wenig als die ganze verfluchte Philosophen-Horde... (1)

And to Jacobi in 1799 he writes:

Je weiter und tiefer ich wieder mit den philosophischen Landstreicher im ihre Minotaurus-Höhle hineingerate und es merke, wie aus ihrem Ariadnens-Faden nur etwas zum Strangulieren zu stricken ist: desto mehr hassen ich das lahme, öde, genielose Volk. (2)

In "Hesperus" he refers to "der freche Poetenwinkel in Jena" (3) and in "Jean Pauls Briefe" to "unsere freche Literatur". (4)

(1) III,3: 7.
(2) III,3: 266.
(3) I,4: 94.
(4) I,7: 377.
Although this note of criticism never dies out entirely, we find Jean Paul, particularly from 1800 onwards, trying to explain the party-spirit of the Romantics and to excuse it. In "Die wunderbare Gesellschaft" he claims that the bitterness of the modern school is purely external(1) and in 1802 he writes to Jacobi:

Wenn du im Kynosarges Bernhardis Sonet gegen dich gelesen, wo die höchste Ungerechtigkeit zugleich die höchste Dumheit ist: so sag' ich dir, da ich ihn oft in Berlin bei mir gehabt, dass er wie die ganze Klasse es nicht sehr böse meint, mit Bewusstsein partophile ist, und dass er, der über dich und Fichte redet, weder diesen noch deinen - Spinoza gelesen. (2)

After meeting Friedrich Schlegel in Weimar in April 1800 Jean Paul wrote to Knebel:

Wir vertragen uns liberaler als ich dachte. (3)

and to Otto:

Wir haben uns leicht verständigt. Er liebte mich und meine Werke von jeher - in neuesten Athenäum nahm er schon viele Invektiven zurück - und jetzt mehr... (4)

He was even able to report to Oertel that his description to Herder of the two days he spent with Friedrich Schlegel had made Herder Schlegel's "Nicht-Feind", (5) which no doubt was a considerable achievement. This complete change in his attitude to the Romantics is openly stated in several letters. On 17th January 1801 Jean Paul wrote to Thieriot:

Ich und die Schlegelsche Partei rücken einander immer näher, aber nicht feindlich... (6)

And on 1st May 1803 he wrote to Otto:

Mein poetisches System...ist sehr Schlegelsch geworden. (7)

(1) I, 9: 547. (2) III, 4: 168.
(3) III, 3: 326. (4) III, 3: 333.
(5) III, 3: 328. (6) III, 4: 40.
(7) III, 4: 217.
The years between 1797-1801 were a period of intense turbulence for Jean Paul. All the conflicting elements in his literary personality came to the surface and clashed. The change in his attitude to the Romantics is important in his development as a writer. Romanticism seems to have acted as a mirror for Jean Paul; he was able to come to terms with himself through his observation and criticism of the works of the Romantics. Novalis recognised the deep links between Jean Paul and the new movement and he realised that Jean Paul could learn from it; speaking of "Lucinde" he wrote to Caroline on 27th February 1799:

Der züchtige Richter wird Feuer vom Himmel rufen. Indes bin ich gewiss, dass er im Grunde über diesen Blick in seine eigne Phantasie erschrickt - denn er ist ausgemacht - ein geborner Voluptuos.(1)

In his attempts to explain the party-spirit of the Romantics to his contemporaries Jean Paul is always at pains to emphasise that the aggressiveness of the Romantics is a literary mask, not the genuine expression of their personalities. The aggressively paradoxical style of "Athenaeum" is evidence of the heartfelt desire of the Romantics to bring about a change both in literature and in life. In his letters Jean Paul makes favourable comments on the characters of the Romantics. Friedrich Schlegel is "kindlich, sanft und genialisch-auffassend"(2) and also modest.(3) Tieck is "ein edler und kentnisreicher Mensch",(4) and Novalis is "ein reiner, sanfter, religiöser und doch feuerreicher Karakter".(5) Whilst Jean Paul is explaining to his correspondents that the Romantics are pleasant people despite

(1) Fr. Schlegel. 62. 224.
(2) III,3: 333.
(3) III,3: 327.
(4) III,3: 311.
(5) III,4: 212.
the polemical nature of their writing, his own writing becomes increasingly polemical. Indeed he writes on one occasion that "Titan" is directed against "die algemeine Zuchtlosigkeit des Säkulums". (1)

But before discussing the nature of Jean Paul's polemics (cf. p. 347f) we shall first consider the polemical attitude of the early Romantics. We shall notice that under the influence of Romanticism Jean Paul adopts a more positive attitude both to contemporary literature and to the age in general. He becomes less willing simply to tolerate and to sympathise with and more prepared to criticise and attack those aspects of contemporary life of which he disapproves. It is only later, when the liberating effect of the new Romantic theories had not been followed up by positive new ideas, that Jean Paul turns away from Romanticism and distances himself from it again. The renewed criticism of the second edition of the "Vorschule" (1813) and of the preface to the second edition of "Die unsichtbare Loge" (1821) in particular is directed against the misuse of phantasy and the failure of the Romantics to apply their new aesthetic theories to any solid body of thought.

Although the Romantics valued phantasy very highly they also recognised the dangers of a phantasy completely free from any firmly held beliefs. (2) As early as 1799 Novalis wrote to Caroline:

Tiecks "Phantasien" hab ich gelesen. - Soviel Schönes darin ist, so könnte doch weniger darin sein. Der Sinn ist oft auf Unkosten der Worte menagiert. (3)

And after linking phantasy with dream, he writes in another

(1) III,3: 129.
(2) The importance the Romantics placed on phantasy is discussed on p. 368ff.
(3) Fr. Schlegel. 62. 219.
letter to Caroline:

Auch ich kann den Schlaf nicht vermeiden, aber ich freue mich doch des Wachens und wünschte heimlich, immer zu wachen.(1)

Similarly August Wilhelm Schlegel openly attacks modern poets in a letter to Fouqué on 12th March 1806 claiming that they have made "die bloß spielende, müßige, träumerische Phantasie, allzu sehr zum herrschenden Bestandtheil ihrer Dichtungen".(2)

This lightness and whimsicality was necessary at first to liberate poetry from the sobriety of the Enlightenment, but the time had now come to reunite poetry with sincere feelings. The early Romantics themselves were therefore aware of the dangers of phantasy, but their task in the late 1790s was to liberate poetry, not to worry about how this liberation would be used later on. The polemical attitude of the early Romantics must however be seen against the background of their attempt to found a new culture.

The 116th "Athenaeumsfragment" makes the bold statement:

Die romantische Dichtart ist noch im Werden... (3)

and in the Berlin lectures held in 1802-3, August Wilhelm says that Germans should not be deceived by the interest foreigners are showing in German literature for it seems to him "als hätten wir noch gar keine Literatur, sondern wären höchstens auf dem Punkt eine zu bekommen, es hätten sich eben nur die ersten Fäden dazu angeknüpft". (4) In a letter to his brother in 1799 Friedrich says the time has come to found a new religion, (5) and this aim is also expressed by Novalis. (6)

Friedrich Schlegel longed to found a new morality; he wrote to Schleiermacher in 1798:

---

(1) Fr. Schlegel. 62. 224.
(2) Fouqué. II. 356.
(3) Fr. Schlegel. 61. II. 183.
(4) A.W. Schlegel. 55. XVIII. 17.
(5) Fr. Schlegel. 59. 421.
(6) Novalis. 45. III. 557.
Es ist mein höchster litterarischer Wunsch, eine Moral zu stiften.\(^{(1)}\)

A new philosophy too must be founded:

"Was sich tun lässt, so lange Philosophie und Poesie getrennt sind, ist getan und vollendet. Also ist die Zeit nun da, beide zu vereinigen."\(^{(2)}\)

This "unromantic age"\(^{(3)}\) is therefore to witness a total cultural rebirth; poetry and philosophy, morality and religion — which are, according to August Wilhelm, "die vier Weltgegenden des menschlichen Geistes"\(^{(4)}\) and the four "elements" of the earth\(^{(5)}\) — are all to be founded anew and the basis of a progressive and infinitely perfectible poetry is to be established. To convey this new culture "new" works of art are required. Thus in a letter to Schleiermacher in May 1800 Friedrich Schlegel describes "Heinrich von Ofterdingen" as "eine wunderbare und durchaus neue Erscheinung"\(^{(6)}\) and Schleiermacher himself writes of "Lucinde" in "Vertraute Briefe":

\[\ldots\text{es ist, so wie überhaupt, so auch in Rücksicht auf den Verfasser etwas Ursprüngliches und fängt eine neue Periode seiner künstlerischen Existenz an.}\]\(^{(7)}\)

However as Friedrich Schlegel explains in the essays that preface the various sections of his anthology of Lessing's works, false and insincere attitudes prevail in contemporary literature and stunt its growth. These false opinions must be swept aside if the new culture is to gain a firm foothold; it is from the point of view of the future that Friedrich is able to speak of "heilige Polemik".\(^{(8)}\) Friedrich writes in his anthology of Lessing:

\(^{(1)}\) Schleiermacher. 66. 80.
\(^{(2)}\) Fr. Schlegel. 61. II. 267.
\(^{(3)}\) Fr. Schlegel. 61. II. 330.
\(^{(4)}\) A.W. Schlegel. 55. XVIII. 47.
\(^{(5)}\) A.W. Schlegel. 55. XVIII. 48.
\(^{(6)}\) Schleiermacher. 66. 178.
\(^{(7)}\) Schleiermacher. 64. 13.
\(^{(8)}\) Schleiermacher. 66. 85.
Similarly in the section "Vom kombinatorischen Geist" that prefaces the selection of Lessing's dramaturgical, literary and polemical writings, Friedrich claims that the first aim must be to remove the chaos of "seinsollender Literatur" in order to make room for true literature, and he continues:

Die Kunst aber, das böse Prinzip der Gemeinheit und Unwissenheit bis in ihre höchsten Potenzen und bis zu der Höhe zu verfolgen, wo sie die Nachäffung des wahren Wissens und Bildens bis zur höchstmöglichen Täuschung getrieben hat, diese Kunst ist die Polemik. (2)

In a letter in 1801 August Wilhelm thanks Mehmel for the favourable review of "Athenaeum" that he had published in Nr. 76 of the "Erlanger Literaturzeitung" and he continues:

Dass Sie wegen Ihrer öffentlich geäußerten liberalen Grundsätze und der consequenten Ausübung derselben würden angefeindet werden, liess sich voraussehen; es darf sie in der That wenig kümmern, Sie sind dabey in guter Gesellschaft, gegen mich und meine Freunde haben diese letzten Verzückungen des unterjochten bösen Prinzips in unserer Literatur schon seit einigen Jahren ihre ganze Heftigkeit gerichtet, ohne uns doch eigentlich etwas andres als Vorschub zu thun. (3)

The polemic against what both Friedrich and August Wilhelm refer to as the "evil principle" in German literature was one of the main aims of the new movement from the very beginning.}

Friedrich Schlegel wrote to August Wilhelm in 1797 that he would accept anything for "Athenaeum" which was characterised

(1) Fr. Schlegel. 60. 397.
(2) Fr. Schlegel. 60. 424-5.
(3) A.W. Schlegel. 53. I. 125-6.
by "erhabne Frechheit",(1) and when Huber accused Caroline of literary bias she replied "keine Revolution ohne Faktion". (2)

One of the reasons why Friedrich was disappointed with Tieck's "Der gestiefelte Kater" was that it was "nicht frech... genug". (3) One of August Wilhelm's unpublished "Ideen" that has recently come to light from Schleiermacher's "Nachlass" sums up the aim of Romantic polemic succinctly:

Wohl dem Wahrheitsforscher, durch welchen Ärgermisse kommt! Ohne Ärgermisse rückt die Welt nicht vorwärts. (4)

The Romantics believed that "das weitere Nachdenken" (5) would lead eventually, of its own accord, to truth; their main aim therefore was to attack all tendencies in literature that encouraged passivity and mental laziness. For this reason Friedrich champions Lessing as "a revolutionary spirit", (6) praising his "lively and energetic" style (7) because it is ideally suited to encourage "Selbstdenken". (8)

In the 243rd "Athenaeumfragment" August Wilhelm attacks the ideal of the golden age:

Das Trugbild einer gewesenen goldenen Zeit ist eine der größten Hindernisse gegen die Annäherung der goldenen Zeit die noch kommen soll. Ist die goldene Zeit gewesen, so war sie nicht recht golden. Gold kann nicht rosten, oder verwittern... (9)

By stressing the value of individual thought and experience and by insisting that the ideal lies in the future not in the past, the Romantics turned their backs on the literary authority of the "Aufklärung" as represented by the "Allgemeine

---

(1) Fr. Schlegel. 59, 301.
(2) Quoted by Berend. 89, 64.
(3) Fr. Schlegel. 59, 306.
(4) Fr. Schlegel. 56, 302.
(5) Fr. Schlegel. 60, 322.
(6) Fr. Schlegel. 61, II. 101.
(7) Fr. Schlegel. 60, 387.
(8) Fr. Schlegel. 60, 386.
(9) Fr. Schlegel. 61, II. 205-6. We saw earlier (cf. p. 274) that the Romantic attitude to the golden age is similar to Herder's attitude.
The degree of indignant reaction that their polemical writings aroused became for them the measure of their own success. If they had been ignored they would have had to assume that the "Aufklärer" did not consider them serious rivals to their position of authority in literary matters. Thus Schleiermacher reported to Friedrich Schlegel in 1803 that the third volume of "Athenaeum" would soon be ready for publication, "und hoffentlich nicht weniger Skandal machen wird als jedes andre", and Friedrich suggested that they should "preach" Böhme because he was sure to cause a stir amongst the Philistines, for:

...kein anderer kann mehr polemische Energie haben.

This emphasis on polemic is central however only to the critical writings of the Romantics; their ideal for the work of art is not positive antagonism to the literary and aesthetic situation in Germany, but on the contrary a lightness and "insouciance" as if the writer is unaware of the impassioned feelings he is, perhaps intentionally, arousing. Thus in one of his literary notes Friedrich writes:

Der Roman darf durchaus nicht polemisch sein, diess ist gegen das absolut Synthetische des absoluten Romans, dem sich jeder andre approximiren soll.

In "Vertraute Briefe" Schleiermacher praises the "gutmuthigste Laune" of the author of "Lucinde" and continues:

Mir ist das aus einem Gesichtspunkt beinahe das grösste in dem Werk. So unbefangen und leicht, so unbekümmert um alles, was geschehen kann, so ohne Rücksicht darauf zu nehmen, was das Herrschende und

---

(1) cf. Eichner. 109. 45. "It may well be doubted that they deliberately founded a movement, but they could hardly fail to be aware that their common opposition to the literary taste and the mental attitudes of the Enlightenment turned them, willy-nilly, into a faction."
(2) Schleiermacher. 66. 208.
(3) Schleiermacher. 66. 193.
(4) Fr. Schlegel. 63. 53.
das Gedrückte ist in der Welt, sollte Jeder, der einmal in der Opposition ist und sein muss, sein Leben hinstellen, bei allem innern Ernst und hoher Würde scherzend mit den Elementen der Unvernunft, wie dieses ernste, würdigste und tugendhafte Werk thut. (1)

In a letter to Friedrich Schlegel in 1800 Schleiermacher praises "Der prikelnde Uebermuth" of Friedrich's essay "Über die Unverständlichkeit" which he finds "leicht und lustig", and in a passage to Dorothea at the end of this letter he describes the essay as "zügellos muthwillig". (2) Therefore whilst the polemical tone is essential to the critical writings and to the practical aim of establishing a new culture, it is to be avoided in the work of art because it would mar the absolute synthesis that characterises ideal art. Jean Paul however does not avoid polemics in his poetic works (cf. p. 359).

The polemical attitude of the Romantics reveals the great importance they place on art, for art is the medium through which their new ideas are expressed. Before he came into contact with the Romantics, the influence of Hamann on Jean Paul had always been tempered by Herder's belief in the moral purpose of the work of art. Since his early satires Jean Paul had never allowed his poetic imagination a completely free rein. His world-view was influenced more by the ideas of religion and morality than of art. Here he is typical of the tradition of "Empfindsamkeit". (3) It is worth noticing that Jean Paul did not begin to collect ideas for a volume of "Ästhetische Übungen" until September 1794, whereas his youthful interest in philosophy, theology and ethics is

(1) Schleiermacher. 64. 20-1.
(2) Schleiermacher. 66. 204, 207.
(3) For Hippel's mistrust of art cf. p. 47.
evident in the very earliest of his essays. His contact with Romanticism led him to attribute equal value and importance to all four of August Wilhelm's "Weltgegenden des menschlichen Geistes"; poetry, or art in general, rose to join philosophy, religion and morality as a major theme in Jean Paul's work.

The increased importance of art in Jean Paul's eyes may be seen by comparing his criticism of society in his sentimental and in his mature works. The theme of philistinism is absent in Jean Paul's early works. Describing Röper in "Die unsichtbare Loge" as "ein unvollkommener Charakter" he writes:

Er muss schon vor seiner Geburt in der andern Welt in einem grossen Hause gehandelt haben; denn er brachte eine Kaufmann-Seele schon fertig mit.\(^{(1)}\)

But Jean Paul never specifically relates Röper's "incompleteness" to his attitude to literature. Röper is condemned as selfish and greedily ambitious, but he is not condemned as a Philistine; he is therefore humanly but not, it would seem, artistically inadequate. The theme of the Philistine only enters into Jean Paul's work as a result of the great importance attributed to art by the Romantics. Thus Jean Paul writes to Herder from Berlin in 1800:

Hier wiegt der Geschäftgeist über die Kunst vor...\(^{(2)}\)

and in "Giannozzo" the "Mülanzer" are condemned for their utilitarian attitude to art:

...sie lasen ihren Dichter sehr gern als ein Stilistikum zum Vorteil der Geschäfte und zur Abspannung vom Soliden...\(^{(5)}\)

This satirical reference to "das Solide" provides a link with

\(^{(1)}\) I,2: 140.
\(^{(2)}\) III,4: 18.
\(^{(3)}\) I,8: 443.
Hoffmann's criticism of Philistines and his ironical attitude to "ungemein solide Leute". (1) The disapproval of trading and of money-making in general is common to Jean Paul's attitude to Röper and to his attitude to the people of Müllnitz, but in the latter instance this disapproval is seen in an artistic as well as in a human and moral context. We can see therefore that art has risen in importance in Jean Paul's view. But it is never of greater importance than religion and morality for Jean Paul; he was later to criticise the Romantics for over-valuing art. The increase in the importance he attributed to art involved Jean Paul in the literary controversies of his time; he was forced to take sides and to become polemical himself, and it is for this reason that he comes very close to Romanticism, a closeness evident both in theory and in style. We shall now consider in greater detail the more polemical and less tolerant nature of Jean Paul's mature writing.

In the 81st "Lyceumsfragment" Friedrich Schlegel finds a certain pettiness in satirising individuals. If the writer must use individuals, he should choose classical writers of lasting worth. Friedrich then considers the treatment of poor writers, and concludes that the individuals concerned should be idealised so that they become representatives of "objective" folly. (2) As we might expect, the sentimental Jean Paul is utterly opposed to all forms of personal satire. In the "Offner Brief an Leibgeber" that forms the preface of "Palingenesien" Jean Paul claims that throughout the work the

(1) Hoffmann, 23. V. 163-4.
(2) Fr. Schlegel, 61. II. 157.
satire is never directed at any particular individual and he continues:

...ich kann und mag keinem Menschen auf seiner fliegenden Flucht durch das Leben den Giftpfeil der persönlichen Satire vorn ins Herz oder auf das Schulterblatt nachwerfen... (1)

And in 1798 he wrote to Jacobi:

Ich kann meiner toleranten Vernunft und meinem weichen Herzen keine Personalsatire mehr abgewinnen, so viel leichter und reizender sie auch wäre als die perennierende. (2)

The human qualities most characteristic of Jean Paul's sentimentality - tolerance and sympathy - therefore dictate the attitude to man in his works. However, as a result of the influence of the Romantics, personal satire enters Jean Paul's writing although he himself is reluctant to admit it at first. Christian Otto objected to the personal satire in "Jean Pauls Briefe". (3) Replying to Otto in July 1799 Jean Paul insists that the satire has no personal foundation, "sonst hätt ichs nicht so lustig gemacht". He then however plainly contradicts himself when he writes:

Noch immer bewahr' ich trotz so vieler litterarischer Thoren den Grundsaz, keinen in effigie aufzuheben; aber etwas anders sind litterarische Sünden; hier ists sogar Pflicht, obwohl gegen mein Gefühl; sonst weichen am Ende die Menschen den Kröten wie die Abderiten den Fröschen. (4)

The literary qualification "obwohl gegen mein Gefühl" belongs to the traditional repertoire of the polemical writer; it simply states the writer's belief that the man is not so pugnacious as the writer. This qualification is also used

(1) I,7: 164.
(2) III,3: 131.
(3) III,3: 467.
(4) III,3: 214-5.
by the early Romantics. Speaking of the Romantic movement Tieck, according to Köpke, said:

*Nichts hat mir ferner gelegen als... alles Parteiwesen.*

And in a letter to Gösschen in 1797 August Wilhelm writes:

*Überhaupt ist unsere Litteratur durch die Xenien so kriegerisch geworden, dass es für einen so friedlich gesinnten Menschen, wie ich bin, recht schwer wird seinen Weg durch das Getümmel hindurchzufinden.*

Apart from using literary qualifications that he can hardly expect to be taken seriously, Jean Paul also gives away his true position in the letter to Otto by introducing the form of distinction that he himself once satirised in theologians.

A literary "Thor" and a literary "Sünden" are hard to tell apart despite the stress Jean Paul gives to his distinction. Presumably the difference lies in the amount of activity these writers devote to conveying their ideas on literature. The fool is perhaps the less harmful of the two, for he has little influence; the sinner is not simply misguided, but he also tries to convert other people to his own misguided ideas.

Thus whereas Jean Paul had previously been totally opposed to personal satire, he is now prepared to use it against literary "sinners".

We have pointed out that personal satire becomes a feature of Jean Paul's writing at the end of the 1790's. We may illustrate this by discussing the Romantic use of the proper noun out of context and Jean Paul's use of this technique in the literary controversies of the time. Lessing

(1) Köpke. 129. II. 173.
(2) A.W. Schlegel. 53. I. 53.
(3) In the "Bitschrift" Jean Paul claims for instance that "der Kaiserschnitt der Distinkzion" has saved the life of many a nonsensical idea (II,2: 120), and in another satire he writes that distinctions have no equal when it comes to "Entwaffnung, Gefangennehmung und Hinrichtung des gesunden Verstandes" (II,2: 281). This satire forms a part of Jean Paul's condemnation of the misuse of wit that we observed earlier (cf. p. 14).
was, as we have seen, the ideal polemical writer in Friedrich's opinion. This great admiration for Lessing is reflected in Friedrich's style. We saw earlier (cf. p. 198, 233) that Hamann, Hippel, Herder and Jean Paul all used the proper noun out of context, but their usage was primarily witty - a comparison is discovered between two writers and expressed forcefully through this technique; thus Sterne is the religious Rabelais of England. The Preromantics also used the technique symbolically however (cf. p. 199) to describe a type of person, and it is this aspect of their usage that Friedrich Schlegel takes up and uses polemically. "Ein Lessing" comes to mean a person of great critical gifts; the writer Lessing becomes symbolic of the qualities Friedrich admires in a critic. Friedrich thus sees "eine gewisse Lessingische Kälte" in Wezel's wit in his novel "Hermann und Ulrike". In his essay on Lessing Friedrich writes:

Man sagt oft nur: ein Lessing, um einen vollendeten poetischen Kritiker zu bezeichnen. (2)

In his anthology of Lessing's works he writes:

Auch ein Lessing muss seiner Zeit einigen Tribut entrichten... (3)

And condemning the passages in Lessing's early works where reason is not tempered with wit Friedrich writes:

...an diesen wenigen Stellen ist er unbeständig am wenigsten Lessing. (4)

Friedrich Schlegel appropriates Lessing for his own purposes. Lessing becomes the ideal critic, the ideal polemical writer, in comparison with whom modern literature seems paltry and insignificant.

(1) Fr. Schlegel. 59. 39.
(2) Fr. Schlegel. 61. II. 104.
(3) Fr. Schlegel. 60. 421.
(4) Fr. Schlegel. 60. 428.
August Wilhelm's "Ehrenpforte und Triumphbogen für den Theater-Präsidenten von Kotzebue" (1800), referred to by both brothers as "die Kotzebuade",(1) is the most important example of the Romantic "objectivisation" of the poor writer. All the failings of "Empfindsamkeit" are shown up in the character, writings, and philosophy of Kotzebue. The satire in the "Ehrenpforte" is extremely harsh and it is not limited to Kotzebue's artistic failings. At the end of the work August Wilhelm includes an appendix of works which are to appear shortly in the same publishing house. The following entry appears in this list:

Andachts- und Erbauungsbuch für gefühlvolle Sündrerinnen, aus Hrn. von Kotzebue's Schriften gesammelt, von Pornophilos.(2)

And yet August Wilhelm claimed in the letter to Göschen that he was a peace-loving person! Jean Paul openly agrees with the polemical attitude of the early Romantics when he writes in the "Vorschule":

Jede Revolution äussert sich früher, leichter, stärker polemisch als thetisch. Folglich muss es auch der neue philosophische und poetische Idealismus thun... (3)

And when he approved of the Romantic polemic against "die empfindsame Wollust in fremder Unlust" and "das Feilbieten der Ehre um 3 Tränenn",(4) it is possible that he had the "Ehrenpforte" in mind.

The early Romantics therefore held up the writers they admired as models for their age. One of the aims of Friedrich's essay on Lessing is to reveal the true Lessing as opposed to

(1) cf. Fr. Schlegel. 59. 445.
(2) A.W. Schlegel. 54. 342.
(3) I,11: 365.
the popular image of him portrayed in contemporary critical works. (1) At the same time the Romantics saw poor writers as representatives of the false tendencies in contemporary literature. Both Lessing and Kotzebue are used symbolically. A conscious process of idealisation, or denigration, is thus at work in this technique. Polemic leads naturally to hyperbole.

Jean Paul also begins to use the proper noun out of context polemically at this time. He sees Merkel in particular as the "representative" of the old, unpocetic attitude to literature. The spark that set off Jean Paul's intense dislike for Merkel was the latter's strong attack on the first volume of "Titan" in his "Briefe an ein Frauenzimmer" published in September 1800. A letter to Otto on 24th October 1800 shows that Jean Paul felt himself supported in his attacks on Merkel by both Herder and the Romantics. In this letter Jean Paul reports that Bernhardt, whom he characterises as "ein Schlegelianer", (2) frequently defends him against Merkel. The opposition of Herder to Merkel is indicated in a note in this letter where Jean Paul, speaking of the first volume of "Titan", writes:

...Herder findet meinen neuen Styl klassisch, Merkel schlecht... (3)

At this stage Merkel is treated as an individual, but this very soon changes. On 11th November Jean Paul writes to Herder that there is "zu viel Merkel'sches" in the Berlin scholars, (4) and in a letter to Otto on 24th December "der wieder zerlumpte Lumpen Merkel" is "das Sprach- und Hörrohr der erbärmlichsten aller Welt=Seele". (5) Merkel has thus

(1) Fr. Schlegel. 61. II. 102-3.
(2) III, 4: 9.
(3) III, 4: 9.
(4) III, 4: 18.
(5) III, 4: 30.
quickly become the symbol of the "Plattheit" and dryness which characterise the "Aufklärung" attitude to literature.

In a letter to Thieriot in 1801 Jean Paul refers to "dem altäglichen Merkel". (1) "Alltäglichkeit" is a characteristic of the "Aufklärung" in Jean Paul's eyes, as many of his works reveal. In "Giannozzo" the hero expresses his hatred of the "Aufklärung" which he calls "dieses blankgescheuerte Blei der polierten Alltäglichkeit", and in the "Vorschule" Jean Paul claims that it is the task of the novel of the German school to cover "die bürgerliche Alltäglichkeit mit dem Abendrothe des romantischen Himmels". (2) It is in direct contrast to the festive day image linked with the theme of the high man in the compound "Festtagmensch" (3) and on other occasions with genius. (4)

Jean Paul also applies the images of emptiness and dryness to Merkel and through him to the "Aufklärung" in general. In a letter to Böttiger in 1801 Merkel is "dieses leere Mänleingen", (5) and Jean Paul speaks of "den leeren unpoeischen Merkel" in a letter to Karoline Herder. (6) In the "Vorschule" Merkel is "das verdorrte Gewächs" (7) that is placed in the ground to stop people walking on the grass, and in "Katzenberger" Jean Paul uses the nominal compound "Merkels-Köpfe". (8) And in the "Vorschule" he compares "die komischen Reize eines Bährdts, Cranz, Wezels, Merkels" (9) unfavourably with the humorous writings of the Romantics.

The technique that Jean Paul uses of Merkel and the "Aufklärer" is also used of Kotzebue and "Empfindsamkeit".

---

(1) III,4: 40.
(3) I,2: 209.
(4) Criticism without genius can only produce "Alltagwerke" (I,6: 391).
(5) III,4: 49.
(6) III,4: 61.
(7) I,11: 346.
(8) I,13: 297.
(9) I,11: 114.
We drew attention in the previous chapter (cf. p. 281) to the phrase "den Kotzebuischen Zuckerguss" in "Flegeljahre". In "Giannozzo" false emotion is expressed in "Kotzebuischen Thränen"(1) and in "Kleine Nachschule" "ein Kotzebue" is used in the sense of a second-rate writer. (2) In a letter to Otto in 1800 Jean Paul speaks of his hatred for "die Kotzebuische Sentimentalität". (3) Other references in his correspondence show that this hatred was based on Kotzebue's weakness. We have already seen that as Jean Paul moved away from sentimentality he valued self-respect and strength of personality increasingly highly (cf. p. 335). Kotzebue represented the worst aspects of Jean Paul's own sentimental period and this recognition of partial similarity perhaps explains the violence of Jean Paul's rejection of Kotzebue's outlook on life. Perhaps the most damning of Jean Paul's criticisms of Kotzebue comes in a letter to Certzell on 20th January 1798 when Kotzebue is described as "ein welker poröser Zunderschwamm". (4) The image that Jean Paul associates with this form of "sloppy" sentimentality is "schlaff". He refers in the "Vorschule" to the modern age as "das schlaffe Zeitalter" which is lacking in "Kraft", (5) and one of the chapters in Giannozzo's "Seebuch" is subtitled "Die Atonie des Jahrhunderts". (6) This adjective too is part of the polemical arsenal of early Romanticism. August Wilhelm for instance refers in his Berlin lectures to "die Wielandische mattherzige Schlaffheit". (7) This image is

(1) I,8: 457.
(2) I,16: 422.
(3) III,3: 312.
(4) III,3: 38.
(5) I,11: 385.
(6) I,9: 490.
(7) A.W. Schlegel. 55. XVIII. 92.
clearly related to the Romantic aim of encouraging "Selbstdenken" that we observed earlier (cf. p. 343).

Thus we see that in his sentimental period Jean Paul is prevented by his love of man from using personal satire. However under the influence of the Romantics Jean Paul's attitude to art changes and as a result he plays a more active part in the literary controversies of the time. We illustrated this by reference to the polemical use of the proper noun out of context. Jean Paul's increasingly polemical attitude to his age may be seen in his attacks on the minor representatives of the "Aufklärung" who were writing at the end of the eighteenth century. Here the influence of Hamann again joins forces with that of the Romantics. (1)

Jean Paul's condemnation of the "Aufklärung" rests mainly on its uninspired attitude to literature. The belief in "Begeisterung", which Jean Paul shares with Herder and Friedrich Schlegel, provides the framework for his rejection of a common sense attitude to literature. Herder had defended "Begeisterung" throughout his life; in "Vom Geist des Christenthums" for instance he wrote:

Ohne Begeisterung wäre kein Christus, kein Apostel, kein Christenthum je gewesen. (2)

This belief in enthusiasm is also expressed in Friedrich's early correspondence with his brother. In 1793 he wrote:

Die Begeisterung ist die Mutter des Ideals und der Begriff sein Vater. (3)

Later in life Jean Paul was to attribute his own hostility to the "Aufklärung" to its lack of enthusiasm. In "Überchristenthum. Wider-Kanne" he wrote:

Mein früherer Widerstand gegen die Aufklärer bezog

(1) cf. Berend. 89. 33. Berend sees "the spirit of Hamann" in Jean Paul's attacks on the Enlightenment attitude to literature.
(2) Herder. 19. XX. 43.
(3) Fr. Schlegel. 59. III. cf. Fr. Schlegel. 59. 78.
sich darauf, dass sie nicht das Begeisternde in sich hatte(n), was mir noch das Leben erhält. (1)

The images of "platt", "flach" and "seicht" in particular are associated with Jean Paul's polemical attitude to the "Aufklärung". (2) "Jean Pauls Briefe" contains a passage attacking "die platten Leute, die uns jeden Arm des innern Menschen dergestalt lähmen, dass er keinen Schmetterling mehr heben kann". (3) Jean Paul associates this image of "Plattheit" with the "Aufklärung" attitude to poetry. Much of the "Vorschule" is concerned with attacking the "poetic materialists" for whom poetry is no more than "ein Kopierbuch des Naturbuchs". (4) Using the image "platt" Jean Paul wrote to Karoline Herder in 1801 that poetry is not "das bloßes platte Repetierwerk des Lebens". (5) Jean Paul also uses the image "flach" to indicate lack of depth in philosophy or poetry, describing the philosophy of the "Allgemeine Deutsche Bibliothek" as "flache Kanzel= und Kandidaten=Philosophie". (6) This passage occurs in the "Vorschule" where Jean Paul is discussing literary periodicals. Jean Paul is clearly imitating a passage in Friedrich's "Gespräch" when he claims that he enjoys reading Merkel in particular because it rouses him to satire and so to enjoyment. Friedrich Schlegel does not actually cite Merkel in the passage in the "Gespräch", but he too finds literary periodicals amusing although the amusement is not intended by the writers. Friedrich finds "eine gewisse Plattheit" (7) in the "Allgemeine Literaturzeitung", and in one of the "Lyceumsfragmente" he describes the preoccupation with "Materialien und Förmlichkeiten" in the best English critics as "jene harmonisch ausgebildete

(1) II, 4: 57.
(2) We have already observed Jean Paul's use of the image of "schlaff" in this context (cf. p. 354).
(3) I, 7: 421-2.
(4) I, 11: 228.
(5) III, 4: 66.
(6) I, 11: 359.
(7) Fr. Schlegel. 61. II. 332.
Kunst-Plattheit". Jean Paul seems to imitate Friedrich's use of this image therefore, for he uses the image with the same implications and in the same context of poor critical writing as Friedrich.

The image "seicht" is also used by both the Romantics and Jean Paul. Condemning the attitude of contemporary writers to Lessing, Friedrich Schlegel writes that it is pure "Geckerei" to raise Lessing "zum Ideal der goldenen Mittelmässigkeit, zum Helden der seichten Aufklärung". In the preface to the sixth volume of his works Tieck writes that when used with disapproval the term "Aufklärung" refers to "jene Seichtigkeit, die ohne Sinn für Tiefe und Geheimniss alles, was sie nicht fassen konnte und wollte, vor den Richterstuhl des sogenannten gesunden Menschenverstandes zog". Similarly Giannozzo writes:

\[\text{Ich bin ohnehin schon längst die seichte Menschheit durchgewatet...}\]

We mentioned in our introduction to this chapter that we would discuss three particular aspects of Jean Paul's relationship to Romanticism. In these two sections we have considered the first of these aspects, namely the Romantics' criticism of Jean Paul's sentimentality and the consequent emergence of a polemical tendency in his writing.

We divided our discussion of Jean Paul's sentimentality into two parts, dealing first with the theme of "Einsamkeit" and then with the theme of love.

We saw that the theme of "Einsamkeit" reveals a gulf that separates Jean Paul from early Romanticism. The Romantics believed that their cultural mission could only be brought about

\[\text{(1) Fr. Schlegel, 61. II. 155.}\]
\[\text{(2) Fr. Schlegel, 61. II. 110.}\]
\[\text{(3) Tieck, 75. VI. xxxii.}\]
\[\text{ (4) } I_{48}: 444.\]
by "Geselligkeit". They regarded solitude as one-sided and stressed the need for the two extremes of individuality and universality. For them individuality did not mean unprogressive, sentimental indulgence in private feelings. They insisted that personal experiences should be transformed into art and science. Morality and art had to be learnt by comparing the real with the ideal. With Jean Paul, however, as with Hamann, intuitive knowledge always plays an important part. Thus in this respect Jean Paul cannot be considered a Romantic, for reason is not an ultimate moral and aesthetic principle in his thought as it is in early Romanticism.

Although this aspect of Jean Paul's sentimentality was unaffected by the criticism of the Romantics, his attitude to love did change radically under their influence. Before his contact with the Romantics Jean Paul's attitude to love was expansive and all-embracing. The Romantics however regarded this as unprogressive for it leads to the dissolution of personality; for the Romantics love had to be individual and clearly delineated, and this explains the presence of images of firmness and definite shape in their writing. We noted that Jean Paul's relationship with Herder delayed his appreciation of the new movement. Herder had encouraged Jean Paul in his tendency to champion sensitive mankind against cold formalism, and we drew attention to the images of coldness, ashes and barrenness which Jean Paul uses to attack this formalism. However under the influence of the Romantics Jean Paul abandons his former tolerant attitude of "Menschenliebe". The belief in the value of universal love that had dominated his sentimental works was never to achieve
comparable importance in Jean Paul's works again. Viktor and Siebenkäs are able both to laugh at and to love mankind, but the situation has changed radically by "Flegeljahre" (1804–5). Here the cosmic love of Walt is frequently seen in an ironical light both by the narrator and by Walt's brother, Vult. This change is undoubtedly due to Jean Paul's contact with the Romantics.

In the second section we examined how the change in Jean Paul's attitude to love affected his writing, and we observed a new polemical tendency in his work. Jean Paul was influenced by the polemical attitude of the early Romantics who believed that the ground must be cleared of false tendencies if their new culture was to be established. However they limited their polemics to their critical writing and stressed that works of art should be characterised above all by lightness. As a result of their influence Jean Paul came to value art more highly and he thus became involved in literary controversies. We illustrated the new polemical tendency in Jean Paul's writing by his use of personal satire and by the virulence of his attacks on the "Aufklärung" attitude to poetry, and we examined the rôle of the images of "platt", "schlaff", "alltäglich", "flach", "seicht" and "leer" in Jean Paul's polemical writing. The polemical tendency in Jean Paul's writing reaches its peak with his stay in Berlin from October 1800 to May 1801 and it achieves its most powerful literary expression in "Giannozzo". Thus as a result of his contact with the Romantics a new element emerges in Jean Paul's writing. The polemical spirit of Hamann comes to light again in the polemical works of Jean Paul and the early Romantics, and tends to undermine the influence of Herder's humanitarian ideals.
Romantic Irony and Magic Idealism

In this section we shall discuss a second aspect of Jean Paul's relationship to Romanticism, and we shall see that Jean Paul's theories of humour and phantasy, which had their roots in the eighteenth century culture of wit and in Hamann's world-view, anticipate the theories of Romantic irony and magic idealism. Our discussion falls into two parts; the first deals with the Romantics' appreciation of Jean Paul's work and the second discusses Romantic irony, magic idealism and the witty style of early Romanticism.

So far this examination of Jean Paul's relationship with Romanticism has concentrated on the Romantic rejection of Jean Paul's sentimentality and on the effects of this criticism on Jean Paul's work. But Jean Paul was not simply influenced by the Romantics; he also prepared the way for them. Brewer has seen the rôle of the narrator in Jean Paul's novels as an early form of Romantic irony and Berend too has pointed out that Jean Paul helped to pave the way for Romanticism. Jean Paul regarded himself as, in some ways, a founder of Romanticism. In 1805 he advised Thieriot to read "Die Nachtwachen" which he describes as "eine treffliche Nachahmung meines Giannozzo", and he then continues:

Selten les' ich neuerer Zeiten etwas sehr Gutes oder sehr Schlechtes, ohne dass mir meine Bescheidenheit sagt: Hier bist du denn wieder nachgeahmt.

Jean Paul carries on to qualify this statement; he even finds

(2) Berend, 89. 64-5.
(3) III, 5: 20. Whilst admitting that no writer is free from literary influences, Jean Paul makes a similar claim in the "Vorschule" when he writes: "Wenn ein Mensch mitten in den Achtziger Jahren die Teufels-Papiere und Anfange der Neunziger die unsichtbare Loge gibt, folglich noch früher ausdenkt: so kann er leicht manche Sachen und Richtungen früher gehabt haben als seine Nachsprecher und Widersprecher." (I, 11: 378-9) cf. also III, 4: 31. "Meine Werke födern die neue Zeit, so wie jene diese mit rufen haffen."
imitations of his works in classical authors! Nevertheless there is ample justification for Jean Paul's view that he anticipated the main movement of Romanticism. But this anticipation cannot include all aspects of his work. The Romantic reaction to his sentimentality is evidence that there exist in his work extremely unromantic elements, and we have seen that the "Einsamkeit" dear to Jean Paul throughout his life is fundamentally unromantic. It is the aim of this section to show that Jean Paul's theories of wit and phantasy are taken over by the Romantics and incorporated in their scheme of cultural reform. The similarities in the attitudes of Jean Paul and the Romantics with regard to wit, phantasy and the freedom which the artist must attain from his material are too striking to be simply a coincidence. To stress the similarity of their views this study will examine the images used by Jean Paul and the early Romantics to describe wit and phantasy. This aspect of Jean Paul's aesthetic thought remains unchanged throughout most of his work. We have seen that Jean Paul succeeded in liberating wit from reason early in his literary career and that under the influence of the preromantic writers the development of wit into phantasy is carried to completion. A passage in the "Auswahl" (1789) stressing the truthfulness of wit was repeated unchanged in "Palingenesien" ten years later, and a passage in "Die unsichtbare Loge" (1793) explaining the importance of wit in education was repeated in Jean Paul's treatise on education, "Levana" (1807). We are therefore concerned here with a part of Jean Paul's aesthetic thought that was formed well before the beginning of Romanticism. If we are able to show similar views in the Romantics it must be because they accepted and
appropriated Jean Paul's theories, not vice versa. But before discussing the theories of Romantic irony and magic idealism in early Romanticism we shall take account of the positive aspects of the Romantics' attitude to Jean Paul's writing. In particular we shall notice their praise of his realism and his phantasy - two apparently contradictory elements in his writing.

Jean Paul's attitude to narrative was negative throughout his life. He characterised himself as an "Erzähleind"(1) and he regarded the story or plot of his novels as unimportant. As early as March 1792 he wrote scornfully to Otto of the ease with which it was possible to interest the reader "durch bloss Geschichten wie es auch eine Stadtanskote thut".(2) He criticises Schulz's absorption in the narrative in "Moritz" and emphasises the pleasure he finds in the presentation of "feelings and truths" despite the difficulties entailed in this "zu schwerer Zweck".(3) Jean Paul sees his own form of novel writing as superior to and by nature different from the popular novel of the time. This superiority lies in his desire to portray an abstract principle, the mind of the writer. Thus he wrote to Oertel in 1799:

...und ich hase doch, sogar im Roman, alles Erzählen so seh, sobald nicht durch die Eimmischung von 10000 Reflexionen und Einfällen die alte Geschichte fur den Erzähler selber eine neue wird.(4)

The mind of the writer enlivens the material of his story; a positive attitude to reality is expressed, however varied and disparate the subject-matter. Jean Paul's method of writing stems from sheer pleasure in conversing with the reader(5)

(1) III,7: 294.
(2) III,1: 348.
(3) III,1: 348.
(4) III,3: 177.
and we may take him at his word when he describes himself as "unbeschreiblich-vergnügt" at the realisation that he cannot stray away from his subject (cf. p. 30).

Jean Paul's own personality lies at the centre of all his works. That the work of art should be rooted in the personality of the writer was a basic belief of the early Romantics. In his anthology of Lessing's works Friedrich Schlegel claims that "der Ideenreichtum" of a writer must be matched by "ein kühn kombinierender Geist".(1) However wide the range of a scholar's knowledge the stamp of the scholar's personality must always be evident in his arrangement of the material and in the new and fruitful combinations of subjects that he creates. Similarly in his Berlin lectures of 1802-3 August Wilhelm attacks modern historians for their belief in "die Anhäufung der Thatsachen"; this alone, he claims, is insufficient:

...und ohne historische Weisheit, ohne den prophetischen Blick in die Vergangenheit, sind wir dadurch um nichts gebessert.(2)

True history does not stem from the study of books but from "unmittelbarer Anschauung der Personen und Begebenheiten". (3)

Personal contact with the material studied is therefore vital in the scholar; piling up facts and theories discovered or propounded by other writers is a waste of time. In this same course of lectures August Wilhelm also speaks of Jean Paul's novels, although he does not mention Jean Paul by name. This passage praises Jean Paul's early works at the expense of the later works. Clearly referring to "Titan" he describes these later works as pretentious. However in the passage of

(1) Fr. Schlegel. 60. 427.
(2) A.W. Schlegel. 55. XVIII. 52. cf. Fr. Schlegel. 61. II. 176. "Der Historiker ist ein rückwärts gekehrter Prophet."
(3) A.W. Schlegel. 55. XVIII. 53.
muted praise which he accords Jean Paul's early works. August Wilhelm describes them as more "Selbstgespräche" than novels. This is undoubtedly meant as a compliment for it implies that Jean Paul's works have a unity through the mind of the narrator. The real world and the world of the narrator's mind are fused. The normal division between plot and comment by the narrator on the plot, that is so common in the sentimental novel, is thus avoided. Friedrich Schlegel also seems to have realized that the presentation of his own personality was one of the main aims of Jean Paul's writing. He writes in one of his literary notes:

Richters Devise: Tout Jean Paul, toujours Jean Paul, rien que Jean Paul. (2)

Just as the Romantics approve of the presence of Jean Paul's personality at the centre of his works, so too do they approve of the highly individual style in which Jean Paul writes. Like Hamann and the humorous novelists (cf. p. 49) the early Romantics oppose imitation. The ideal work is the complete expression of the personality of the writer, not the faultless implementation of external aesthetic criteria. Hence Friedrich Schlegel's comment that it is unnecessary to write more than one novel. (3) Thus Bouterwek's "Briefe an Theokles" are praised as "das Bouterweckschste von Bouterweck". (4)
The Romantic appreciation of the individuality of Jean Paul's style may be seen in the use of the verbs "Jean=Paul=Richterisiren".

(1) A.W. Schlegel. 55. XVIII. 21. Throughout the eighteenth century soliloquy was seen as a philosophical activity. Shaftesbury recommended it in his "Advice to an Author" as an "anticipating Remedy" against the danger of company where the imagination is liable to "sprout too fast" (Shaftesbury. 68. I. 159). Novalis' interest in soliloquy may be seen in his use of the phrase "Sich selbst Gesellschaft leisten" (Novalis. 45. II. 543). August Wilhelm therefore approves of a philosophical tendency in Jean Paul's writing. We have already seen that Jean Paul's desire to make his readers think for themselves is an important element both in his early satires (cf. p. 104) and in his sentimental works (cf. p. 174).

(2) Fr. Schlegel. 63. 109.
(3) Fr. Schlegel. 63. 44.
(4) Fr. Schlegel. 59. 7.
or "Jeanpaulisieren" by August Wilhelm Schlegel, Steffen, and Hoffmann. Friedrich Schlegel too admits that Jean Paul is "ein eignes Phänomen".

Jean Paul's personality thus dictates both the content and the style of his works. His hatred of plot is shared by the Romantics. In his "Brief über den Roman" Friedrich Schlegel refers contemptuously to "die Spannung der Neugier" aroused by many novels, and in his main fragment on Jean Paul in "Athenaeum" he writes that most people like Jean Paul's work "wegen der anscheinenden Abenteuerlichkeit". The adjective implies that "Abenteuerlichkeit" is not the real essence of Jean Paul's writing and that most people like his work for the wrong reason. In "Vertraute Briefe" Schleiermacher explains that love is the central theme of Friedrich's "Lucinde" and he advises his correspondent:

Entschlage dich also ja aller Gedanken an eine grosse Menschenmasse oder an complicirte Verhältnisse und Begebenheiten, an alles Novellenartige, was in unsern Romanen so oft das wesentliche und immer die allzueichliche Draperie ist, welche die Figuren erst im Allgemeinen beinahe verbirgt und sie dann noch einzeln als ein schweres Gewand unkenntlich macht.

Schleiermacher defends the novel because it portrays an abstract theme, that of love. Similarly August Wilhelm praised Jean Paul's early novels because they were the self-expression of the mind of the author. The early Romantics were only interested in plot and intrigue in so far as it helped to portray the abstract theme around which the novel was constructed. Jean Paul's technique in his early novels

(1) Athenaeum. 3, I. 160.
(2) Steffen. 70. III. 332.
(3) Hoffmann. 23. X. 37.
(4) Fr. Schlegel. 61. II. 246.
(5) Fr. Schlegel. 61. II. 330.
(6) Schleiermacher. 64. 17.
is of course very different from Friedrich's technique in "Lucinde". Jean Paul conquers the plot by making it so complicated that it is impossible to follow, or in "Die unsichtbare Loge", by simply leaving the novel unfinished. Friedrich Schlegel adopts a different approach. The only part of "Lucinde" that has any resemblance to a plot is the section "Lehrjahre der Männlichkeit", but even this "plot" is strangely abstract and really consists of accounts of Julius' earlier "attempts" at loving. The main purpose of this part of the novel is to act as a contrast to the perfect love that Julius has found in Lucinde. Using different methods however Friedrich Schlegel and Jean Paul both achieve the aim of reducing the plot to a level of minimal importance. (1)

Jean Paul's attitude to plot was undoubtedly one of the reasons for the enthusiasm which the early Romantics showed for his writing. The Schlegel brothers were particularly interested in Jean Paul's work. Friedrich wrote to August Wilhelm in 1797 for instance:


August Wilhelm echoes this view when he writes in "Athenaeum" that the popularity of Jean Paul is far more significant than that of Lafontaine for Jean Paul "bewirhtet nicht mit so

(1) We drew attention earlier to Friedrich Schlegel's interest in the form of Jean Paul's works (cf. p. 77). On another occasion Schlegel refers to "Lucinde" as "ein idealisierter Richter wegen des absolut Subjektiven, absolut Originellen und Kombinatorischen" (quoted by Polheim, 345. 66).

(2) Fr. Schlegel. 59. 341.
leichten Speisen".\(^1\) And after quoting a passage from Lafontaine's "St. Julien" August Wilhelm goes on to explain Jean Paul's superiority more clearly:

Jean Paul musiziert zuweilen auch so; doch ist es wirklich seine Phantasie die da spielt, nicht bloss eine mechanische Fertigkeit der Hände. Jenes ergreift wieder die Phantasie, und oft nur allzustark; dieses soll unser Herz rühren, allein wie nicht jedem Freunde der Musik die Fertigkeit genügen wird, so möchte sich auch nicht jedes Herz von Lafontaine in Bewegung setzen lassen.\(^2\)

Jean Paul's superiority lies principally in the genuineness of the emotion that he is trying to convey to his readers, but also in the fact that he tries to convey this emotion aesthetically, from his own phantasy to the phantasy of his readers. Lafontaine on the other hand breaks the "borders" of the work of art by attempting to influence the reader's heart. August Wilhelm criticises Lafontaine for portraying emotion that he does not sincerely feel. Jean Paul, as we saw earlier (cf. p. 251), criticised the tradition of "Empfindsamkeit" for the same reason. Jean Paul mistook the intentions of the Romantics when he accused them particularly in the preface to "Quintus Fixlein" of being preoccupied with form and of being uninterested in content. The early Romantics, like Jean Paul himself, believed that genuine feeling was the basis of art. Thus August Wilhelm Schlegel wrote to Fouquet on 12th March 1806:

Diejenigen von meinem Gedichten, die am meisten das Gemüth bewegen, sind gewiss die, wo mich ein persönliches Gefühl trieb...\(^3\)

Personal experience is however for them only the first step in

\(^{(1)}\) Athenaeum. 3. I. 151.
\(^{(2)}\) Athenaeum. 3. I. 165.
\(^{(3)}\) Pouqué. II. 359.
the construction of the work of art; it must be followed by the process of alienation, for which wit is used, before the ironical freedom is reached at which the highest level of art is possible. It is however at the basic level of the expression in art of the personality of the writer that Romanticism contains definite seeds of realism. Here the aesthetic thought of the early Romantics comes very close to that of Hamann and Jean Paul, for phantasy was justified in Hamann's eyes by the direct personal contact which it was able to establish with the truth that lies behind reality. This direct contact avoids the poetic fashioning of experience, for art is the natural experience of the true poet (cf. p. 133). The integration of Hamann's realism into Jean Paul's theory of phantasy explains the praise the Romantics gave to Jean Paul's realism.

We can trace the importance of this realism through the use by both the early Romantics and by Jean Paul of the image of "anschauen" to express the vivid perception of the inward vision that characterises the poet. Before beginning this discussion it is interesting to note that this same image forms the basis of Hoffmann's "Serapionic principle". Speaking of the hermit Serapion, Lothar says in "Die Serapionsbrüder":

Dein Einsiedler, mein Cyprianus, war ein wahrhafter Dichter, er hatte das wirklich geschaut, was er verkündete, und deshalb ergriff seine Rede Herz und Gemüt. (1)

And summing up the aim of the group Lothar says:

Jeder prüfe wohl, ob er auch wirklich das geschaut, was er zu verkünden unternommen, ehe er es wagt, laut damit zu werden. Wenigstens strebe jeder recht darnach,

(1) Hoffmann. 23. XIII. 295.
das Bild, das ihm im Innern aufgegangen, recht zu erfassen mit allen seinen Gestalten, Farben, Lichtern und Schatten... (1)

Art based on the Serapiontic principle differs from "schlechtes Machwerk"(2) therefore because the basic experience is real. The realities of outward experience and of inward vision are of equal value as possible foundations of art.

Jean Paul uses the image "anschauen" frequently to convey the certainty of the vision that human phantasy can achieve. The concrete verb dispels the possibility that what is seen is simply an illusion. Jean Paul writes of the poet in "Jean Pauls Briefe":

Der ächte Dichter ist eben so im Schreiben nur der Zuhörer, nicht der Sprachlehrer seiner Charaktere... er schauet sie wie im Traum lebendig an und dann hört er sie. (3)

In his autobiography Jean Paul says that phantasy makes the invisible world visible and gives it form.(4) Similarly, using language reminiscent of Hamann (cf. p. 137), Novalis describes phantasy as "das Vermögen des Plastisirens".(5)

The image of "anschauen" occurs also, as one might expect, in the section "Stufenfolge poetischer Kräfte" in the "Vorschule".

Here Jean Paul writes of phantasy:

Sie führt gleichsam das Absolute und das Unendliche der Vernunft näher und anschaulicher vor den sterblichen Menschen. (6)

The power and importance of phantasy is shown here in the use of paradox. Phantasy can make the invisible visible and can bring the absolute closer to man.

Both Jean Paul and the early Romantics attribute divine

---

(1) Hoffmann, 23. XIII. 296-7.
(2) Hoffmann, 23. XIII. 298.
(3) I,7: 405.
(4) II,4: 96.
(5) Novalis, 45. III. 401.
(6) I,11: 38.
powers to phantasy. For Jean Paul it is "die Göttin der Liebe" and "die Göttin der Jugend";(1) Schleiermacher refers in "Monologen" to "diese Göttlerkraft der Fantasie"(2) and Friedrich Schlegel calls phantasy "das Organ des Menschen für die Gottheit". The divinity of phantasy is also affirmed in Friedrich's "Gespräch" and here the close relationship between phantasy and wit is clearly stated. Phantasy is divine and the divine can only express itself indirectly within nature:

Daher bleibt von dem, was ursprünglich Fantasie war, in der Welt der Erscheinungen nur das zurück was wir Witz nennen. (4)

This genealogy of wit is affirmed in "Ideen" where wit is described as "die Erscheinung, der Aussre Blitz der Fantasie",(5) and the closeness of the two concepts may be seen in the formulation "der fantastische Witz"(6) that Friedrich singles out as one of the most valuable qualities of Part I of "Don Quixote". Jean Paul shares this attitude to wit for he applies the same image of "anschauen" to both phantasy, as we have seen above, and to wit. In the "Vorschule" he describes wit as "anschaulicher Verstand". (7)

Finally, both Friedrich Schlegel and Jean Paul use the image of "anschauen" to convey religious and philosophical certainty. For Friedrich "die Anschauung des Ganzen"(8) is a prerequisite of all true understanding; a theory of the novel should be "eine geistige Anschauung des Gegenstandes"(9) and in "Ideen" he writes:

(1) I,11: 39. 
(2) Schleiermacher. 65. 77. 
(3) Fr. Schlegel. 61. II. 257. 
(4) Fr. Schlegel. 61. II. 334. 
(5) Fr. Schlegel. 61. II. 258. 
(6) Fr. Schlegel. 61. II. 299. 
(8) Fr. Schlegel. 60. 425. 
(9) Fr. Schlegel. 61. II. 337.
Die Andacht der Philosophen ist Theorie, reine Anschauung des Göttlichen...(1)

Similarly Jean Paul wrote to Jacobi on 25th January 1816:

Eigentlich glauben wir doch nicht an das Göttliche (Freiheit, Gott, Tugend...), sondern wir schauen es wirklich als schon Gegeben oder Sich=gebend; und dieses Schauen ist eben ein Wissen, nur ein höheres; indess das Wissen des Verstandes sich blos auf ein niedriges Schauen bezieht.(2)

An image therefore that had been used by Kant to express an ideal form of knowledge is used, after being associated by Jean Paul with the principle of infinity, in a statement of Jean Paul's religious realism. The vision that results from phantasy is more accurate and certain than ordinary knowledge.

We noticed above that the Romantics placed great value on personal experience as the basis of art. August Wilhelm insisted that the studies of the historian must spring from "unmittelbarer Anschauung der Personen und Begebenheiten". (3) Friedrich values novels "nach der Masse von eignen Anschauung und dargestelltem Leben, die sie enthalten". (4) And Schleiermacher praises "Lucinde" as a work based on "wirklich gefühlte Liebe". (5) The image of "anschauen" shows the Romantic belief that reality must be clearly seen in the first place if it is to be depicted convincingly in the work of art.

As August Wilhelm, speaking of Lafontaine, writes in the "Beyträge", words are no substitute for experience. (6) This realism accounts for the marked preference the Romantics showed for "Siebenkäs" over Jean Paul's earlier less realistic

(1) Fr. Schlegel. 61. II. 270.
(2) III, 7: 55.
(3) A.W. Schlegel. 55. XVIII. 53.
(4) Fr. Schlegel. 61. II. 337.
(5) Schleiermacher. 64. 144.
(6) "Er (Lafontaine) kann über allem Schildern nicht zum Darstellen kommen." (Athenaeum. 3. I. 164). "Könnte man mit Worten allein dichten, so wäre Lafontaine der Mann." (Athenaeum. 3. I. 165).
novels. Friedrich Schlegel's plan for a fragment on Jean Paul grew out of his appreciation of this novel.\(^1\) He refers to the novel as "das humanste" of Jean Paul's works\(^2\) and the one that he enjoyed most.\(^3\) In a letter in 1798 Schleiermacher, writing both for himself and for Friedrich, urges August Wilhelm to read "Siebenkäs" in particular.\(^4\) In the 421st "Athenaeumsfragment" Friedrich praises "Siebenkäs" saying that "die Ausführung und Darstellung" are best in this novel.

This fragment introduces Friedrich's revolutionary attitude to Jean Paul. He approaches Jean Paul, as he had approached Lessing in an earlier essay, with the intention of correcting the misunderstandings of the reading public. Jean Paul was known as the painter of "high", sentimental scenes; his humour, satire and the critical attitude sometimes expressed towards his ethereal high men\(^5\) were ignored by the ordinary reader. The attitude Friedrich is attacking is expressed in one of Julie von Krüdener's letters to Jean Paul when she writes:

*Sie sind meinem Geist, was der Aether meiner Brust wäre, wenn ich auf hohen Alpen ihn in mich ziehen*

---

\(^1\) Fr. Schlegel. 59: 316.
\(^2\) Fr. Schlegel. 59: 336.
\(^3\) Fr. Schlegel. 59: 341.
\(^4\) Fr. Schlegel. 59: 345.
\(^5\) In the thirty-eighth "Hundsposttag" in "Hesperus" Emanuel prepares for death, but so great is his longing for death that he thinks he has died whilst still alive. He thus imagines that earth is heaven. Jean Paul's criticism of Emanuel may be seen in his description of Emanuel as "überseelig" and in his reference to Emanuel's Elysian madness (I,4: 237). When eventually he becomes aware of his mistake Emanuel admits that his longing for death should not have been so strong and that it has caused him to pay less attention than he should have done to life on earth (I,4: 241-2). Jean Paul's criticism of Emanuel is however mild and it is soon engulfed in the aura of sentimentality that accompanies Emanuel's actual death further on in the same chapter, cf. also I,4: 133. Here Viktor determines not to allow himself to be swept away by his feelings. Jean Paul approves of his hero's decision, commenting that "die Gesundheit des Herzens entfernt sich gleich weit von hysterischen Zuckungen und von phlegmatischer Erstarrung." Man must be both capable of and in control of passion.
könnte. So leicht, so beglückt fühlt sich meine Seele in Ihrer Atmosphäre; tausend heilige Gefühle durchglühen mich, und die reinste Tugend scheint mir schon hier den Menschen ganz möglich.\(^1\)

Friedrich's complete rejection of this attitude is revealed in the carefully constructed antitheses at the end of his fragment on Jean Paul:

Je moralischer seine poetischen Rembrandts sind, desto mittelmässiger und gemeiner; je komischer, je näher dem Bessern; je dithyrambischer und je kleinstädtischer, desto göttlicher: denn seine Ansicht des Kleinstädtischen ist vorzüglich gottesstädtisch.\(^2\)

The overt moralising inherent in Jean Paul's "high scenes" is rejected as immoral. "Das Bessere" in the second antithesis may be understood not simply aesthetically, but also morally: the comic scenes are more truly moral than the sentimental scenes. The criticism is essentially the same as that made by August Wilhelm of Lafontaine's novels. Description is very different from presentation. Aesthetic and moral perfection lie in presentation, "Darstellung", so that life can speak for itself. Jean Paul's comic writing expresses the whole of his outlook and averts the necessity for a moralising commentary. The Romantic criticism of his sentimental moralising led Jean Paul to change his ideas about the relationship of morality and art. He wrote in the "Vorschule":

Freilich spricht die Poesie sich nicht sittlich aus durch das Auswerfen klingender Sentenzen...sondern durch lebendige Darstellung...\(^3\)

The moral sense of the work of art must reign freely "als unsichtbarer Gott" over the world which it has created.

\(^1\) Berger. 91. 25.
\(^2\) Fr. Schlegel. 61. II. 247.
\(^3\) I,11: 68.
This statement is in basic agreement with the theory of early Romanticism; indeed Jean Paul is putting forward here the same theory as that which inspired Friedrich's criticism of sentimental moralising in "Athenaeum". In Herder's view however the writer should commit himself to a direct statement of his beliefs in order to make his own opinions clear to the reader. Jean Paul was aware of the "invisible spirit" of great writers even in his sentimental works (cf. p. 225), but it was the influence of the early Romantics that changed this awareness into an aesthetic theory directly affecting the form of his work. The emphasis Jean Paul places on the general spirit of the work of art thus brings him close to the aesthetic thought of the early Romantics and separates him from Herder. Several times in his critical writings Friedrich expresses the paradox of the invisible presence of the personality of the writer in all parts of his work. He thus writes of the element of feeling in Spinoza's thought:

...ein klarer Duft schwebt unsichtbar sichtbar über dem Ganzen. (1)

And in "Brief über den Roman" he writes:

...der Geist der Liebe muss in der romantischen Poesie überall unsichtbar sichtbar schweben... (2)

Taking over both the idea expressed here and the specific images of "Duft" and "schweben", Jean Paul writes in the "Vorschule" of the rôle of the Romantic in poetry:

...eben so will sie im Gedichte über dem Ganzen schweben, wie ein unsichtbarer, aber mächtilger Blumenduft.

(1) Fr. Schlegel. 61. II. 317.
(2) Fr. Schlegel. 61. II. 333-4.
He then continues to criticise his own work from this point of view:

Ein uns allen wohl bekannter und naher Verfasser macht zuweilen seinen romantischen Duft zu sichtbar und fest wie durch Frost. (1)

One may assume therefore that Jean Paul accepted Friedrich’s criticism of the moralising tendency of his sentimental writing. Certainly the use of the same images of "Duft", "schweben" and "unsichtbar" suggest that Jean Paul had Friedrich’s fragment in mind when he wrote many of the important passages on the Romantic in poetry in the "Vorschule". Thus the criticism of the Romantics led Jean Paul to abandon his sentimental style of writing and to accept eagerly an important principle in Romantic literary theory. By agreeing with early Romanticism on this point Jean Paul freed himself to some extent from the influence of Herder (cf. p. 327).

We should remember however that the Romantics did not simply criticise Jean Paul’s sentimentality, they also praised his realism and these realistic elements were, as Friedrich points out, present in Jean Paul’s work before the Romantic movement was formed. The Romantics are trying to purify Jean Paul’s work of the "false tendencies", "deren er so viele hat". (2)

They perceive promising elements in Jean Paul and are anxious to encourage them. Thus in the first two antitheses at the end of his fragment on Jean Paul Friedrich Schlegel criticises the idealistic striving of Jean Paul’s high men and encourages the realistic aspects of his writing. The Italian school is rejected in favour of the German and Dutch schools.

We can now move on to the final antithesis in the fragment: "je dithyrambischer und kleinstädtischer, desto

(1) I, 11: 89.
(2) Fr. Schlegel. 61. II. 246.
We noticed above that both Jean Paul and Friedrich Schlegel attribute divine power to phantasy. It is therefore possible to understand "göttlich" not simply as a colloquialism but as meaning "phantastisch" here. The meaning of this passage would thus be: "the closer to reality, the more powerful and the more beneficial the phantasy". Schlegel's main point may be justified by a cursory glance at any of Jean Paul's idylls. Omnipotence through imagination is common to all of Jean Paul's idyllic characters (cf. p. 153). Schleiermacher also saw Jean Paul as a "phantastic" writer. He wrote to August Wilhelm in 1798:

Tiecks Liebe zu Richter scheint mir sehr wohl gegründet zu seyn: er will gern ein Fantast seyn und liebet also sein Ideal.(1)

Friedrich's fragment suggests that true phantasy can only flourish when it stems from experience, from a knowledge of reality. Thus he writes in one of his literary notes:

Der wahre Gegenstand der Fantasie ist Leben, ewiges Leben - aber hier mit Aether der Freiheit.(2)

We should not underestimate how positive Friedrich's attitude to Jean Paul is in the fragment which we have been discussing. Jean Paul's view of small-town life is "gottesstädtisch". The ideal can be reached and enjoyed in the type of phantasy that Jean Paul portrays.(3) This inward solution to the problem of the relationship of reality to the ideal inspired the writing of "Titan". Increasingly Jean Paul saw it as

(1) Fr. Schlegel. 59. 346.
(2) Fr. Schlegel. 63. 157.
(3) In his article "Die drei Wege des Glücks in den Romanen Jean Pauls" Böckmann has shown that by stressing the importance of consciousness rather than reality Jean Paul also provided a solution to the problem of happiness (Böckmann. 96).
mistaken to attempt to put one's ideals into practice. He thus wrote to Emilie von Berlepsch on 23rd July 1797:

--- Ach möchte' es mein Titan so klar darstellen, als es in mir steht, dass die ganze idealische Welt nur vom inneren, nicht vom äussern Menschen betreten und beschaunt werden kann...\(^{(1)}\)

Friedrich Schlegel praises both the close observation of life in Jean Paul's work and the power that Jean Paul attributes to phantasy. These two qualities go hand in hand and form the opposite pole to the contemporary appreciation of Jean Paul's writing. Friedrich's reversal of values is seen most clearly in his affirmation of Jean Paul's "humoristische Poesie" and his rejection of "sentimentale Prosa". Conventionally of course the adjectives would be reversed, but for Friedrich poetry lies in humour, phantasy and life, not in the idealistic longings of the sentimental character.

The realism that Friedrich Schlegel perceives in Jean Paul's work is closely connected with the value that Hamann placed on nature as a form of God's revelation in the universe. Hamann was reluctant to abandon nature lest in so doing he should distort his picture of God (cf. p.\(^{136}\)ff). Hamann therefore insists that the poet should possess a thorough knowledge of nature. Hamann's desire to stay close to nature is reflected in Jean Paul's theory of phantasy and in the interest in reality maintained throughout his work. Even in his early sentimental novels there is a concern for this world as well as for the ideal world of poetic longing.\(^{(2)}\)

In "Hesperus" for instance the narrator exclaims:

\(^{(1)}\) III, 2: 352.
\(^{(2)}\) This is unusual in sentimental literature. Hippel's rejection of the world as profane (cf. p. 171) is far more common.
Auch die Erde, nicht nur der Himmel, macht den Menschen gross!

And after remarking on the beauty of the world Klotzkilde wonders if man is not like Orestes, believing that he is in exile when in fact he is in his homeland.

Jean Paul's personal interest in reality may be seen in these novels in the wealth of concrete detail which he uses to give colour to his style (cf. p. 187). The realism that Friedrich Schlegel admires in Jean Paul's work is therefore closely related to the religious value Hamann placed on nature. Thus the realistic features in Jean Paul's work may be seen as a link between Hamann and the early Romantics.

In this first part of our discussion we have concentrated on the Romantics' appreciation of Jean Paul's work. We have seen that in some ways Jean Paul prepared the way for Romanticism and that he regarded himself as a founder of the movement. In particular the Romantics valued Jean Paul's realism and his phantasy. They liked the way in which Jean Paul reduced the importance of the plot in his novels to a minimum and concentrated instead on portraying his own personality. The presence of Jean Paul's personality at the centre of his work dictates the style as well as the content of his novels, and this too the Romantics praised. They agreed with Jean Paul that art must be based on genuine feeling and personal experience, and we illustrated this by considering the use of the image of "anschauen" in the writing of Jean Paul and of the early Romantics. Friedrich Schlegel's fragment on Jean Paul in "Athenaeum" provided a completely new approach to Jean Paul's work for it rejected his sentimental

(1) I.4: 101.
(2) I.6: 389.
writing in favour of the realism of novels such as "Siebenkäs". However the Romantics were not simply interested in Jean Paul's work - they were also influenced by it, for Jean Paul's work provided them with practical examples of the most important principles in Romantic aesthetic thought. We shall now discuss these principles.

In the previous chapter we discussed the influence of Hamann and Hippel on the formation of Jean Paul's theories of phantasy and humour, and we saw that with the help of the narrator Jean Paul was able to fuse these two theories in his novels of the 1790's. The creative exuberance of phantasy combines with the unbiassed freedom of humour to form the basic attitude of Jean Paul's novels. The close relationship between humour and Romantic irony may be seen in Novalis' description of humour in "Blüthenstaub". Humour is "Resultat einer freyen Vermischung des Bedingten und Unbedingten"; in other words the humorous work combines the finite world and the mind of the writer which is infinite. Schlegel's irony seems to Novalis to be nothing but "der Karakter der Besonnenheit, der wahrhaften Gegenwart des Geistes", and he concludes:

Schlegels Ironie scheint mir Ächter Humor zu seyn.
Mehre Nahmen sind einer Idee vortheilhaft. (1)

The humour that Jean Paul developed from its restricted origins in the work of Hamann emerges therefore as an important principle in the aesthetic thought of the early Romantics. But like Romantic irony, humour is not itself

(1) Novalis. 45. II. 425.
a poetic principle. It is essentially a completely free attitude from which the writer can study and criticise both himself and the world he sees around him. Jean Paul in particular emphasises that the humorist is able both to sympathise with man and to criticise him. The distinction that Strohschneider-Kohrs draws between the "ruhige Distanz" of Jean Paul's humour and the "Dynamik" of Romantic irony seems therefore to be mistaken. (1)

Jean Paul is able to fuse phantasy and humour - poetic creativity and complete freedom of vision - in the narrator in his novels. Novalis too is able to combine these two concepts in his theory of "magic idealism". The very name implies a connection with the poetic principle of phantasy, for we have seen that the early Romantics attributed phantasy with supernatural powers (cf. p. 37), and the theme of magic is reminiscent of Jean Paul's essay of 1795, "Über die natürliche Magie der Einbildungskraft". Throughout the following discussion of Novalis' magic idealism we shall show that Novalis uses images that are common in Jean Paul's early writings. In particular we shall consider the images of "anschauen", water, light and colour, and the use of the adverbs "nach Belieben" and "willig". We shall relate the light imagery to the themes of "Besonnenheit", modern culture, humour and wit. We hope to show in this way that magic idealism is not simply based on Fichte's idealism, as many critics suggest, but that its basic ideas are anticipated in the theories of phantasy and humour as developed by Hamann and Jean Paul in particular. We do not of course deny that the influence of Fichte is extremely important in the formation

(1) Strohschneider-Kohrs. 170. 150.
of Novalis’ theory, but we would suggest that the Romantic attitude to phantasy and humour was exemplified to a considerable extent in the early works of Jean Paul. We discussed the interest which the Romantics showed in Jean Paul in the first part of this section. This interest was genuine; Friedrich Schlegel even thought at one stage that Jean Paul could become a member of the Romantic circle.\(^1\)

It is our view therefore that the Romantics appreciated the importance of Jean Paul’s humour and phantasy. We have seen that Novalis thought Friedrich Schlegel’s irony was identical to true humour (cf. p. 379); Novalis also refers in "Das allgemeine Brouillon" to Jean Paul as "ein humoristischer Epiker".\(^2\) It is possible to regard Jean Paul as an early exponent of Romantic irony and of magic idealism, for although phantasy is essentially a poetic, though to some extent also a religious, principle, humour, as an attitude to reality, may be said to encompass all aspects of human activity. In combination therefore humour and phantasy form as total an answer to human life as the poetic and philosophical theory of magic idealism. We shall base our discussion of Novalis’ magic idealism on "Die Lehrlinge zu Sais".

In "Die Lehrlinge" one of the characters expounds his view of how man can achieve mastery of nature. The attainment of this mastery is at the same time the attainment of self-knowledge, for only by experimenting with reality does man find "seine Eigentümlichkeit, seine spezifische Freiheit".\(^3\) Novalis explains that the first act in the mastery of nature

---

\(^1\) Schleiermacher. 66. 173-4.

\(^2\) Novalis. 45. III. 291.

\(^3\) Novalis. 45. I. 97.
is that of "Anschauung". We have already seen that the other early Romantics and Jean Paul also stressed the value of this activity (cf. p. 368). Novalis stresses the creativity of this act describing it as "die Kunst des ruhigen Beschauens, der schöpferischen Weltbetrachtung"(1) and on another occasion qualifying it with the adjective "schaffend". (2) This initial activity leads to the dissolution of the subject observed into "wunderliche Zusammenziehungen und Figurationen einer elastischen Flüssigkeit". (3) Jean Paul also associates water with phantasy and hence with the dissolution of reality. We saw earlier (cf. p. 77) that wit is able to reduce reality to a state of fluid chaos from which imaginative creation can spring; the destructive principle of wit becomes positive under the influence of Hamann's belief in poetic imagination (cf. p. 113ff). Jean Paul refers to "der Streckteich" of Lenette's phantasy in "Siebenkäs" (4) and in "Flegeljahre" he describes phantasy as "helles Krystallisazionswasser..., ohne welches die leichtesten Formen des Lebens in Asche zerfallen". (5) Water is also for Jean Paul a symbol of transition. Villiger has investigated the element of "Verflüssigung" in Jean Paul's language in a section of his thesis "Die Welt Jean Pauls dargestellt an der Sprache des "Hesperus" ". Villiger is however concerned only with the desire for incorporeality that is evident in the scenes of sentimental love in this novel; here phrases involving verbs with the prefix "zer-" are frequently used. The pantheistic experience in the ninth "Hundsposttag" in "Hesperus" does however illustrate

(1) Novalis. 45. I. 101-2.
(2) Novalis. 45. I. 101.
(3) Novalis. 45. I. 96.
(4) I, 6: 268.
(5) I, 10: 409.
another more creative aspect of "Verflüssigung", for in this scene nature appears to turn into water in preparation for the revelation of divine oneness. "Verflüssigung" is thus not an end in itself, as it is in the scenes of sentimental love, but a means; it is only a preparatory stage as it was for Novalis, and we can compare this use of water imagery with the dissolution of reality into fluidity in "Die Lehrlinge" and with the Jüngling's "gewaltige Sehnsucht nach dem Zerfließen". (1) The passage preceding the culminating "Alles ward eins" in "Hesperus" is:

...und die Farbenkörner der Natur zergingen in eine einzige weite Flut, und über der dämmernenden Flut stand der Unendliche als Sonne... (2)

Viktor himself shares in the experience of fluidity and must therefore have the same propensity for this experience as the rest of nature. (3)

In "Die Lehrlinge" Novalis goes on to explain that man can destroy at will the forms that his phantasy creates. The adverbs "nach Belieben" and "willig" are frequently used to describe this complete power of phantasy over reality.

Earlier on in "Die Lehrlinge" Novalis sees it as a sign of the depravity of modern man that he is unable to mix together

(1) Novalis. 45. I. 104.
(2) I,3: 140-1.
(3) Like Viktor, many of Jean Paul's characters possess the creative fluidity inseparable in Jean Paul's eyes from phantasy. Jean Paul speaks of "die Fluth der Liebe" that encircles the friendship of Gustav and Amandus (I,2: 185), of Ottomar's "wegende Kräfte" (I,2: 308), Witz's "über die Ufer schlagende Lebenskräfte" (I,2: 419) and of Beata's and Gustav's "zusammenfliessende Seelen" (I,2: 256). This imagery is directly associated with artistic phantasy when Jean Paul describes the new enthusiasm and energy Siebenkäs finds when he first thinks of writing a book: "Hier fuhr aus den aufgezogenen Schleusen des Herzens ein reissender Strom von Blut unter das Räder- und Mühlenwerk seiner Ideen hinein, und die ganze geistige Maschine klapperte, rauschte, stäubte und klingelte..." (I,6: 68).
his separate qualities "und nach Belieben den alten einfachen Naturstand herzustellen, oder neue, mannigfaltige Verbindungen unter ihnen zu bewirken". (1) A certain degree of agility in the wilful destruction and recreation of the individual's attitude to reality is one of man's most valuable natural qualities, and Novalis deplores the rigid adoption of any one form because only in continual change is the activity of the mind maintained. Similarly in "Das Kampaner Thal" Jean Paul wrote:

...nur die Paradiese der Phantasie werden willig Phantasie und werden nie verloren, sondern stets erobert... (2)

Only in phantasy is the freedom of the creative mind supported by a delight in this freedom. Each act of phantasy is creative because there is no substance or rigid corpus of ideas involved. In Jean Paul's concept of phantasy, as in Novalis', the fundamental element of fluidity is always present; form of any permanence is thus incompatible with phantasy. For this reason Wolf Zucker has described Jean Paul as "ein Temperament, das alle Sphären gegeneinander ausspielen musste"; "objektive Betrachtung und Durchformung" are impossible for him. (3)

We referred above to the creativity of phantasy; any change in the basic fluid patterns results in another shape as arbitrary and transient as the first. Jean Paul's concept of humour plays a part in this perpetual dynamic process by providing the conditions in which creation is possible. Indeed just as Rasch has spoken of "die innere Zusammengehörigkeit"

(1) Novalis. 45. I. 83.
(2) I,7: 10.
(3) Zucker. 178. 126.
of Jean Paul's theories of humour, metaphor and the novel, so our discussion will show the interdependence of his theories of humour, phantasy and wit. Thus in the "Vorschule" Jean Paul writes that the "poetic storm-cloud of humour" is "befruchtend, kührend, leuchtend, donnernd, nur zufällig verletzend". (2)

August Wilhelm adds the important qualification in his Berlin lectures that this poetic phantasy can never get out of hand for it is "zugleich unbedingt frey und gesetzmäßig, in ihr kann daher keine Zügellosigkeit Statt finden". (3) Jean Paul too was aware of a certain lawfulness or mechanism in the workings of phantasy (cf. p.144).

Novalis had said that modern men were unable to mix together "diese zerstreuten Farben ihres Geistes"; man's personality had been split into separate skills and abilities and these could not be joined together to form new combinations. The separations and analyses inevitable in any development are compared to "den Brechungen des Lichtstrahls". (4) Man has the choice of either regaining the unity of vision that characterised earlier stages of his development or of creating new combinations of qualities or attitudes. The superiority of modern man lies in his ability to choose between "Kunstpoesie" and "Naturpoesie". (5) The progress of history

(1) Rasch. 148. 108.
(2) I,II: 132.
(3) A.W. Schlegel. 55. XVIII. 34.
(4) Novalis. 45. I. 82.
(5) A.W. Schlegel. 55. XVIII. 55. "Ich glaube allerdings, dass eine höhere Vollendung der Geschichte möglich ist, aber nur indem man mit Absicht und Besonnenheit zu dem zurückkehrt, was jene grossen Meister (Thucydides, Herodotus) unbewusst aus unmittelbarem Triebe thaten, sie muss sich zu ihren Werken wie Kunstpoesie zur Naturpoesie verhalten."
has raised him above events; any action must therefore be conscious. Novalis is consistent in the application of his light imagery therefore when he uses it both to express a deep understanding of nature and of the modern principle of "Besonnenheit". Novalis observes in "Die Lehrlinge" that "ein eignes Licht" comes over the teacher's face as he stands before "die hohe Rune" wondering if the apprentices too have pierced its mysteries.(1) He is able to attain the unity of vision characteristic of earlier man; the whole earth provides him therefore with scattered signs - imagery that is reminiscent of Hamann (cf. p. 135). At the other extreme man can strive for continual freedom of vision, reshaping the forms of his phantasy at will, yet never failing to recognise the arbitrariness of each individual form. This realisation is the essence of "Besonnenheit" and here too light imagery is used. Thus Novalis writes:

Licht ist Symbol der Schönen Besonnenheit.(2)

And August Wilhelm refers to light as "das schönste Symbol der göttlichen Allgegenwart und Allwissenheit".(3) Arguing that love leads to self-knowledge Schleiermacher writes that when in love man gains in "Klarheit des Charakters".(4) In his Berlin lectures August Wilhelm sees heightened consciousness as the characteristic of modern philosophy; the modern poet too must be "über das Wesen seiner Kunst mehr in klaren..., als es ehemalige grosse Dichter konnten".(5) And finally we can turn to "Henrich von Ofterdingen" where Klingsoehr, speaking to Heinrich, says:

Die Natur...ist für unser Gemüt, was ein Körper für das Licht ist. Er hält es zurück; er bricht es in eigentümliche Farben...(6)

(1) Novalis. 45. I. 79.
(2) Novalis. 45. II. 619.
(3) A.W. Schlegel. 55. XVIII. 66.
(4) Schleiermacher. 64. 127.
(5) A.W. Schlegel. 55. XVIII. 90.
(6) Novalis. 45. I. 280.
Jean Paul too sees "Besonnenheit" as characteristic of modern culture and for him also the theme is frequently linked with the image of light. Thus, comparing modern writers with the ancients, he writes in "Die unsichtbare Loge":

...wir müssen den weissen Sonnenstral der Wahrheit, da er uns nicht mehr zum erstenmale trifft, in Farben zersetzen... (1)

He then continues to stress firmly the great possibilities of modern culture, valuing highly different styles and attitudes for together they form a fuller picture of truth:

Gleichwol ists besser, ein Instrument von sechs Oktaven zu sein, dessen Töne leicht unrein und in einander klingen, als ein Monochord, dessen einzige Saite sich schwerer verstimmt: und es wäre eben so schlimm, wenn jeder, als wenn niemand wie Monboddo schribe. (2)

It is with pride therefore that Jean Paul compares himself in "Hesperus" with "Mälzels grosses Panharmonikon" (3) for the more styles a writer uses, the more broadly developed are his qualities; the inner light of his personality has been refracted as many times as possible. Jean Paul's positive approval of the great variety of styles present in contemporary literature is expressed unequivocally in this "Hesperus" passage when he writes:

Aber wir alle sind nur Töne, wie in Potemkin's Orchester jede der 60 metallenen Flöten nur einen Ton angab. Daher bin ich über jede Individualität, über jede Manier als über einen neuen Halbton in der Kirchenmusik der Wesen froh. (4)

Friedrich also accepts eagerly the inevitable variety of views of the ideal that the modern age will have:

Es gibt so viele individuelle Manieren als

(1) I,2: 121.
(2) I,2: 121.
(3) I,4: 197.
(4) I,4: 197.
originelle Künstler... Denn je weiter man von der reinen Wahrheit entfernt ist, je mehr einseitige Ansichten derselben gibt es. (1)

Jean Paul's praise in the "Vorschule" of the great variety of prose styles that German literature offers is not simply an aesthetic statement; it also implies that German literature offers a multitude of different personalities and of different views on life. A comment about style is at the same time a comment about the personalities of the writers concerned.

By describing himself as a "Panharmonikon" Jean Paul shows that he is free from any one particular form of expression; he commands a wide range of styles and can switch between them at will. The wide range of styles at his command enables him to come nearer to an adequate expression of the ideal than writers who are limited to one style. Novalis too appreciated this form of freedom writing in "Blüthenstaub":

Humor ist eine willkürlich angenommene Manier. Das Willkürliche ist das Pikante daran... (2)

We have drawn attention on several occasions to Jean Paul's theory in the "Vorschule" that ideals can only flourish when rooted firmly in individual experience. An "aesthetic investigation" written in 1805 proclaims finally that the writer cannot avoid expressing his own personality in his works:

Ein Dichter kann nichts in Prosa schreiben, was nicht zu seiner Poesie und Charakteristik gehört. (3)

To convey the truth he perceives the modern writer is forced to vary the form in which this truth is expressed. By changing from one style to another Jean Paul encourages his reader to

(1) Fr. Schlegel. 58. I. 102.
(2) Novalis. 45. II. 425.
(3) Quoted by Berend. 89. 278.
deduce the truth from the various expressions; the greater
the number of forms used, the more precise the picture that
the reader can construct. We saw above that in Novalis' opinion several names for the same phenomenon are desirable (cf. p. 37). Just as Novalis demands that the observer of reality should switch and mix the forms he perceives at will, so Jean Paul asks the reader to be mentally agile and never to remain fixed at one particular viewpoint. Zucker aphoristically sums up the lack of this agility in the following manner:

Eindeutigkeit ist Humorlosigkeit..., Atomisierung der Welt ohne Beziehungs möglichkeit der Teilchen. (1)

The humorist is continually searching for new means of expressing old truths. Jean Paul is however at pains to assure his readers that the humorist has knowledge of truth and that, although the expressions of this truth are determined solely by the whim of the character concerned, the basic truth conveyed is of objective certainty. In the case of the humorist this truth consists in a particular attitude to reality. Having described Siebenkäs as a humorist Jean Paul regrets that women will never understand him, and he continues:

Ich wollte oft einer Frau, die den weissen Sonnenstral der Weisheit hinter dem Prisma des Humors zersplittert, gefleckt und gefärbt erblickte, ein gut geschliffenes Glas in die Hände geben, das diese scheckige bunte Reihe wieder weiss brennt – es war aber nichts. (2)

Jean Paul also uses the same light image in the "Vorschule" when he writes of Hamann's attitude to his age:

Schon Hamann...zeigte ihr (d.h. der Allgemeinen Deutschen Bibliothek)...ihre zu Theologie, Poesie, Philosophie, Orthographie verschieden gebrochenen Farben

(1) Zucker. 178. 127.
(2) I,6: 270.
Hamann was able to piece the colours together again to form the white light of truth. Both Hamann and Siebenkäs are therefore in contact with this truth. Light imagery is thus applied to the consciousness of the individual as well as to the truth that he perceives and reflects.

Siebenkäs has "unter dem Handeln das doppelte Bewusstsein des komischen Schauspielers und des Zuschauers"; the importance which Jean Paul placed on this consciousness may be seen in a passage in the first volume of the novel:

Ohne dieses helle Bewusstsein des Ich gibt es keine Freiheit und keine Gleichmäßigkeit gegen den Andrang der Welt.

Light imagery is applied here to the hero's self-knowledge. In the passage above Jean Paul used the image "der Sonnenstral der Wahrheit". It is possible therefore to identify Siebenkäs' "wisdom" with his knowledge of himself. Both Novalis and Jean Paul apply this imagery to the individual's "mastery" of reality. In theory therefore Jean Paul's hero lives out the principle of freedom that was essential to both writers.

We should however point out that in practice Jean Paul's realism prevents Siebenkäs from full enjoyment of his inner world. Actual events disturb Siebenkäs. Lenette's love for him dies, the upright Stiefel becomes a rival and financial troubles make life very hard. The "Scheinsterben" scene enables him to break out of small-town life, but it is also an admission of failure, for Siebenkäs realises that the inner world of the mind is insufficient. However great the magic

111: 359-60.
1,6: 270.
1,6: 123.
of the individual's own imagination, the individual can only control the world that he sees; Siebenkä's can idealise Lenette, as Wuz and Fixlein idealise their beloveds, Siebenkä's can even realise that he is idealising, whilst the earlier "Käuze" were unaware of this, but he cannot make Lenette idealise him in return. Therefore however great the power of consciousness, the humorist cannot escape from his own emotions. Siebenkä's has to live with the knowledge that Lenette does not love him. Although humour cannot remove all difficulties it nevertheless remains for Jean Paul throughout his life the highest level of existence. He thus wrote in "(Neues) Kampaner Thal" at the end of his life:

Das Bewusstsein ist eigentlich das höchste Leben. (1)

The idealism of early Romanticism and of Jean Paul's own concept of humour is therefore tempered in Jean Paul's work by a realistic awareness of the importance of human psychology. Even the humorist is faced with basic personal problems. Thus Jean Paul's realism is not integrated into his idealism, whereas in Romanticism personal experience fuses with the idealistic desire to dominate life.

To return to Novalis, we can observe that the final stage in man's mastery of reality is characterised by light. "Das Licht des Tages" spreads out over man's inner world. (2)

We have seen that for Jean Paul too the level of consciousness and of self-knowledge is full of light. This is however the final stage in the process. Both Jean Paul and the early Romantics use the image of light to describe the way wit is able to dominate life, and to describe the individual's state of mind once this domination has been achieved. In an

(1) II, 4: 152.
(2) Novalis. 45. I. 97.
"Extrablatt" of "Die unsichtbare Loge" Jean Paul explains why wit is important in education: wit prevents the young mind from being weighed down with knowledge at too early an age. It teaches the art of controlling ideas - "die Handhabung der Ideen" - rather than the ideas themselves (cf. p. 127). In this essay he refers to the "Glanz" of wit. (1) The image of "Blitz" is however more frequent. Thus Jean Paul refers to "die Blitz-Gewalt der Bonmots", (2) "der ganze Blitz des Witzes", (3) "das Wetterleuchten des Witzes" (4), and humour is "ein still spielendes, unschuldiges Wetterleuchten". (5) Hamann is "ein elektrisierter Mensch" standing quietly in the darkness "bis eine Berührung den Blitz aus ihm zieht". (6) Delighted at the infinite material for comparison with which reality provides him Jean Paul writes in the "Vorschule":

Himmel! wie ist doch das Universum voll Einfälle, man sage darin, was man nur will, und Blitze laden noch Blitze! (7)

Finally Jean Paul writes in "Das Kampaner Thal":

Aber die Dichtkunst ist der elektrische Kondensator der Philosophie, jene verdichtet erst das elektrische Spinnweb und die Beatifikation der letztern zu Blitzen, die erschüttern und heilen. (8)

Using the same image Friedrich Schlegel refers to wit in "Ideen" as "der äußere Blitz der Fantasie". (9) When Lessing at his best turns his attention to the darkest places in the human mind, these obscurities are "oft wie vom Blitz plötzlich erleuchtet". (10) A fragment in "Lyceum" explains that the

(1) I, 2: 125.
(2) I, 14: 33.
(3) I, 11: 156.
(4) I, 12: 377.
(5) I, 16: 431.
(6) I, 11: 431.
(7) I, 11: 322.
(8) I, 7: 3.
(9) Fr. Schlegel: 61. II. 258.
(10) Fr. Schlegel: 61. II. 112.
imagination must be as full of life as possible so that the slightest contact with reality will draw from it "blitzende Funken und leuchtende Strahlen, oder schmetternde Schläge".\(^1\)

The figure of wit in Friedrich's "Allegorie von der Frechheit" in "Lucinde" is characterised by light. When he appears at the beginning Friedrich writes:

*Ein freundliches Feuer strahlte aus den offnen lichten Augen...*\(^2\)

And at the end of the allegory wit becomes a part of Julius and as a result Julius becomes much clearer about himself:

*Ein neuer Sinn schien mir aufgetan; ich entdeckte in mir eine reine Masse von mildem Licht.*\(^3\)

We have observed a marked similarity in Jean Paul's and the Romantics' use of the images of "anschauen" and water, light and colour. We shall now briefly consider the use of the images of "mischen" and "verbinden" with which these writers indicate the method of witty comparison that the poet is able to achieve, once he has freed himself from seeing reality from one particular viewpoint only. We saw earlier that when wit is supported by the free attitude of humour it becomes one form of the larger concept of phantasy. As we have seen (cf. p. 383) primitive man was able to mix the "scattered colours" of the spirit either to regain purity of vision or to produce "neue, mannigfaltige Verbindungen".\(^4\)

We related this ability to the practice of Jean Paul's humorists. Similarly Novalis writes:

*Die Poësie schaltet und waltet mit Schmerz und Kitzel ...Sie mischt alles zu ihrem grossen Zweck der Zwecke - der Erhebung des Menschen über sich selbst.*\(^5\)

The images of "mischen" and "verbinden" are used particularly

---

\(^1\) Fr. Schlegel. 61. II. 150.
\(^2\) Fr. Schlegel. 61. V. 16.
\(^3\) Fr. Schlegel. 61. V. 19.
\(^4\) Novalis. 45. I. 83.
\(^5\) Novalis. 45. II. 535.
frequently because of Novalis' interest in chemistry. One of the characters in "Dialogen" illustrates this link with chemistry when he says:

Lieber, Sie sind kein Chymist, sonst würden Sie wissen, dass durch ächte Mischung ein Drittes entsteht, was beydes zugleich, und mehr, als Beydes einzeln ist.\(^{(1)}\)

Jean Paul's use of the image reveals the same sovereign delight in the reconstruction of reality that is evident in Novalis' usage. Like Novalis, Jean Paul too insists that the acquisition of knowledge must precede this free play; he writes in "Die unsichtbare Loge":

Freilich müssen die Kenntnisse schon vorher da sein, die man mischen will.\(^{(2)}\)

In "Bemerkungen" phantasy is able to mix together the past and the future.\(^{(3)}\) Expressing his delight in his spelling-book Jean Paul writes in "Der Jubelsenior":

Schon das Innere des Buches, nämlich die 24 Buchstaben sind mir nicht gleichgültig, da ich von ihnen lebe, indem ich sie blos gehörig wie Karten oder Loose mische...\(^{(4)}\)

Novalis shows the same interest in the ABC book in one of his fragments. The most interesting books, he argues, are those with the greatest breadth of possible interpretation and he concludes:

Vielleicht gleicht das höchste Buch einem Abcbuch.\(^{(5)}\)

In our discussion we have observed that the images which Novalis uses to describe Romantic irony and magic idealism are very similar to those used by Jean Paul to describe phantasy and humour. We see therefore that the

\(^{(1)}\) Novalis. 45. II. 666-7.
\(^{(2)}\) I, 2: 126.
\(^{(3)}\) II, 5: 47.
\(^{(4)}\) I, 5: 525.
\(^{(5)}\) Novalis. 45. II. 610.
creative freedom of the artist, so important to the early Romantics, is foreshadowed in Jean Paul's fusion of phantasy and humour. Before we conclude this section we shall consider the role of wit in the style of the early Romantics.

We have observed a fundamental agreement between Novalis' magic idealism and the fusion of phantasy and humour that forms the narrative structure of Jean Paul's works. This agreement in aesthetic thought is supported by a marked similarity in style. In many ways early Romantic style may be seen as the culmination of the witty stylistic features common earlier in the century. But Romantic wit differs in one essential characteristic from "Aufklärung" wit. "Aufklärung" wit supported the argument put forward by the writer. It therefore occupied only a subsidiary position and it could be discarded altogether without damaging the purpose of the work concerned. We saw in the first chapter that Jean Paul was able to free wit from reason and to play freely with language. As a result of the influence of the Pre-Romantics Jean Paul then attempted to use wit to express his personal feelings and beliefs. But like Hamann and Herder Jean Paul never succeeded in banishing entirely the superficial form of wit typical of the "Aufklärung". We saw in the previous chapter that certain techniques are firmly rooted in the thought of the writer concerned; Herder's use of ironic juxtaposition is an example of this. But in addition to the instances of metaphysical wit that we discussed, there are many purely conventional witty techniques. Only in Romanticism is wit fully integrated into the writer's attitude to life. Hamann's
wit was restricted by his lack of aesthetic sensitivity, Herder's by a pronounced reluctance to abandon sound common sense. Jean Paul's wit was restricted by his ties with Herder and the outlook of the "Aufklärung" and by the conflict between the claims of his concept of humour and his awareness of human problems. Jean Paul's wit is therefore not secured firmly to the outlook of humour and for this reason eighteenth century wit plays a part in his work throughout his life.

Because Romantic wit is completely integrated into the world-view of the early Romantics it is never purely playful. Thus Novalis demands the complete fusion of "Ernst" and "Scherz". This fusion exists because wit is inseparable from phantasy and is therefore itself creative. The poetic philosopher is "en état de Createur absolu", and because he is aware of the connections between all things he is unable to deal with phenomena individually. Novalis thus writes:

Alles Vollendete spricht sich nicht allein - es spricht eine ganze (mit)verwandte Welt aus.

Since all things are related to each other, all the relationships discovered by wit portray a truthful picture of reality. Novalis thus offers the term "Air de Famille" as an alternative to analogy. The bold allusive style of early Romanticism is justified therefore because it is the result of the picture of the world obtained by an entirely free creative mind. On the other hand it is also justified because it forces the reader to think for himself, and this, as we have seen, was

(1) Novalis. 45. III. 650.
(2) Fr. Schlegel. 63. 167.
(3) Novalis. 45. III. 410.
(4) Novalis. 45. III. 415.
(5) Novalis. 45. III. 410.
(6) Novalis. 45. II. 540. Speaking of Schleiermacher Friedrich Schlegel wrote to his brother in 1797: "Er liebt auch die kühnen Kombinationen, worin er aber weit mehr Hardenberg als mir gleicht." (Fr. Schlegel. 59. 321).
of great importance to the early Romantics (cf. p. 343). The demands made on the reader by the early Romantics are therefore similar to those made by Jean Paul in his early satirical period (cf. p. 79 ff). Believing that new ideas could only be achieved by "Combinazion und Resultat des Alten" (1) the Romantics compared and combined things as often as possible. In so doing they made great demands on the reader. The reader's task was however made somewhat easier by the fact that many of the techniques used by the early Romantics were common in eighteenth century literature and in Jean Paul's works. We shall now discuss some of these techniques in order to show the continuity of the tradition of witty writing from the eighteenth century humorous novel to early Romanticism. We have already seen that Jean Paul incorporated many of these witty techniques into his style, and we shall only discuss here those techniques with which we are already acquainted from our study of eighteenth century and preromantic wit. The techniques we shall discuss are nominal opposition, catachresis, the creation of new definitions and new words, the use of the proper noun, the humanising and genitive image, the natural image, prefix play, the chiasmic construction and the witty comparison.

The Romantics use nominal opposition to convey their new attitude to a variety of subjects. The construction is intentionally abrupt, and aims at jerking the reader out of his former attitude. Thus "Dichten ist zeugen", (2) thought is "nur ein Traum des Fühlens, ein erstorbenes Fühlen, ein blassgraues, schwaches Leben", (3) and playing is experimenting

(1) Fr. Schlegel. 63. 81.
(2) Novalis. 45. II. 554.
(3) Novalis. 45. I. 96.
For Novalis literary works are "die Gedanken des Staats" and "die Archive sein Gedächtniss". Friedrich Schlegel describes poetry as "die natürliche Sprache und Musik schöner Seele", and lyrical poems as Romantic fragments, and for August Wilhelm "die früheste, kürzeste und also auf gewisse Weise die beste aller Rezensionen" is "der Messkatalog".

Similar to nominal opposition is catchresis. In our discussion of Jean Paul's use of this technique we saw that catchresis forces the reader to apply one subject to another and thus to approach subjects with an open mind (cf. p. 201). The technique occurs in many of the new definitions the Romantics make of existing concepts. Irony is "logische Schönheit", wit "logische Geselligkeit" and philosophy "eine logische Chemie". Scepticism is "logische Insurrektion" and mathematics "eine sinnliche Logik"; the poet is a transcendental doctor, and martyrs are religious heroes. As we saw earlier the emphasis on the adjective in this construction reveals the importance of reason.

The Romantics create synonyms both for positive and for satirical purposes. The positive usage may be seen in Friedrich Schlegel's "Athenaeum" fragment:

Jeder gute Mensch wird immer mehr und mehr Gott. Gott werden, Mensch sein, sich bilden, sind Ausdrücke, die einerlei bedeuten.

(1) Novalis. 45. III. 574.
(2) Novalis. 45. II. 441.
(3) Fr. Schlegel. 61. II. 132.
(4) Fr. Schlegel. 63. 66.
(5) Athenaeum. 3. I. 112.
(6) Fr. Schlegel. 61. II. 152.
(7) Fr. Schlegel. 61. II. 154.
(8) Fr. Schlegel. 61. II. 200.
(9) Fr. Schlegel. 61. II. 179.
(10) Fr. Schlegel. 61. II. 232.
(11) Novalis. 45. II. 535.
(12) Novalis. 45. III. 687.
(13) Fr. Schlegel. 61. II. 210.
and in Novalis' identification of poetry with truth in the phrase "je poëtischer, je wahrer". (1) A more critical attitude may be seen in the comparisons between the real and the ideal which the Romantics delight in making. Thus not all children are children, (2) few men are men (3) and after agreeing with the general opinion that the Germans are the first nation in the world in art and science, Friedrich comments that there are "sehr wenige Deutsche". (4) The Romantic poet is in contact with the ideal and he is therefore not suffering from normal illusions about reality. In "Athenaeum" in particular Friedrich frequently states the generally held view on a subject before giving his own opinion. We observed in the first chapter that this form of humour is common in the eighteenth century novel (cf. p. 66).

Thus Friedrich writes:

Was man gewöhnlich Vernunft nennt, ist nur eine Gattung derselben; nämlich die dünne und wässrige. (5)

and:

Niedliche Gemeinheit und gebildete Unart heisst in der Sprache des feinen Umgange Delikatesse. (6)

The Romantics do not hesitate to create new words when the need arises. The creation of verbs ending in "-ieren" is also of importance in that it shows their scorn for the traditional purism of Enlightenment linguists. Words such as "parallelisieren", "antithesieren", "kokettieren", "urbanisieren" (9) and even "zotisiren" (10) occur frequently

(1) Novalis. 45. II. 61. 7. Schlegel makes a similar statement in the 350th "Athenaeumsfragment" which begins: "Keine Poesie keine Wirklichkeit." (Fr. Schlegel. 61. II. 227).
(2) Novalis. 45. III. 243.
(3) Novalis. 45. III. 416.
(4) Fr. Schlegel. 61. II. 161.
(5) Fr. Schlegel. 61. II. 159.
(6) Fr. Schlegel. 61. II. 212.
(7) Fr. Schlegel. 61. II. 190.
(8) Fr. Schlegel. 61. II. 196.
(9) Fr. Schlegel. 61. II. 199.
(10) Fr. Schlegel. 63. 55.
in their writing, and like Jean Paul (cf. p. 253) Friedrich uses unusual parts of speech as nouns. In "Lucinde" a noun is made of "Zugleich", (1) and in "Brief über den Roman" the phrase "ein buntes Allerlei von krönlichem Witz" is used in connection with Jean Paul's novels. (2)

We noticed above that the Romantics used proper nouns polemically in their critical writings (cf. p. 350). To describe a writer's unique style they also create verbs from proper nouns such as "platonisiren." (3) and "fichtisiren" (4) or they create verbs to describe the nature of a culture such as "hellenisiren" (5) and "europäisiren." (6) The proper noun is also used as a measure of a writer's importance. Thus Kant is the Copernicus of philosophy (7) and Lafontaine is the true Ovid of children. (8)

The humanising image and the genitive image are common in the eighteenth century and in preromantic writing. "Der negative Sinn" is the "son" of excess and of poverty. (9) Nature is the real creator of poetry, (10) and poetry is "die Dollmetscherin des innern Menschen", "die Gespielin der Weisheit" and "die Pflegerin der Tugend." (11) The genitive image may be seen in Friedrich's references to "das grosse Weltmeer der Vorurtheile und der Gemeinheit" (12) and "ein wahres Meer von wissbegierigen Köpfen und teilnehmenden Augen". (13) And in his Berlin lectures

(2) Fr. Schlegel. 61. II. 329.
(4) Fr. Schlegel. 62. 85.
(Athenaeum. 3. I. 59.
(6) A.W. Schlegel. 55. XIX. 15.
(7) Fr. Schlegel. 61. II. 200.
(8) Athenaeum. 3. I. 156.
(9) Fr. Schlegel. 61. II. 155.
(10) Fr. Schlegel. 61. II. 173.
(11) A.W. Schlegel. 55. XIX. 5.
(12) Fr. Schlegel. 58. II. 319.
(13) Fr. Schlegel. 61. V. 28.
August Wilhelm refers to "das grosse Ocean schriftstellerischer Seichtigkeit und Plattheit"(1) and to "eine Epidemie prosaischer Nüchternheit und sittlicher Erschaffung" now affecting the whole of Europe.(2)

Natural images are also common, thus providing another firm link between the style of the early Romantics and that of Jean Paul and the Pre-Romantics (cf. p. 190). Louvet de Couvray's novel "Faublas" is "der Champagner seiner Gattung"(3) and Lessing's poetic development is compared to an avalanche.(4) At times Friedrich Schlegel's imagery is as blunt as Hamann's. Thus for negative people reason is "ein gelindes Laxativ gegen ummässige Lust und Liebe",(5) Modernism is "Geist der kastrierten Illiberalität"(6) and as we have seen (cf. p. 321) religion without philosophy is "ausschweifend in aller Unzucht und willüstig bis zur Selbstentmannung".

The prefix play that forms an important element of Jean Paul's style is also present in early Romanticism, but prefix repetition is perhaps more common than the antithetical opposition that Jean Paul often uses. Thus the verbs "kondensieren" and "konzentrieren" are used together in a fragment in "Lyceum"(7) and on another occasion Friedrich speaks of the "Liebhaberei an Vernichten, Verwirren und Verführen" of the German Satan.(8) However prefix play is also used to create a contrast. Thus Friedrich distinguishes between "Naturphilosophie" and "Kunstphilosophie",(9) and he

(1) A.W. Schlegel. 55. XVIII. 19.
(2) A.W. Schlegel. 55. XVIII. 25.
(3) Fr. Schlegel. 61. II. 152.
(4) Fr. Schlegel. 61. II. 125.
(5) Fr. Schlegel. 61. II. 178.
(6) Fr. Schlegel. 61. II. 174.
(7) Fr. Schlegel. 61. II. 163.
(8) Fr. Schlegel. 61. II. 235.
(9) Fr. Schlegel. 61. II. 160.
complains that "das Auslegen" is often simply "ein Einlegen des Erwünschten oder des Zweckmäßigen". And commenting on two English lords he has met, Florentin says in Dorothea's novel:

Ihr sonderbares humoristisches Wesen zog mich an, ihre Langeweile machte mir die grösste Kurzweile.

We observed earlier that Herder's use of the witty chiasmic construction was supported by the view he held on the subject concerned (cf. p. 239ff). Both Herder and Jean Paul used this witty technique to indicate the inability of language to formulate fully the complicated nature of a problem. The Romantics use this technique in the same way. Thus Novalis writes:

Der ächte Dichter ist aber immer Priester, so wie der ächte Priester immer Dichter geblieben.

And Friedrich Schlegel claims that "der dichtende Philosoph, der philosophierende Dichter" is a prophet.

Finally we shall draw attention to the witty comparison in early Romantic writing. This frequently takes the form of the "Proportionalvergleich". Thus Friedrich writes:

Das Druckenlassen verhält sich zum Denken, wie eine Wochenstube zum ersten Kuss.

And Novalis writes:

Der Künstler steht auf dem Menschen, wie die Statue auf dem Piédestal.

It is clear that reason plays an important part in this form of comparison. Similarly many of the fragments of the early

(1) Fr. Schlegel. 61. II. 169.
(2) Dorothea Schlegel. 57. 156.
(3) Novalis. 45. II. 441.
(4) Fr. Schlegel. 61. II. 207.
(5) This term is used by Alice Rühle-Gerstel in her article "Friedrich Schlegel und Chamfort". (Rühle-Gerstel. 150. 857).
(6) Fr. Schlegel. 61. II. 174.
(7) Novalis. 45. II. 534.
Romantics are based on carefully constructed antitheses. In the 107th "Lyceum" fragment Friedrich distinguishes for instance between the "poetic abstraction" of the Ancients and the "poetic speculation" of the moderns. We have already considered the antitheses at the end of his fragment on Jean Paul (cf. p. 373). Friedrich Schlegel also uses a technique similar to the "progressive" image (cf. p. 196). In "Athenaeum" for instance he writes:

> Verstand ist mechanischer, Witz is chemischer, Genie ist organischer Geist. (1)

and in "Lyceum":

> Noten sind philologische Epigramme; Übersetzungen philologische Mimen; manche Kommentare, wo der Text nur Anstoss oder Nicht-Ich ist, philologische Idyllen. (2)

This technique, like the "Proportionalvergleich" and the antithesis, reveals the active involvement of reason in the style of the early Romantics.

We have seen then that Jean Paul's aesthetic theories of humour and phantasy, which grew out of the eighteenth century culture of wit and Hamann's world-view, anticipate the theories of early Romanticism. Similarly we may regard witty stylistic techniques in Jean Paul's writing as an important link between the eighteenth century and early Romanticism. Thus in these aspects of his style and aesthetic thought Jean Paul may be regarded as a forerunner of Romanticism.

Jean Paul and the "empfindsam" Imagery of Transience

We shall now consider a third aspect of Jean Paul's relationship to Romanticism. In this section we shall discuss his use of the "empfindsam" imagery of transience,

(1) Fr. Schlegel. 61. II. 232.
(2) Fr. Schlegel. 61. II. 156.
and in the final section we shall discuss the influence of Jean Paul's use of this imagery on the style of the Romantic novel.

This section falls into two parts. In the first part we shall discuss Jean Paul's use of the imagery of transience to describe a general attitude to life. In the second part we shall consider how Jean Paul applies this imagery to particular characters and situations, and to the theme of nihilism.

The theme of death is central to Jean Paul's sentimental works and indeed death is the cause of the high man's lack of interest in life. Jean Paul's approach to his imagery is "deliberate and conscious"(1) and it is possible to assemble a large body of related images, all of which are used to portray the insignificance of life on earth. This body of imagery is on the whole the common property of the sentimentality that dominates German literature in the late eighteenth century, and of which Jean Paul is the last and the most important representative (cf. p. 312). But the wealth of images used in his work and the enthusiasm with which variations on conventional images are created show that Jean Paul was personally involved in the problem of death. As in his early satires, Jean Paul uses conventional imagery in an attempt to create new associations and insights in the reader's mind. The application of this bold approach to language to the traditional themes of sentimentality results in a surprising new style, and it accounts for the interest the Romantics showed in this aspect of Jean Paul's work.(2) The presence

---

1) Smed. 16. 23.
2) In the previous section we associated Jean Paul's witty style primarily with the theoretical writings of early Romanticism, and we concentrated on Novalis, Schleiermacher and the Schlegel brothers. The imagery of transience points us to a less optimistic aspect of Romanticism (cf. p. 432 f.) and to writers such as Tieck, Wackenroder and Hoffmann. We see therefore that Jean Paul's style was of importance both to the idealistic and to the more problematical and realistic Romantic writers.
of the imagery of transience in Jean Paul's work is also of importance because he uses this imagery to portray not simply the insignificance of life for all men, as the sentimental writer had done, but also the insignificance of life for particular people at particular times. The imagery is so common within the sentimental tradition that its force as imagery is considerably weakened. But by varying both the themes to which the imagery is applied and the circumstances in which it is used, Jean Paul restores much of its original force. In addition to the conventional use of this imagery to convey the insignificance of life, Jean Paul also relates both the themes and the images of death and transience to the experiences of ordinary people. He thus opens the way for the application of this imagery in later Romanticism to different themes (cf. p. 431ff).

Many of the images of transience used by Jean Paul in his early works are commonplace in Western literature and are particularly common in the pietistic and "empfindsam" literature of the eighteenth century. At first glance it might appear that Jean Paul is simply using this imagery traditionally, but the very frequency with which Jean Paul refers to death and the importance he places on his characters' attitude to death goes some way towards discrediting this view. The basic reason for the urgency with which Jean Paul treats this theme is personal. Käte Hamburger claims that Jean Paul was intensely aware that death was immanent in life; this awareness is forcibly expressed in his diary entry on 15th November 1790 when he "empfand den Gedanken des Todes". (1) Feeling and thought fused to shake the very foundations of Jean Paul's life. This experience of his own

(1) Spazier. 165. III. 53-4.
death is expressed again and again in his works, particularly in "Die unsichtbare Loge" with its "Ägyptisches Predigen der Sterblichkeit". Jean Paul tried to accustom himself to the thought of death in order to prevent himself from being overpowered by it. Thus after hearing of the death of Moritz he wrote to Matzdorff in 1793:

Ich, der ich in wenigen Jahren 3 Freunde verlor, bin jetzt so sehr an den bittersten Kummer gewöhnt, dass ich jeden, den ich liebe, nur für einen aufgerichteten Toten halte - Menschen in Todtenklettern stehen neben uns...

He explains the pleasure that a reading of Wuz life can give by arguing that we, the readers, do not possess Wuz sublime disregard for death but are always forced to see "die schwarze Gottesacker-Erde unter den Rasen- und Blumenstücken", and he describes Ottomar as "ein Zahuri, der durch alles Blumengeniste und alle Graspartien der Erde durchschaut und zu den unbeweglichen Toten hinabsieht, die unter ihr liegen".

In an extreme form this leads to the identification of life on this earth with death. For Ottomar all the hours of the day are "leere Gräber" and he speaks of "der Sarg, der die Erde heisset". Viktor describes life as "eine Art von Vor-Tod". Jean Paul refers in "Des todten Shakespear's Klage" to "diese weite Leichengruft der Natur" and in "Rede des todten Christus" to "diese weite Leichengruft des All". This identification is also common in "Giannozzo", and in this work the theme of transience is directly linked with the hero's nihilism. Giannozzo speaks of earth as "die
breite Begräbnisstätte der schlafenden Länder" and as "das lange Todtenhaus",(1) and for him the battlefield is "das dunkle, breite Sterbebett der Völker". (2) Jean Paul's personal obsession with death explains his adoption of the sentimental imagery of transience. It also inspires this imagery with a "tension and urgency"(3) which must have been particularly striking for a reading public used to the more resigned attitude to the problems of death and transience characteristic of "empfindsam" literature. We can now examine these images in detail.

Jean Paul's awareness of the continual presence of death leads him to see life in terms of death. Life is simply "die menschliche Flucht ins Grab"(4) which is quickly "durchflogen", (5) and he refers to life as "unsere allgemeine Flucht über die Erde". (6) Men are "Flüchtlinge"(7) and "Flüchtlinge des Seins"). (8) Walt sees only "das Fliehen und Fliegen des Lebens, die Eile auf der Erde, die Flucht des Wolkenschattens". (9) Jean Paul speaks of "das Entfliessen des Menschen", (10) "die Flucht unserer Freuden", (11) "der Falkenflug der Erdenfreude" (12) and sees man as placed "im Fluge des Lebens". (13)

This transience is also expressed in the image of the shadow. After visiting Maienthal Viktor doubts the reality

(1) I, S: 459.
(2) I, O: 497.
(3) Smed. 165. 6. Smed refers specifically to "the tension and urgency of the "Rede des todten Christus" " in comparison with Stolberg's "Der Freigeist" (1776) or Haller's "über die praktisch-
(4) I, Z: 162.
(5) III, 1: 358.
(6) III, 7: 25.
(7) I, 10: 262.
(8) III, 3: 251.
(9) I, 10: 278.
(10) I, 7: 221.
(11) I, 3: 94.
(12) III, 1: 335.
(13) I, 2: 295.
of his experience; was it not all just "ein zersflossenes Schattenspiel"? (1) Men are just "Schattenrisse", (2) "die herabgesunkenen hüpfenden Schattenbilder" of a magic lantern placed in some brighter world, (3) or simply "zerrinnende Schatten=Menschen". (4) We are "nur zitternde Schatten" (5) and our bodies are "Körper schatten". (6) With the superiority of the sentimental writer who knows the true nature of life, Jean Paul speaks of "die armen zerrinnenden Schatten, die man Menschen nennt", (7) "die Schattenpartien, die man Völker nennt", (8) and using the same construction but a different image he speaks of "die flüssige Gestalt, die ein Mensch genannt wird". (9) This form of construction was used satirically in the eighteenth century to reveal the true nature of a man's motive or attitude (cf. p. 66). In "empfindsam" literature also the construction is used to differentiate between appearance and reality, but it is of added importance in this literature because the image is seen to be truer and more accurate than the noun it replaces; in the example above for instance Jean Paul writes that it is incorrect to speak of "men" for we are in reality "shadows". Just as the image is truer than the thing it represents in this "empfindsam" construction, so in Romantic literature poetry is truer than a plain description of reality. (10)

This emphasis on the transience of life leads in an extreme form to the rejection of life on earth. For Jean

(1) I,4: 105.
(2) I,7: 317.
(3) I,3: 298.
(4) I,5: 356.
(5) I,2: 297.
(6) III,1: 363.
(7) III,1: 312.
(8) II,5: 397.
(9) I,7: 55.
(10) cf. p. 399. In Romanticism too the image is often seen to be more accurate than a plain description. In "Lucinde" for instance Friedrich Schlegel claims that music contains "ganz kunstlose, reine, tiefe Akzente, die das Ohr nicht zu hören, sondern wirklich zu trinken scheint, wenn das Gemüt nach Liebe durstet." (Fr. Schlegel. 61. V. 21).
Paul's high man interest in life is incompatible with total devotion to noble spiritual values. His violent rejection of life is stimulated by his concept of life as temptation. Life is "das verflüchtigende Leben=Nichts"; our life is "ein so unbedeutendes Leben"; "in diesem holen Nieten=Leben". The imagery too is powerful, although it is general and unspecific as is all "empfindsam" imagery. The world is "diese Morast=Erde" and "die kothige Erde"; Jean Paul rejects our life "im morastigen Boden" and "die ganze irdische kothige Welt der Würmer".

The natural association of death with dryness leads to the depiction of life through images of dryness. Silhouettes always remind Viktor of "dieses versiegende Zwerg=Leben"; Viktor refers to earth as "das schmale Sonnenstäubchen", and Emanuel speaks of "uns kleine Menschen aus Staub". When midnight strikes as Jean Paul waits beside the bed of the dying Wus, Jean Paul writes:

Der Tod schien mir meine Uhr zu stellen, ich hörte ihn den Menschen und seine Freuden kauen, und die Welt und die Zeit schien in einem Strom von Moder in den Abgrund hinab zu bröckeln!

In "Die unsichtbare Loge" Jean Paul uses the circumlocution "wenn deine Lilien=Mumie sich auseinander gebröckelt hat" for "when you are dead". In "Palingenesien" even the richest soul ends as "eine zerbröckelte Sandwüste voll zerschlagner Felsen und Krystalle", and in "Katzenberger" Jean Paul

\[
\begin{align*}
(1) &\text{I,17: 194.} \\
(2) &\text{I,2: 446.} \\
(3) &\text{I,7: 389.} \\
(4) &\text{I,2: 448.} \\
(5) &\text{I,7: 161.} \\
(6) &\text{I,2: 210.} \\
(7) &\text{I,7: 387.} \\
(8) &\text{I,3: 357.} \\
(9) &\text{I,3: 106.} \\
(10) &\text{I,3: 403.} \\
(11) &\text{I,2: 445.} \\
(12) &\text{I,2: 275.} \\
(13) &\text{I,7: 349.}
\end{align*}
\]
refers to death as "das Zerbröckeln unseres körperlichen Rindenhauses".\(^{(1)}\) Enclosing a copy of his first novel Jean Paul wrote to Herold in 1793:

\[\text{Ich als eine bleiche Mumie, die sich täglich abbröckelt, kann von nichts andern als von Mumien Vater werden.}\(^{(2)}\)

and he refers to earth as "diese mit Staub und Koth abwechselnde Kugel"; similarly he describes himself to Renate Wirth as "eine dürre todte Mumie".\(^{(3)}\)

In the passage from "Palingenesien" above, "wüst" is associated with dryness and death. Jean Paul also refers to "diese wüste schmutzige Welt"\(^{(4)}\) and to earth as "diese Wüste voll Schatten".\(^{(5)}\) In a letter to Matzdorff in 1793, after hearing of the death of Moritz, Jean Paul writes:

\[\ldots \text{der Tod mächt alle Blumen, die neben uns spielen, aus der Wüste weg...}\(^{(6)}\)

This is somewhat confusing since "Blumen" and "Wüste" would seem to be incompatible. However the association of desolation with dryness is not consistently maintained in Jean Paul's work, and on one occasion for example he refers to "Polarwüsten".\(^{(7)}\)

The adjectives "öd" and "düster" are used to express the state of man's life, lived out under the continual shadow of death. In the letter to Matzdorff Jean Paul speaks of "dieses öde Leben",\(^{(8)}\) and in a letter to Renate Wirth he refers to "der öde Mensch" whose pleasures are so short-lived.\(^{(9)}\)

Describing the church in which he returned to consciousness

\(\begin{align*}
(1) & \text{I,13: 148.} \\
(2) & \text{III,1: 373.} \\
(3) & \text{III,1: 375.} \\
(4) & \text{I,7: 9.} \\
(5) & \text{II,4: 153.} \\
(6) & \text{III,1: 395.} \\
(7) & \text{I,7: 9.} \\
(8) & \text{III,1: 395.} \\
(9) & \text{III,1: 389.}
\end{align*}\)
after he was thought to have died, Ottomar writes in "Die unsichtbare Loge":

Die öde Kirche, dieser vorige Markt des redenden Gewimmels, stand ausgestorben und untergraben von Todten da... (1)

It is the presence of death, not the absence of people, that makes the church seem "öd" to Ottomar as the rest of this letter to Fenk makes clear. In "Siebenkägs" Jean Paul and Viktor go for a short boat-trip at night on the Rhine; Jean Paul does not miss the opportunity to compare the Rhine to the river of time, and he refers to "dieser düstere, in die Mitternacht rinnende Strom" (2) once again showing that his view of life is coloured principally by the problems of death and time.

For Volkelt Jean Paul's high men represent the culmination of sentimentality. (3) The rejection of ordinary life is firmly embedded in Jean Paul's theory of the high man. Jean Paul writes that high men pay no attention to "der ekelhafte küder unseres Fussbodens". (4) They are concerned with spiritual values and reject completely the importance of real things. The spirit is therefore frequently described as being imprisoned in the body. Our hearts are isolated behind "das Brust-Gitter" (5) or "das Kloster Gitter der Brust" (6). Siebenkäs on one occasion feels his soul slipping out "durch eine Kerker-Fuge" (7) and Leibgeber refers to "das Körper-Gemäuer". (8) In "Levana" Jean Paul writes that the physical heart should be the model of the spiritual,

(1) I, 2: 293.
(2) I, 6: 406.
(3) Volkelt. 176. 112-3.
(4) I, 2: 203.
(5) I, 2: 51.
(6) I, 6: 280.
(7) I, 6: 313.
(8) I, 6: 478.
"ein derber fortschlagender Muskel hinter dem Knochengitter". (1)

Just as the heart or soul is imprisoned in the body, so man as a whole is imprisoned in the world. In "Das Kampaner Thal" Jean Paul writes:

...wie abscheulich der Gedanke: diese nie begüldigte unschuldige Seele hätte der letzte Tag, wenn Karlson Recht hatte, aus den Gefängnissen über der Erde in das dumpfe unter ihr geführt. (2)

In "Siebenkäs" Jean Paul refers to "die Käfig-Stange der Erde" (3) and to "der Kerker des Lebens", (4) and in "Hesperus" Emmanuel explains that the earth is darkened every day "wie Käfige der Vögel, damit wir im Dunkeln leichter die höheren Melodien fassen". (5) The "Ich" is "imprisoned" on earth (6) and peals of thunder are "wie wenn aufgeworfen würde eine Gefängnisthür des Erdenlebens nach der andern". (7) In "Titan" man's hopes, like his pleasures, are "sehr schöne Spaziergänge im Hofe des Gefängnisses". (8)

Jean Paul also expresses the transience of physical life through the image of "starr" and of the statue. In "Titan" death seems to Albano to dispel the warmth of life and to leave everything behind it "starr...und schneeweiß". (9) After his experience of death in the church in "Das stille Land" Ottomar writes to Fenk:

Mit der Freude ists aber auch vorbei; meine starre Hand, die einmal den Tod wie einen Zitteraal berührt hat, reibt den bunten Schmetterlingstaub zu leicht.

(1) I,12: 123. cf. I,12: 326 for the image "das Knochen=Gitter".
(2) I,7: 55-5.
(3) I,6: 352.
(4) I,6: 357.
(5) I,4: 231.
(6) I,7: 25.
(7) I,4: 235.
(8) I,9: 119.
(9) I,8: 229.
von ihren vier Flügeln, und ich lasse sie bloß um mich flattern, ohne sie zu greifen.(1) "Starr" is not simply an adjective describing the state of the dead body, it also describes the state of mind of the person who has experienced the thought of death. This thought can be of so intense a nature that it involves all man's emotions as well as his reasoning faculties. We have seen that Jean Paul expresses this fusion of thought and feeling in his diary entry in 1790 (cf. p. 405). This metaphorical death recurs also in Gaspard's "Starraucht" in "Titan". A sense of alienation from his own body is implied in Ottomar's reference to his "starre Hand". The mind is so much more important than the body to the high man that he finds it hard to believe that his body belongs to him.(2) In his funeral sermon Viktor addresses his speech to a wax statue of himself. The statue is described as a corpse because it has no spirit.(3) When the cloth covering the statue is removed Jean Paul writes:

Starr, sprachlos, ergriffen, erbebend sah Viktor auf das enthüllte Gesicht, das auch lebendig um seine Seele hing...

The image of the statue expresses the same sense of alienation. Karlson speaks of "die wachserne Statue des Körpers"(5) and in "Hesperus" Viktor describes bodies as "die Fleischstatüen, woxin unsere Geister eingekettet sind".(6)

Perhaps the most common image of transience in Jean Paul's early works is the image of the world as a stage. In "Die unsichtbare Loge" Gustav is introduced to "das weite

(1) I,2: 296.
(2) Ottomar is of course himself a high man (I,2: 209).
(3) I,4: 46.
(4) I,4: 46.
(5) I,7: 55.
(6) I,5: 106.
9 Millionen Quadratmeilen große Theater des menschlichen Leidens und Thuns\(^{(1)}\). The world is "ein wahres Theater",\(^{(2)}\) "dieses Opertheater"\(^{(3)}\) or just "das Theater des Lebens".\(^{(4)}\) Jean Paul refers to "das Natur-Schauspiel",\(^{(5)}\) "die vier Jahrzeiten-Akte der Natur"\(^{(6)}\) and as Viktor sets off for Maienthal Jean Paul writes:

...eine Landschaft nach der andern, Theater mit Wäldern, Theater mit Saaten flogen vorbei...\(^{(7)}\)

The situations in which Jean Paul's characters find themselves are described by the same image. Jean Paul speaks of Gustav's "neues Theater"\(^{(8)}\) or of "sein Schauplatz"\(^{(9)}\) and of "die neue Bühne" of Albano's life.\(^{(10)}\) Also in "Titan" Jean Paul writes of Albano:

Die Zeit umgab ihn mit vielfachen Dramas, und überall stand er zwischen Theater-Vorhängen.\(^{(11)}\)

This imagery emphasizes Jean Paul's belief in his early works in particular that man is infinitely superior to the natural world. The world is a stage and it is for man to choose the play that he wishes to perform. But the imagery is not applied to the role of man alone. Whilst in "Hesperus" princes and the nobility are described as the "Schauspieldirektoren"\(^{(12)}\) of the world, Jean Paul wrote in his autobiography:

Der Tod ist der eigentliche Schauspieldirektor und Maschinenmeister der Erde.\(^{(13)}\)

The image in "Hesperus" stresses that man is in control of his
environment. Only a certain section of the populace are actors on the stage of life; another section supervises the acting. But in the passage from Jean Paul's autobiography all men are in the same position of subservience to death. Jean Paul's stage imagery is linked closely both to the theme of aestheticism and to the humorist's attitude to life (cf. p. 389). These images are adaptations of the basic sentimental theme of the transience of life. Images of transience frequently conjure up ideas which cannot be clearly separated from each other. This is the case with the stage image. The character who acts a certain role for his own personal advantage often lacks any firm religious belief. The theme of transience is thus extended so that the nihilistic conviction of the purposelessness of life develops; it is from this conviction that aestheticism stems.

We saw above that the theme of transience is sometimes expressed in a straightforward manner without the assistance of images (cf. p. 409). Jean Paul does not use images alone to refer to transience, he also tackles the problem thematically and arrives at the conclusion that man alone can give stability to a changing world. Images such as "die kothige Erde" are the product of emotional disgust. However Jean Paul also uses abstract nouns to arrive at a balance between feeling and reason. Thus the high man is aware of the "Geringfügigkeit alles irdischen Thuns". (1) Wuz is fortunate because "der Gedanke der Erden=Eitelkeit" (2) does not oppress him, but Ottomar finds this world vain (3) and only when he is with his great friend Fenk is he able temporarily to forget "die

(1) I, 2: 209.
(2) I, 2: 429.
(3) I, 2: 297.
Eitelkeit der Erde''. On one occasion everything seems "todt, leer und eitel" to Viktor. Jean Paul himself praises Shakespeare and the English writers in general for their "Gefühl der Eitelkeit aller Dinge'', and in "Palingenesien" he refers to "mein altes Gefühl der Eitelkeit aller irdischen Dinge''. This "Gefühl der Unbeständigkeit'' is not simply justified by the continual changes that man observes in the world around him but also by the changeability of man himself, and Jean Paul describes man in his autobiography as "beweglich''.

And yet man alone can give continuity and permanence to nature. There are several indications that Jean Paul shared Novalis' concept of man as the Messiah of nature. At the end of his "Leichenrede auf sich selber" Viktor says that there must be "etwas ewiges Grosses" in man with which he holds together the outside world. The same image of "zusammenhalten" is used in "Levana" when Jean Paul refers to love as "diese alles zusammenhaltende Gottheit''. In "(Neues) Kampaner Thal" Jean Paul writes:

Das eigentliche Behaltende kann nur im Geiste liegen...

And in "Katzenberger'' he writes:

Nur wir beseelen und entseelen den Leib der Welt.''

Man is important in the universe because he can provide a stable element in "unser verpuffendes Leben''. He can give meaning and order to the otherwise purposeless sequence

\[(1) \quad I,2: \quad 406.\]
\[(2) \quad I,3: \quad 297.\]
\[(3) \quad III,1: \quad 292.\]
\[(4) \quad I,7: \quad 350.\]
\[(5) \quad I,7: \quad 351.\]
\[(6) \quad II,4: \quad 132.\]
\[(7) \quad Novalis, 45, I. \quad 73.\]
\[(8) \quad I,4: \quad 47.\]
\[(9) \quad I,12: \quad 333.\]
\[(10) \quad II,4: \quad 139.\]
\[(11) \quad I,13: \quad 269.\]
\[(12) \quad I,5: \quad 55.\]
of natural events. This power over the world is not peculiar to the artist or to the particularly gifted individual. In a famous passage in "Das Vita-Buch" Jean Paul speaks of his "Kraft gegen die Gegenwart", (1) and it might at first sight seem that this power is intimately connected with his profession of writer. References in other works however suggest that the human mind per se can, if sufficiently skillful, control reality. Skill is required, but not necessarily the skill of the artist. Whilst Vult says in "Flegeljahre":

Das Volk hört wie das Vieh nur Gegenwart... (2)

the narrator himself writes later on in the novel:

...nur ein Geist kann die Zeit vergessen, weil nur er sie schafft. (3)

Similarly "der Kandidat Richter" writes in a letter in "Der Komet" to Amanda:

...die Sehnsucht dehnet jede Stunde aus... (4)

thereby once again relating man's superiority to the problem of time.

We can see from this consideration of man's position in the universe that Jean Paul is able to escape from obsession with death in his works of the 1790's by emphasising man's personality as a force of greater power than time itself. There is therefore a close connection between Jean Paul's concern for human rather than divine reality in these works (cf. p. 172) and the development of his theory of phantasy; for art, as the complete expression of personality, is above time. We saw earlier that through the criticism of the Romantics Jean Paul's attitude to love changed (cf. p. 321 ff).

(1) Jean Paul. 28. II. 60.
(2) I,10: 181.
(3) I,10: 337.
(4) I,15: 296.
The same development from the general to the particular is reflected in his attitude to time and in his preoccupation with the problem of death. In his early sentimental works all men are in the same position of subservience to time. However Jean Paul came to value strength of character increasingly highly and his novels reflect his belief that the individual can develop eternal qualities and so shield himself against time. The humorist for instance is able to devote himself to his moral ideals and also to distance himself to a certain extent from life. The transience of life is insignificant beside the eternity of his own ideals. This development stems basically from Jean Paul's own religious beliefs. In his nihilistic dreams he presents the worlds of despair and of faith within the framework of the same individual. Reality is determined by the mind of the individual. Death is not an ultimate principle to which all men are equally subservient, for the importance of death is decided by the individual. Thus Jean Paul wrote in 1811:

Man verachtet gerade den Tod am meisten, je voller man des Lebens ist; man scheuet ihn am meisten in der Mattigkeit des Lebens und Annaherung des Todes. (1)

Consequently the imagery of transience is used both by the later Jean Paul and by the Romantics for the purposes of characterisation whereas in his sentimental writing Jean Paul used this imagery to convey a general atmosphere. Just as the individual decides the importance of death for himself, so he decides which situations in life are for him symbolic of death. The images of transience are thus applied to particular situations.

(1) II, 5: 380.
We shall now consider Jean Paul's application of the "empfindsam" imagery of transience to particular characters and situations, and to the theme of nihilism.

Jean Paul uses the imagery of death and of transience to describe those states in life, such as loneliness and the absence of love, which are symbolic of death. Käte Hamburger has noticed that Jean Paul uses death imagery to express man's loneliness. (1) Using the prison image that is connected both to the soul's imprisonment in the body and the body's imprisonment on earth Ottomar says:

...Fleisch- und Bein-Gitter stehen zwischen den Menschen-Seele[n], und doch kann der Mensch wählen, es gebe auf der Erde eine Ummarmung, da nur Gitter zusammen stossen und hinter ihnen die eine Seele die andre nur... (2)

The soul is isolated from all other souls and confined within the prison of the body. The soul is so spiritual a force that man can never hope to understand fully its true nature. Thus in the seduction scene in Tartarus Roquairol says to Linda:

Wenn weiss es denn der Mensch, dass gerade Er, gerade dieses Ich gemeinet und geliebet werde? Nur Gestalten werden umfasset, nur Hüllen umarmt, wer drückt denn ein Ich ans Ich? - Gott etwa. (3)

Here Roquairol is mouthing a sentimental belief that he cannot himself hold for he is incapable of love. The reference to God is evidence of his pose; presumably he thinks that this reference is suitable for Albano whose place he has taken in order to seduce Linda. Jean Paul himself believed that love

(1) Hamburger. 117. 456.
(2) I, 2: 509.
(3) I, 9: 368.
could overcome the individual's loneliness. He thus wrote that love joins "die einsamen Ich" in "Einen Geisterbunde". (1) Sentimental friendship, as a form of love, is possible for the heroes of Jean Paul's early works. Ottoman's pessimism is the fruit of a moment of despair, not of his own practical experience; in fact he is a close friend of Penk.

But loneliness is most firmly associated with transience and death in "Siebenkäs". As Leibgeber and Siebenkäs part on one occasion, Jean Paul writes:

...und die gebückten stillen Leichname gingen langsam und allein den wachsenden Scheideweg weiter in der Nacht... (2)

The image emphasises the intensity of their friendship; they are "Eine in zwei Körper eingepfarrte Seele" (3) and when apart they are mere shadows of their real selves. The act of "Scheinsticken" may also be seen as the result of Siebenkäs' loneliness in Kuhschnappel; it is not simply a choice of a new form of life, but also an action forced on him by a situation beyond his control. Thus Jean Paul uses images of death personally as well as in the general sentimental manner considered above.

Images of transience occur so frequently in Jean Paul's early works that even when he applies these images to different themes the reader will always be reminded of death. At the beginning of "Hesperus" Jean Paul observes "der kalte Schatten eines begrabnen Schmerzes" on Lord Horion's face. (4) This is a reference to the death of the lord's wife. The image of the shadow is thus related to the theme of human transience that we observed earlier. But the image refers primarily to

(1) I,14: 201.
(2) I,6: 504.
(3) I,6: 29.
(4) I,3: 47.
the lord's sorrow not to his wife's death. Sorrow thus emerges as a form of death in life comparable to the isolation of Siebenkäs and Leibgeber that we observed above. By applying the images of transience to human emotions and relationships Jean Paul acquired a powerful new form of imagery; this imagery is always linked to the themes from which it stems, namely death and transience, but it turns the general natural phenomenon of death into a personal and symbolic experience. Siebenkäs lives for instance "in der juristischen Wüste" but he keeps hoping that his children at least will be able to enjoy "das gelobte Land der Erbschaft" which is denied to him; (1) Jean Paul also refers to "die öde Sarawüste seiner Lage". (2) In a letter to Karoline Mayer Jean Paul describes the earth without high love as "eine abgemähte Aue". (3) In "Hesperus" all loving souls are separated from each other by "eine Wüste". (4) Man's heart is "öd" without a friend (5) and Viktor's soul is "öd" when he thinks that he will never win Klothilde's love. (6) Loneliness, absence of love, and sorrow are therefore forms of death in life for the sentimental man.

Jean Paul also uses the imagery of transience to describe the nihilist and nihilism. Thus lack of religion joins loneliness, absence of love and sorrow as a form of death in life. Jean Paul applies this imagery to Rohquairol all the time for it describes the basis of his character. However the imagery of transience can only be applied to the sentimental man in certain situations. In "Titan" Jean Paul uses the

(1) I,6: 138.
(2) I,6: 194.
(3) III,4: 13.
(4) I,3: 392.
(6) I,4: 257.
image of dryness in his characterisation of Roquairol. Jean Paul explains how phantasy has undermined the lives of Roquairol and of many of the aristocratic young men of the age. They are "Abgebrannte des Lebens", incapable of real pleasure, and Jean Paul writes:

...eine vertrocknete Zukunft voll Hochmuth, Lebensekel, Unglauben und Widerspruch liegt um sie her. Nur noch der Flügel der Phantasie zuckt an ihrer Leiche. (1)

Actual death provides the background for Roquairol's nihilism; Roquairol always has his eye on "sein eiserner Schutzheiliger... der Tod". (2)

Jean Paul also applies theatrical imagery to Roquairol. We have already seen (cf. p. 413) that this imagery is used to describe the transience of life of which sentimental man is keenly aware. For Roquairol however the world is a stage not because time changes the scenes at regular intervals, but because he himself has experienced life in his mind through his insatiable reading when young before he actually came into contact with it. (3) Jean Paul compares him to a playwright (4) and writes that Roquairol is better at producing the true language of feeling in his tragedies than in life. (5) Roquairol is an actor who performs as the situation demands. He has the rare skill "einer Frau immer das zu sein, was sie gerade begehrte". (6) Consequently he can play a "warm rôle" towards the Princess. (7) The play he writes and which ends in his suicide is aptly named "Der Trauerspieler", (8) and he spends the morning writing after his seduction of Linda "um
die Erinnerung zu kolorieren, die allein ihn, schrieb er, belohnt und beredet habe, dass er nicht schon in der Nacht den fünften Lebens-Akt ausgespielt"). Hallowed out by phantasy and incapable of emotion Roquairol sees life as a theatre. The images of dryness and the stage of life are thus used by Jean Paul to describe a particular character. This imagery from "Titan" contrasts sharply with the examples of the imagery of transience that we saw in "Hesperus" and "Siebenkäs". Roquairol uses death to excuse his actions; his mind and personality become dead themselves because they are not refreshed by any of the life-giving sources of love, religion, morality or art. We shall now examine the relationship of nihilism to the "empfindsam" imagery of transience.

In his essay "Der deutsche Roman in seinem Verhältniss zum Christentum" Eichendorff saw belief in the immortality of the soul as "der eigentliche Nerv und Inbegriff" of Jean Paul's work. Similarly Käte Hamburger sees Herder's comment "Der Mensch ist zur Hoffnung der Unsterblichkeit gebildet" as "ein Grundakkord" through Jean Paul's writing. All Jean Paul's high characters are aware of the insignificance and transience of life. Jean Paul states unequivocally in "Die unsichtbare Loge":

Es gibt nichts Höheres als einen Menschen, der das Leben verachtet... (4)

For Jean Paul's high men death is a physical reality and it acts as a spur encouraging them to cultivate spiritual values beyond the reach of death. Even in his "sogenannte Vernicht-Minute" in "Die unsichtbare Loge" Ottomar does not doubt the

(1) I,9: 391.
(2) Eichendorff. 9. 158.
(3) Herder. 19. XIII. 165. Hamburger. 117. 466.
(4) I,2: 405.
eternity of the after-life. (1) Belief in the immortality of the soul appears therefore to be compatible with anguished despair at the transience of life on earth.

But Ottomar is a man of extremes, "ein Polarland, das sengende lange Tage, lange Eis-Nächte, Orkane, Eis-Berge und Tempische Thäler-Fülle durchstrichen". (2) The violence of his nature prevents him from falling into the pointless immorality of Roquairol, but it does expose him to moments when the principle of death attains a spiritual as well as a physical dimension. When Ottomar turns on these occasions from a life dominated by death to find consolation in a higher reality, he is confronted with a picture of cosmic death. As Jean Paul shows in the figure of Ottomar, the awareness of transience is closely related to nihilism; nihilism is an intensification of this awareness. In "Die unsichtbare Loge" Ottomar's "Vernicht-Minute" strengthens his scorn for life, but in "Katzenberger" his vision of destruction paints a picture of total, not simply physical, death. Jean Paul admitted that he himself was prone to "Stunden, nicht Tage, wo Ottom(arische) Ideen mich niederfallen" (3) and, speaking of "Das Kampaner Thal", he defended his "genialische Läugner der Unsterblichkeit" with the argument:

Keine Kraft des Geistes, keine Schönheit der Seele kann wenigstens Epochen eines solchen Zweifels verhüten. (4)

Whereas Roquairol never believes in immortality, Ottomar does believe in spiritual values. His nihilism is fleeting,

---

(1) cf. I, 2: 406.
(2) I, 2: 249.
(3) III, 1: 363.
(4) III, 2: 343.
momentary and inevitable.

In order to understand the intensity of the despair expressed in Jean Paul's nihilistic visions, we must consider the importance which the "empfindsam" Jean Paul placed on immortality. He wrote for instance to Helene Köhler in 1792:

Diese Welt wird nur durch den Blik in die zweite am besten ertragen oder genossen... (1)

And in 1795 he wrote to Emanuel:

...ohne ein 2tes Leben könt' ich gerade in den Minuten der Entzückung...nicht das erste ertragen. (2)

For Siebenkäs love cannot exist without immortality. He thus says to Leibgeber:

Heinrich, glaub' an die Unsterblichkeit! Wie wollen wir uns denn lieben wenn wir verwesen? (3)

Despite moments of despair Jean Paul has a firm belief in the immortality of "das innere Universum der Tugend, der Schönheit und der Wahrheit"; (4) God is, as it were, the embodiment of these ideal qualities. Jean Paul's nihilistic visions are couched in the form of dreams and they serve as a spiritual stimulant to convince the soul of the necessity of an after-life and to make it profoundly grateful that this other life exists. Paulsen has even gone so far as to say that Jean Paul plays with the possibility of doubt in his "Rede des todtten Christus". (5) This is perhaps a little extreme in view of Jean Paul's admission that everyone is prone to periods of doubt. Nevertheless Jean Paul does try to tone down the impact of these nihilistic passages. His basic standpoint on this subject is similar to his attitude

(1) III,1: 361.
(2) III,2: 129.
(3) I,6: 358.
(4) I,7: 49.
(5) Paulsen. 144. 477.
to immoral characters in poetry:

Es schadet immer, das Laster lange anzuschauen...(1)

Because Jean Paul was anxious to minimise the effect of his nihilistic visions he adopted the imagery of transience that was common in his sentimental works. He thus attempts to excuse nihilistic outbursts by relating them to the theme of death. Even these visions exist within a framework of imagery that is fundamentally Christian. We shall now consider the imagery of nihilism in Jean Paul's works.

The images of dryness and of desolation that we observed above with reference to the transience of earthly life appear in more drastic form in the nihilistic passages. The dead Shakespeare speaks of "die Tottenasche" and of the "stühlabendes Herz" of the dead.(2) Addressing the dead he draws attention to the corpse of Christ:

Seht ihr denn nicht, ihr Todten, das stilllesthende
Aschenhäufgen auf dem Altar, ich meine das vom
verfaulten Jesus Christus...(3)

God is "du abgeschiedener und früher als die Thräne versiegter
Vater"(4) and, speaking of the dead Christ, Shakespeare refers to "die Todesaschenwolken des Untergegangnen". (5)

In his search for God the dead Christ travels through "die
Wüsten des Himmels"(6) and he addresses the universe as
"starres, stummes Nichts". (7) In the lament of the dead Shakespeare the poet cries out:

Wer schauet nach einem göttlichen Auge der Natur empor?
Mit einer leeren schwarzen unermeslichen Augenhöle
starret sie euch an.(8)

(1) I,11: 204.
(2) II,3: 165.
(3) II,3: 166.
(4) II,3: 165.
(5) II,3: 166.
(6) I,6: 250.
(7) I,6: 251.
Jean Paul's "genialische Läugner der Unsterblichkeit"(1) also see life in terms of dryness. In "Biographische Belustigungen" Lismore refers to human life as "ein... dürres und trocknes Leben voll Stacheln und Wolken", (2) and in "Der Komet" the tormented figure of Kain speaks of his nihilistic periods when awake as "meine brennende Wüste" whilst the religious faith that comes with sleep is "das kühle Land des Abendroths". (3) The images of "wüste", "starr" and of dryness in general are therefore used both of transience and of nihilism.

The theme of time does occur in the sentimental attitude to death, but different motifs are emphasised in the nihilistic passages. In the sentimental works time is understood in general terms. In "Hesperus" for instance, Emanuel says:

Die Zeit ist nichts als ein Tod mit sanften dünnern Sicheln... (4)

But Jean Paul's nihilism tries to arouse horror in the reader by stressing those aspects of time that lie within common experience. Smed describes Jean Paul's symbol of the clock of eternity in "Rede des todten Christus" as "both nightmarish and meaningful". (5) It is meaningful because one half of the symbol is a part of everyday life; the fact that the clock has no hands or numbers is nightmarish and causes the disruption of our thought. The theme of the clock is maintained throughout the dream by references to the clock-tower and to the sound of its bells. In "Das Kampaner Thal", a work that contains a nihilistic outcry entitled "Die Klage ohne Trost", Jean Paul uses the image

(1) III, 2: 343.
(2) I, 5: 309.
(3) I, 15: 421.
(4) I, 4: 226.
(5) Smeed. 163. 36.
of "das Schöpfrad der Zeit".\(^1\) The nihilistic passages also emphasise the mechanical, ruthless destruction involved in the ceaseless march of time. As the dead Christ looks down on the universe he sees nothing but "das in die ewige Nacht gewühlte Bergwerk",\(^2\) and in "Levana" Jean Paul himself considered that without God everything would be mechanism.\(^3\)

Another image which Jean Paul uses in his sentimental works and also applies to nihilism is that of madness. The earth is "das dunkle Narrenschiff",\(^4\) "das Erden-Irrenhaus"\(^5\) or "eine gute Irrenanstalt".\(^6\) Every philosopher is "Herr ... in seinem Irrenhause",\(^7\) and we all live "in der schönen Irrenanstalt der Erde".\(^8\) Life's madness can only be appreciated when the individual distances himself from life.\(^9\) In the last example for instance Siebenkäs and Leibgeber are sufficiently free to be able to look down on life and to survey objectively the energy man puts into worthless activities. The adjective "schön" expresses the disinterested tolerance of the heroes; they are only roused to anger by positive evil, by the machinations of Blaise or the hypocrisy of Rosa von Meyern, not by the unassuming simplicity of Lenette.

The madness that is expressed in the images above is intimately connected with the imagery of transience. All activities are "mad" - in the sense of "vain" - that do not

\(\text{(1)} 1,7: 55.\)
\(\text{(2)} 1,6: 250.\)
\(\text{(3)} 1,12: 125.\)
\(\text{(4)} 1,7: 308.\)
\(\text{(5)} 1,3: 22.\)
\(\text{(6)} 1,6: 161.\)
\(\text{(7)} 1,16: 459.\)
\(\text{(8)} 1,6: 29.\)
\(\text{(9)} \text{cf. } 1,4: 13. \text{ "Er (Viktor) sah unsere Thorheiten mit einem vergebenden Auge, mit humoristischen Phantasien und mit dem ewigen Gedanken an die allgemeine Menschennarrheit und mit schwermüthigen Schlüssen an."} \)
openly face the problem of death. In the nihilistic visions however a more menacing form of madness emerges; this is the madness of chaos, of meaninglessness. The dead Christ for instance addresses "die leere Unermesslichkeit" as "Wahnsinniger Zufall!". (1) The theme of madness may also be considered as an intensification of the image of confusion common in Jean Paul's sentimental writing. Jean Paul's high man is able to look out over "das verwirrende Gebüsch und den ekelhaften Köder unsers Fussbodens". (2) and in "Hesperus" Viktor uses the image "die Wirbel der heutigen Nacht". (3) Reality is confused and confusing; we must try to raise ourselves above it, to dominate it, if we are to appreciate it at its true value. Goethe uses the same image in "Dichtung und Wahrheit" when he writes that poetry takes us up above life as if in an air balloon "und lässt die verwirrten Irrgänge der Erde in Vogelperspektive vor uns entwickelt daliegen". (4) Both Jean Paul and Goethe use the image of confusion to describe the earth. Both believe that a certain distance from reality is necessary if life is to be assessed accurately. This comparison lends support to Eichendorff's view that all Jean Paul's heroes are "wenigstens der innern Anlage nach Dichter". (5) Another intensified form of this image of confusion that Jean Paul uses in his dreams is that of chaos.

Chaos is for Jean Paul the most apt symbol of the world of the atheist. He thus writes in "Siebenkäs":

...das ganze geistige Universum wird durch die Hand des Atheismus zersprengt und zerschlagen in zahlenlose

(1) I,6: 251.
(2) I,2: 209.
(3) I,3: 303.
(4) Goethe. 12. IX. 580.
The image of fragmentation does exist in the sentimental works. Viktor in "Hesperus" refers for instance to "diese von Gräbern zerstückte Erde". But it is both bolder and occurs more frequently in the nihilistic passages. Chaos represents the purposeless disintegration of reality; it implies not only the death of Christ but also the death of man, for man has the power to hold the external world together (cf. p. 416). Chaos is described in "Rede des todtten Christus" as an "eternal midnight" and the disruption of causality is a dominant theme in this vision. The formlessness of chaos is implied by the verb "krauseln" and it may also be seen in the two incessant discords which shake the church and which are unable to join together in harmony.

In this section we have considered Jean Paul's use of the "empfindsam" imagery of transience to describe a general attitude to life. We saw that Jean Paul's early sentimental works are characterised by an oppressive awareness of transience and death. As a result, life appears both to the narrator and to the characters in these works as a form of death. This theme is conveyed through the "empfindsam" imagery of transience. In particular we noted the images of flight, shadow, dryness, desolation and gloom, the prison, rigidity and the statue, and the world as a stage.

However we saw that Jean Paul came to place great emphasis on the power of man's personality to triumph over

(1) I₆: 2217.
(2) I₃: 302.
(3) II₆: 252.
(4) II₃: 165.
(5) I₆: 249.
the transience of life. The importance of death is now determined by the individual, and Jean Paul uses the imagery of transience to describe those situations in life which are for the individual symbolic of death. Thus the imagery of transience no longer describes a general but a particular attitude to life. We noted Jean Paul's application of this imagery to the particular themes of loneliness, absence of love and sorrow. Finally we observed the extension of this imagery in the theme of nihilism; here again we noticed that the general "empfindsam" imagery of transience is used by Jean Paul to describe particular characters in particular situations. Jean Paul's more specific application of the "empfindsam" imagery of transience prepared the way for the Romantic use of this imagery.

Romanticism and the Imagery of Transience

In an earlier section we discussed the relationship of Jean Paul to magic idealism. We were concerned with an optimistic aspect of Romanticism; Novalis' theory is based on the individual's superiority over life for the individual can shape reality at will. Novalis' triumph over time for instance is seen in his plan that "zukünftige Menschen" should appear in the continuation of "Heinrich von Ofterdingen". Novalis is concerned with an ideal of man, and many of the problems that beset his contemporaries are not considered in his novel. "Heinrich von Ofterdingen" is a story of inward discovery; if Heinrich can find out about himself he will become a poet, for "Heinrich war von Natur zum Dichter geboren". Novalis' poet is content to live

(1) Novalis. 45. I. 344.
(2) Novalis. 45. I. 267.
a quiet life, for his own mind is his real source of experience.\(^{(1)}\) The vital prerequisite of the poet is therefore trust in himself; he must be prepared to listen to and faithfully portray the images of the world that form in his own mind. Heinrich's mind is essentially peaceful and harmonious; he matures quickly and with little effort, and, as Samuel has observed, "Handlungsarmut" and "Spannungslosigkeit" are therefore characteristics of Novalis' novel.\(^{(2)}\) This lack of tension isolates "Heinrich von Ofterdingen" from many of the important early Romantic novels and also from the early works of Jean Paul, for the "Kehrseite der Frühromantik"\(^{(3)}\) is characterised by doubt, uncertainty and imperfect self-knowledge.

The image of the tree in Romantic literature illustrates the practical problems that may hinder the natural development and self-knowledge of the poet. Tieck uses this image to convey Sternbald's ideal of poetic development when he writes:

\[
\begin{align*}
\text{Jeder Künstlergeist muss sich ohne Druck und äussern Zwang, wie ein edler Baum mit seinen mancherlei Zweigen und Ästen ausbreiten} ; \text{er strebt von selbst durch eigne Kraft nach den Wolken zu...} \quad (4)
\end{align*}
\]

Art develops as the spontaneous growth of a particular individual; art is thus independent of the outside world. Sternbald is echoing here a basic belief of Novalis as exemplified in "Heinrich von Ofterdingen". However Sternbald's own development does not run so smooth a course as his image


\(^{(2)}\) Samuel. 152. 261.

\(^{(3)}\) Brinkmann. 100. 134.

\(^{(4)}\) Tieck. 73. 836.
might suggest. As Sammons has shown the whole of the first part of the novel is dominated by the theme of whether Sternbald's emotions are too powerful for him to become an artist. (1) Sternbald lacks the unity of character and purpose that the tree image presupposes. The tree image also implies that the artist is independent of the outside world. In "Herzensergießungen" however this independence is weakened. Joseph Berglinger's art may be the flowering of his own personality, but his life is fundamentally affected by the social conditions in which he lives and by his feelings of social responsibility. Using the same tree image Wackenroder writes:

Seine Seele glich einem zarten Bäumchen, dessen Samenkorn ein Vogel in das Gemäuer oder Ruinen fallen ließ, wo es zwischen harten Steinen jungfräulich hervorschoss. (2)

The proud independent growth that Sternbald saw as an ideal is toned down here. Wackenroder's tree is tender and sensitive and it is aware of its environment. Finally in Jean Paul's "Die unsichtbare Loge" Ottomar realistically appreciates the difficulties involved in the harmonious development of human personality when he writes to Fenk:

Welche Kraft wird denn an uns ganz ausgebildet, oder in Harmonie mit den andern Kräften? Ists nicht schon ein Glück, wenn nur Eine Kraft wie ein Ast, ins Treibhaus eines Hör- oder Büchersaals hineingezogen und mit parzialer Wärme zu Blüten genöthigt wird, indess der ganze Baum draussen im Schnee mit schwarzen harten Zweigen steht? (3)

The development of one's personality is a problem for Ottomar.

From the modern point of view Sternbald's complete faith in

(1) Sammons. 151. 36-7.
(3) I,2: 207.
organic growth seems in comparison groundlessly optimistic. For Novalis poetic development follows automatically if the person is born a poet; but for Ottomar even our most sincere efforts to achieve harmonious development only lead to "ein abscheuliches Flickwerk". (1) We see therefore that Jean Paul's realism prevents him from adopting fully the idealistic beliefs of early Romanticism (cf. p. 390).

Jean Paul's realistic attitude to the development of personality is reflected in many Romantic novels. In early Romanticism in particular preoccupation with transience and death is seen as a direct result of incomplete individual development. The idealism of Novalis' solution to this problem is in complete contrast to the experience of many Romantic heroes. Novalis' attitude to death is therefore very important (cf. p. 443). Novalis claims that death is "das romantisirende Princip unsers Lebens" and "das Leben +"; (2) life is positively "strengthened" by death because death lays down definite limits to life. We have already seen that increasing precision of form is for the Romantics a sign of progression towards the ideal (cf. p. 330). Novalis' idealism therefore celebrates the final conquest of man over the conditions of his existence. As Heinrich von Ofterdingen matures, so his understanding of reality deepens. Thus Paula Scheidweiler writes:

Mit seiner zunehmenden Reife wird Heinrich von Ofterdingen nicht geheimnisreicher, im Gegenteil: in ihm, um ihn lichtet sich die Welt, er wird ein Beherrscher der wirklichen Welt... (4)

Few, if any, of the heroes of other Romantic novels ever approach this degree of understanding. Franz Sternbald's

(1) I,2: 207.
(2) Novalis. 45. III. 559.
(3) Novalis. 45. III. 559.
(4) Scheidweiler. 153. 75.
uncertainty about his origins\(^{(1)}\) is an image of his uncertainty about the true aim of his life; this uncertainty is paralleled in the novel by the increasing loss of thematic control, as Sammons has shown.\(^{(2)}\) Sternbald is tormented by "ein Misstrauen gegen sich selber"\(^{(3)}\) that prevents him from achieving unity of personality.\(^{(4)}\) Sternbald's uncertainties are essentially those of Ferdinand when he says:

\[ ...\text{ich weiss nicht, was ich bin, ich weiss nicht, was ich suche.}^{(5)} \]

In Dorothea's novel the hero Florentin is uncertain about his "Bestimmung und...Geburt".\(^{(6)}\) The only time in the novel when he feels he has found his place in life occurs in an episode in Rome when, after marrying a model, he learns that she is pregnant. Florentin is delighted and makes endless plans for the child's future. Only later after his wife has had an abortion without his knowledge does Florentin realise that he has deceived himself. As he reports later to his friends:

\[ ...\text{ich dachte nicht mehr an ein entferntes Glück, ich hatte meine Bestimmung gefunden. Doch mich selbst verlor ich völlig dabei aus den Augen, auf das Kind bezog ich Alles...}^{(7)} \]

It is against this background of imperfect self-knowledge and inner insecurity that the theme of transience and death must be seen in early Romanticism.

The Romantic novel that is most concerned with the relationship of the problem of death and transience to the individual personality is Tieck's "William Lovell". The

\[\begin{align*}
(1) & \text{Tieck. 73. 731.} \\
(2) & \text{Sammons. 151.} \\
(3) & \text{Tieck. 73. 806.} \\
(4) & \text{Tieck. 73. 717.} \\
(5) & \text{Tieck. 73. 802.} \\
(6) & \text{Dorothea Schlegel. 57. 365.} \\
(7) & \text{Dorothea Schlegel. 57. 176.}
\end{align*}\]
cause of Lovell's uncertainty and restlessness is his lack of self-knowledge and this prevents him from planning any course of conduct that is based on his own individuality. Lovell himself admits that he is "wandelbarer wie Proteus oder ein Chamäleon"¹ and he mistakenly hopes to regain peace of mind by placing his trust in the charlatan, Andrea.² He considers his own lack of self-knowledge as the common lot of all men and complains about "der verhasste Wechsel in unserm Innern".³ Similarly Rosa claims that there is "nichts...Festes" in man.⁴ Lovell regards personality as one of the mysteries of life:

Die Vorstellung unserer Individualität ist die seltsamste, die uns überraschen kann.⁵

Tieck repeats this thought when he writes in "Sternbald":

Wunderlich seltsam ist das Leben der Jugend, die sich selbst nicht kennt.⁶

The characters that represent reason and morality in "William Lovell" are however well aware of the causes of Lovell's "Verbildung".⁷ Emilie Burton describes Lovell as "charakterlos".⁸ and in her brother Eduard's eyes Lovell is "ganz das Bild eines Menschen, der mit sich selber zerfallen ist".⁹ Finally we may turn to a passage in Walter Lovell's "Geständnisse" that directly relates success in life to self-knowledge:

Mein Blick richtet sich immer auf das grosse Gemälde des verworrenen menschlichen Lebens, und ich fühle, dass ich mich selbst zum Mittelpunkte machen, dass ich

¹ Tieck. 73. 585.
² Tieck. 73. 635.
³ Tieck. 73. 649.
⁴ Tieck. 73. 470.
⁵ Tieck. 73. 477.
⁶ Tieck. 73. 783.
⁷ Minder. 142. 87.
⁸ Tieck. 73. 414.
⁹ Tieck. 73. 555.
In a passage above we related the image of the "Verwirrung" of life to the sentimental outlook of Jean Paul's high man (cf. p. 429). For Jean Paul man must keep his eyes firmly fixed on his moral and religious ideals if he is to avoid falling prey to the "bait" of earthly life. Walter Lovell's goal is rather less exalted; it is in fact the enlightenment ideal of a balanced, honourable and moral life. Nevertheless self-knowledge is seen as essential.

Lovell is not an artist and he cannot therefore escape from transience into art. His lack of self-knowledge prevents him from turning to religion or morality in order to escape from death, for both religion and morality are closely related to the individual personality. He is even incapable of love for he is ignorant of the sort of partner in life he needs. As a result Lovell constantly refers to the transience of all things. The village bell sounds like "Grabgeläute" to him. The mountains are like "Totenhügel" and the whole human race seems "arm und bejammerndswürdig...wie sie alle mit den Füssen schon in ihren Gräbern wandeln, und immer tiefer und tiefer untersinken". Life is inconceivable without death, and he writes to Eduard Burton:

Ja wohl verfliegt alles und geht hinweg, und ich bin der betrübte Zuschauer des Possenspiels.

Our life is "ein armeliges, dürftiges Gewebe"; "alles verrinnt und verfliegt". Lovell in fact never tires of creating
variations on the basic theme of transience. Thus in this novel Tieck follows Jean Paul in applying the general "empfindsam" imagery of transience to the problems of a particular character. We shall now examine some examples of this imagery in Romantic writing, with particular reference to "William Lovell". We shall deal with the images of the world as a stage, the mask, mechanical imagery, the shadow, dryness, desolation and emptiness.

We noticed above that life seems to Lovell to be "das elendeste und versächtlichste Possenspiel". It is also "ein bettelhaftes Winkeltheater". Lovell himself is "ein müssiger Zuschauer in der Welt". Wilmont sees Lovell as "der nichtswürdige Komödiert" while Lovell sees all men without exception as "schlechte Komödiertten". Closely related to the theme of the world as a stage is the motif of the mask. Lovell is unable to create a life for himself that suits him. In his opinion it is impossible for a person to find a career that is based on and is compatible with his true character. Principles are simply "Larven, die den Eigennutz verbergen sollen" and man only meets "unzählige leere Larven" in life. Lovell's father refers to life as "eine unterhaltende abwechselnde Maskerade". The mask image is directly related to the theme of transience and to the presence of death in life in the character of the Comtesse Blainville. Lovell had met the countess in Paris shortly after leaving England and had committed his first act of infidelity to Amalie with her. The countess' beauty however quickly fades and her good fortune changes. Eventually she

(1) Tieck. 73. 565.
(2) Tieck. 73. 577.
(3) Tieck. 73. 572.
(4) Tieck. 73. 451.
(5) Tieck. 73. 460.
(6) Tieck. 73. 547.
(7) Tieck. 73. 518.
takes the post of a maid in Mortimer's house in England.
With typical "empfindsam" exaggeration the young, charming
Blainville has turned into "ein Ungeheuer..., von Pocken-
gruben entstellt, einäugig, mit allen möglichen Widrigkeiten
reichlich ausgestattet". (1) Thinking of the change that
the countess has undergone Lovell uses the image of the mask:

Es ist schauderhaft, wenn ich überlege, dass dies
Ungeheuer doch schon damals verlarvt in dem schönen
Weibe lag, das ich umarmte... (2)

We noticed earlier that this sense of the presence of death
in life was experienced by Jean Paul on 15th November 1790,
and is frequently expressed in his novels. Ottomar is the
main spokesman of this experience (cf. p. 406).

In the previous section we noticed that Jean Paul applied
mechanical imagery to the theme of nihilism (cf. p. 428).
But like the Romantics Jean Paul also applies this imagery
to social criticism. In "Siebenkäs" Jean Paul complains
that "die mechanischen Arbeiten der Handwerker" prevent man
from contemplating and developing his own personality. (3) In
"Hesperus" Viktor attacks bourgeois life "weils unser fliehendes
Dasein aus einem Fruchtacker zur Sämaschine macht". (4)

Man's life is too short for much time to be spent on the
practical business of living. This attitude also inspires
Jean Paul's criticism of the bourgeois way of life and the
renewed impetus he gives to the "empfindsam" dislike of town
life. When Viktor visits Flachsenfingen on one occasion
Jean Paul writes:

Im lärrenden Hammer- und Mühlenwerk der Stadt war
ihm wie in einer ödalen Waldung. (5)

(1) Tieck. 73. 575.
(2) Tieck. 73. 576.
(3) I,6: 123.
(4) I,4: 47.
(5) I,4: 206.
Mechanical imagery occurs in several forms in Romanticism, but generally it retains its link with the theme of transience. This link is apparent in Novalis’ "Die Lehrlinge" when one of the characters describes nature as "eine furchtbare Mühle des Todes", (1) but mechanical imagery is also present in the social criticism. Sternbald for instance writes:

Es ist etwas Trübseliges darin, dass das ganze grosse menschliche Leben mit allen seinen unendlich scheinenden Verwickelungen durch den allerarmseligsten Mechanismus umgetrieben wird... (2)

He objects strongly to "die kümmelche Sorge für morgen", (3) just as Godwi rejects "das eiserne Silbenmass der Tagesordnung". (4) Sternbald also attacks the idea that art should have to serve some purpose. (5) In "Phantasien" Berglinger extols the divinity of man's striving to create something which is "unabhängig von der Welt...was von keinem Rade des grossen Räderwerks getrieben wird, und keines wieder treibt". (6)

The more conventional images of the shadow, dryness, desolation and emptiness are also used in "William Lovell". Eduard Burton describes the earth as "ein dunkles Reich von Schatten" (7) and, sharing the view of Viktor in "Hesperus", he writes:

...das Dunkel der Nacht ist die wahre Farbe dieser düstern Kugel. (8)

There are numerous references to the "dürre Welt", (9) "diese

(1) Novalis. 45. I. 88.
(2) Tieck. 73. 746.
(3) Tieck. 73. 746.
(4) Brentano. 5. 100.
(5) Tieck. 73. 811.
(7) Tieck. 73. 555.
(8) Tieck. 73. 555.
(9) Tieck. 73. 401.
dürre Bahn", (1) and "diese dürre Erde". (2) Both the world and he himself seem "dürre und ausgestorben" to Lovell, (3) and he speaks of his "withered heart". (4) An unhappy life is in fact by common consent of all the correspondents in this novel an arid life. Early in the novel Lovell feels that he has been abandoned by his guardian angel and pushed out "in eine dunkle Wüste", (5) and as his disillusionment grows he can hardly bear the thought of "die leere Wüste von langweiligen Wochen" (6) that lie ahead of him. Similarly Balder writes:

...in einem kalten Trübsinne sehe ich der Leere jedes folgenden Tages entgegen. Mein Gehirn ist wüst... (7)

The image of emptiness is closely associated with the image of isolation as the above examples show. Writing to reassure Eduard of the genuineness of his friendship, Lovell looks forward with dread to "die düstere entsetzliche Leere" (8) which he knows will follow his present concern that their friendship may end. Lovell sees life as "ein leeres groteskes Traumbild"; (9) all objects are "leere Formen" and "wesenlose Dinge" (10) and he feels a "grässliche Leere" within himself. (11) The image of emptiness is also understood literally in a passage that links the image once again to the central theme of transience and death. This passage occurs in the notes to Eduard's father, which Eduard sends to Lovell after his father's death:

Die Zeit rinnt Tropfen für Tropfen unmerklich und unaufhaltsam fort, und alles ist dann leer und vorüber,

(1) Tieck, 73, 459.
(2) Tieck, 73, 510.
(3) Tieck, 73, 480.
(4) Tieck, 73, 547.
(5) Tieck, 73, 242.
(6) Tieck, 73, 608.
(7) Tieck, 73, 357.
(8) Tieck, 73, 409.
(9) Tieck, 73, 627.
(10) Tieck, 73, 534.
(11) Tieck, 73, 492.
in den Wind zerstreut und verflogen, dass der Mensch
sich wie berauscht umsieht, und nicht begreifen kann,
wo alles ihm unter den Händen fortgekommen ist, was
er innig an sein Herz gehäuft glaubte.\(^\text{(1)}\)

William Lovell lives beneath the shadow of death
because his character is neither strong enough nor developed
enough to construct its own infinity within life. The weaker
the character the more oppressed he feels by the thought of
death. Awareness of time is a sign of weakness in this work
because it is not counteracted by positive beliefs. In Jean
Paul's sentimental work on the other hand scorn for reality
led to the high man's concentration of all his energy on
cultivating spiritual values that would outlast the transience
of the world. Lovell and his fellow-debauchee Rosa use the
futility of life as an excuse for sensuality and libertinism.\(^\text{(2)}\)
When this too fails to satisfy Lovell, life becomes intolerable
to him. Thus we see that like Jean Paul Tieck applies the
"empfindsam" imagery of transience to a particular character
rather than to a general attitude to life.

Wackenroder is responsible for the strongest attack on
the preoccupation with death that we have seen in "William
Lovell". In a strongly worded passage in "Phantasien" he writes:

Wehe den törichten neuen Weisen, welche, aus innerer
Armut und Krankheit des Geistes, die Menschenwelt als
einen nichtswürdigen Insektenhaufen ansehen, und durch
die Betrachtung der Kürze und Vergänglichkeit der
tausend wimmelnden Leben auf dieser Erde zu einem

\(^{\text{(1)}}\) Tieck. 73. 454-5.
\(^{\text{(2)}}\) cf. Tieck. 73. 393. (Rosa to Lovell). "Willkommen denn
wüstes, wildes, erfreuliches Chaos! - Du machst mich gross und
frei, wenn ich in der geordneten Welt nur als ein Sklave
einrichereicht." Schneider has pointed out a number of
similarities between William Lovell and RoquairoI. Indeed he
considers William Lovell to be "das missing link" in the
development from Lovelace via Allwill to RoquairoI (Schneider.
158. 61). It should however be pointed out that court
characters in Jean Paul's early novels such as Cefel and
Matthieu also contain many of the characteristic features of
RoquairoI, including his aestheticism.
tragen, murrischen Trubsinne oder zu frecher Verzweiflung sich verleiten lassen, worin sie das höchste Ziel zu erschwingen glauben, wenn sie ihr Leben als eine leere Hülse mutwillig zu zerdrücken und zu zerquetschen streben. (1) 

In view of this passage it seems most unlikely that the essay "Ein wunderbares Morgenländisches Märchen" with its threatening and frequently repeated image of "das Rad der Zeit" (2) was written by Wackenroder. As Kohlschmidt has suggested, Tieck is almost certainly the author of this fairy-tale. (3) The actual story of the tale is however indicative of the new direction that the theme of transience was to take in Romantic literature. The naked saint is saved from his frenzied concern with time by hearing music. Music is related to infinity in so far as it can relieve man from time. Tieck himself therefore turned his back later on his early obsession with death and indeed Florestan in "Sternbald" echoes Novalis' thought that we traced above (cf. p. 434) when he says:

...zu jedem grossen Manne mit allen seinen bewundernswerten Taten gehört der Tod als unentbehrlich zu seiner Grösse, damit ich nur instande bin, die wahre Summe seiner Vortrefflichkeit zu ziehen, und ihn mit Ruhe zu bewundern. (4)

Nevertheless the theme of transience was not ousted completely and it occurs throughout Tieck's early work and indeed throughout Romanticism. In "Sternbald" the Gräfin claims that "nichts ist beständig, als diese unglückselige Unbeständigkeit", (5) and Sternbald tells Sebastian to remember "dass auf dieser veränderlichen Welt nichts eine dauernde

(3) Kohlschmidt, 131. 42.
(4) Tieck, 73. 861.
(5) Tieck, 73. 873.
Stelle hat". (1) In "Kater Murr" Meister Abraham claims that only "der verwüstende Sturm der Zeit" has driven Kreisler from court circles. (2) In Brentano's "Godwi" Werdo Senne entirely rejects life saying:

...mein Leben war Verlust, mein Tod wird mein erster Gewinn sein... (3)

and: ...der einzige Plan meines Lebens, der mir gelingen sollte, sollte der meines Todes sein. (4)

In Paula Scheidweiler's opinion characters such as Werdo Senne, who have experienced the rootlessness of existence and who long for a wider existence in death, are in fact the "Träger des Lebensgefühls" in these Romantic novels. (5) This longing for death is however common in eighteenth century "empfindsam" literature and particularly in Jean Paul's novels, where many characters look forward to escaping from the imperfections of life in the perfection of a higher world. Longing for death is therefore a remnant of the literary tradition of previous generations and it denies the basic humanism of early Romanticism; instead of attempting to reach perfection in life, these characters turn their backs on life and long for death. Romanticism is concerned primarily with developing the qualities of man so that he can master reality. But the task of overcoming the sentimental obsession with transience was not an easy one; Tieck in particular seems to have been personally involved in the problem of time.

Increasingly however, as we shall show, the Romantics succeed in applying the "empfindsam" imagery of transience to new themes.

In his essay on Dürer in "Phantasien" Wackenroder writes that life without religion is "ein wildes, wüstes Spiel". (6)

---

(1) Tieck. 73. 965.
(2) Hoffmann. 23. V. 159.
(3) Brentano. 5. 47.
(4) Brentano. 5. 70.
(5) Scheidweiler. 153. 112.
We have already noticed this association of godlessness with aridity in Jean Paul's nihilistic visions. We also find the representatives of death in life in Romanticism that we saw in Jean Paul's work (cf. p. 419). Godwi thus writes of his loneliness to Römer:

Ich sehe die Natur um mich her ewig und unermesslich, und wenn ich sie ganz verschlinge, wie sehr ich es kann, so bleibt es doch öde in meiner Brust, und mein Herz pocht so eintönig, so allein in meinem Busen. (1)

When Kreisler's great friend and music-teacher Liscov leaves Göniühnesmühl the town becomes "ein totes, düstres Gefängnis" to Kreisler. (2) In a letter to Sternbald Dürer speaks of "die schreckliche leere Nichtigkeit der Trennung" (3) and when Dürer and Sternbald part in Leyden, Tieck writes:

...und Dürer ging wie ein grosser Schatten von ihm weg. (4)

This image is similar to the image of the corpse in Jean Paul's "Siebenkäs" (cf. p. 420). Loneliness and isolation are therefore associated with death through the imagery of transience.

One of the boldest new applications of this imagery in Romanticism lies in the field of social criticism. The imagery is used here to indicate spiritual death, whereas in the theme of loneliness it was used to show the relationship of various situations in life to death. We have already referred to the use of mechanical imagery in social criticism (cf. p. 439) and we shall therefore concentrate on other images which we have already related to the theme of transience. In Godwi's opinion bourgeois life is "zu sehr Kerkerdunkel, als dass wir es wagen könnten, plötzliches Licht hereinbrechen zu

(1) Brentano. 5. 76.
(2) Hoffmann. 23. V. 144.
(3) Tieck. 73. 733.
(4) Tieck. 73. 786.
Both Brentano and Hoffmann speak of marriage as a prison. Julius in Schlegel's "Lucinde" uses the nihilistic image of chaos to describe society, claiming that only wit can give harmony to society. He finds only "Leerheit und Überdruss" in the bustle of social life and soon comes to regard those involved in this kind of life as "diese leeren Menschen". He also uses the image "wüst", speaking of "die rohen wüsten Menschen", and in "Kater Murr" Hoffmann refers to "wüste, rohe Burschen". Finally Wackenroder in "Herzensergiessungen" refers to the "ferner wüster Norden". It is not always possible to isolate the connotations of these images accurately. The reasons for Wackenroder's description of the North as "wüst" are perhaps based mainly on the state of art in that part of the world, but the theme of love is so frequently associated with the image of "wüst" that he is probably referring also to a general lack of humaneness that he observes in Northern people.

The physical state of desolation is symbolic of the absence of an inter-related group of ethical, cultural and humane values, but even if it is difficult to separate these values, it is clear from the evidence of the image alone that the basic theme is one of death and infertility; even in its application to social criticism the image is therefore closely related to the original theme of transience.

We can now turn to the use of this imagery to describe a world devoid of love. The depth of the desolation experienced by many Romantic characters can only be fully appreciated when

the importance of love in Romanticism is taken into account. We have already seen that Jean Paul too placed great importance on love (cf. p. 213). The clearest statement of the importance of love to the Romantics is given by Friedrich Schlegel in "Ideen" when he claims that man can only reach fulfillment through love (cf. p. 332). Love can lead both to the fulfillment of the individual personality and to the formation of the perfect social group. It allows the complete expression of the individual within society. Florentin encounters the ideal relationship between individual and society in the family of Graf Schwarzenberg:

Nicht leicht konnte man eine Familie finden, in der so wie in dieser jedes Verhältniss zugleich so rein und so gebildet sich erhielt, die ganz durch Einen gemeinschaftlichen Geist belebt zu seyn schien, indem jeder Einzelne zugleich seinem eignen Werthe treu blieb. ... Keiner verlängerte sich selbst, um dem andern zu gefallen, es bestand alles vollkommen gut neben einander. (1)

The ideal social relationship is only possible within the framework of love. The absence of love indicates therefore both imperfect individuals and an imperfect society. This helps to explain the extreme nature of some of the imagery used by the Romantics to describe absence of love. Life without love is for Godwi quite simply "der Tod". (2) Describing his infatuation for Molly Römer writes:

Ich rannte durch die Strassen und glaubte mich in einer Wüste, denn Lady Hodefield schien mir die ganze menschliche Gesellschaft. (3)

In the story of Ferdinand told by Rudolph in "Sternbald" the hero sees a portrait of the unknown woman with whom he is

(1) Dorothea Schlegel. 57. 21.
(2) Brentano. 5. 71.
(3) Brentano. 5. 66.
passionately in love, and Tieck writes:

So freut sich der Durstende, wenn er lange
schmachtend in der heissen Wüste unherirrte, und
mun den Quell in seiner Nähe rieseln hört... (1)

In "Kater Murr" Kreisler is unable to accept the abbot's
suggestion that he should enter the monastery at Kanzheim;
he feels that the world would change into "eine öde, unwirtbare
Wüste" (2) if he were to retire from it, and he is undoubtedly
thinking of Julia here and of the impossibility of renouncing
his love for her. Friedrich Schlegel describes the state
of his hero Julius before he finds Lucinde by using the same
images that Jean Paul uses in his nihilistic visions (cf.
p. 429). Julius throws himself wantonly in "dies Chaos von
innerm Leben". (3) His existence is "eine Masse von
Bruchstücken ohne Zusammenhang" (4) and he himself is "mit
sich uneins". (5) In "Die Elixiere" Hoffmann compares "jene
höchste Sonnenzeit" when man is aware of the spirit of love
to "die hoffnungslose Klage des Einsamen" that groans out
"durch die düstere Einöde". (6) Ferdinand in "Sternbald"
must die "in öder Einsamkeit" if his beloved does not recip-
rocate his love. (7) Love gives meaning to a life that is
otherwise desolate and inhospitable. Early Romanticism
therefore follows the example of Jean Paul who saw in love
the possibility of escaping from the continual and oppressive
awareness of time. Käte Hamburger has written of Jean Paul:

Der liebende Mensch ist für Jean Paul der
eigentlich unsterbliche Mensch. (8)

(1) Tieck. 73. 803.
(2) Hoffmann. 23. V. 353.
(3) Fr. Schlegel. 61. V. 37.
(4) Fr. Schlegel. 61. V. 37.
(5) Fr. Schlegel. 61. V. 46.
(6) Hoffmann. 23. IV. 211.
(7) Tieck. 73. 796.
(8) Hamburger. 117. 470.
This belief is echoed in the lines from "Kater Murr":

Nicht erfasst der bleiche Tod,
Die im Herzen Liebe tragen... (1)

Finally we shall consider the application by the Romantics of the imagery of transience to art, and we shall then conclude by drawing attention to the Romantic idea of the eternity of art.

In "Herzensergiessungen" Wackenroder explains the effect of music on Berglinger by using the image of dryness:

Die Gegenwart versank vor ihm; sein Inneres war von allen irdischen Kleinigkeiten, welche der wahre Staub auf dem Glanze der Seele sind, gereinigt... (2)

In Tieck's "Fragment aus einem Briefe Joseph Berglingers" Berglinger writes:

Aber man muss durch den Wust von Trummern, worauf unser Leben zerbröckelt ist, mit mutigem Arm hindurchgreifen, und sich an der Kunst, der Grossen, Beständigen, die über alles hinweg bis in die Ewigkeit hinausreicht, mächtiglich festhalten, — die uns vom Himmel herab die leuchtende Hand bietet, dass wir über dem wüsten Abgründe in kühner Stellung schweben, zwischen Himmel und Erde! (3)

Kreisler explains in "Kater Murr" that when on occasions everything seems "elend, nichtig, farblos, tot" and he feels as if he is in "eine trostlose Einöde", only music can quieten "alle Schmerzen irdischer Bedrängnis". (4) He uses the image of "wüst" to describe the mistaken desire that sometimes drives him to turn away from the study of his own mind towards external reality:

...ein wüstes, wahnsinniges Verlangen bricht oft hervor nach einem Etwas, das ich im rastlosen Treiben

(1) Hoffmann. 23. V. 490.
(2) Wackenroder. 81. I. 130.
(3) Wackenroder. 81. I. 181.
(4) Hoffmann. 23. V. 87.
Whenever Berglinger was unable to hear music for some weeks in his childhood he experienced "eine Leerheit in seinem Innern". (2) Sternbald too experiences this feeling of emptiness, and in "Dürer's opinion this feeling is directly related to art. Thus Dürer writes to Sternbald:

Würst Du ohne Anlage und Talent, so würdest Du diese Leere in Deinem Herzen niemals empfinden. (3)

Thus the Romantics use the imagery of transience to describe the desolation of a world without art. Art in their eyes is a form of eternity in life. For example in the fragment of Tieck's continuation of "Sternbald", published recently by Alewyn, Camillo says:

...die Ewigkeit blüht...als Kunst in der Zeit hervor... (4)

and in "Phantasien" Wackenroder writes:

Wohl dem vergänglichen Menschen, dass er Unvergänglichkeit zu schaffen vermöge! (5)

In the last two sections we have considered a third aspect of Jean Paul's relationship to Romanticism. In the first section we saw that Jean Paul succeeded in applying the general "empfindsam" imagery of transience to particular characters in particular situations, and that he extended this imagery in the theme of nihilism.

In the second section we considered how Jean Paul's more specific application of the "empfindsam" imagery of

(1) Hoffmann. 23. V. 86-7. The same desire to find truth by looking inwards and by studying one's own mind is central to the theme of individuality in early Romanticism (cf. p. 315, 325 ff).
(2) Wackenroder. 81. I. 134.
(3) Tieck. 73. 73-4.
(4) Tieck. 76. 63.
(5) Wackenroder. 81. I. 122.
transience prepared the way for the Romantic use of this imagery. We saw that the image of the tree illustrated the problems hindering the harmonious development of personality and we noticed that few Romantic heroes are able to develop as painlessly as Novalis' Heinrich von Ofterdingen. In fact incomplete individual development and lack of self-knowledge leads in early Romanticism to preoccupation with transience and death. We illustrated this with particular reference to "William Lovell", and we noted that like Jean Paul Tieck applies the "Empfindsam" imagery of transience to a particular character.

However Wackenroder attacked Tieck's preoccupation with death and later Tieck too turned his back on this preoccupation. Nevertheless the imagery of transience continues to play an important part in Romantic writing. We saw that the Romantics succeeded in applying this imagery to the themes of life without religion, loneliness, social criticism, life without love, and life without art. Thus Jean Paul may be regarded as an important figure linking the styles of eighteenth century "Empfindsamkeit" and Romanticism, for Jean Paul's use of the "Empfindsam" imagery of transience is continued in the works of the Romantics.

Conclusion

Our discussion of Jean Paul's style and aesthetic thought fell into three main parts, dealing with Jean Paul's relationship to the eighteenth century, to Pre-Romanticism and to Romanticism. We have attempted to explain the contradictory elements in Jean Paul's style and aesthetic
thought by examining the literary, and to some extent also
the personal, influences on his work from his beginnings in
rational satire to his mature work culminating in "Flegel-
jahre". We have not considered the work written in the
final period of Jean Paul's life because we were primarily
concerned with assessing the importance of Jean Paul as a
transitional figure linking the "Aufklärung" with Romanticism.

In the first chapter we concentrated mainly on Jean
Paul's adaptation of the "Aufklärung" principle of wit. The
"Aufklärung" used wit to express ideas vividly; wit was
therefore subservient to the argument presented. But Jean
Paul began to use wit in his early satires not to clarify
the argument but to throw light on the mind of the author.
He therefore associated wit with the personality of the writer
and laid the basis for the transformation of the rational
principle of wit into the poetic principle of phantasy that
was carried to completion in his works of the 1790's. In
this way the importance and scope of wit were greatly enlarged.

We observed a parallel development in Jean Paul's style.
Jean Paul's early satires reveal a thorough knowledge of the
eighteenth century novel, but they also reveal a marked
preference for the humorous or satirical tradition over the
sentimental. This may be explained by Jean Paul's own
inexperience of life at this stage. He felt that he was
more likely to achieve success by concentrating on original
presentation than on subject-matter. Jean Paul was influenced
both by the realistic tendency of the humorous tradition in
the novel and by its delight in playing with language. By
taking this play with language to the extreme Jean Paul
developed a new form of communication with the reader. This
communication, which was largely influenced by the sceptical attitude to language common in the late eighteenth century, resembles a conversation between reader and writer about the material presented in the work. Jean Paul's desire to make his readers think for themselves may be seen in the many adaptations of ordinary prose usage present in these satires. Jean Paul explores the expressive capabilities of language in his rational satires, but the full extent of the linguistic freedom he obtains is only seen later, in the works of the 1790's, when this freedom is associated with a positive attitude to life and with sincere personal beliefs. The early satires however reveal Jean Paul's desire to break up language in order to make it suitable to express the personal view of the writer. Jean Paul's belief in individuality is reflected in his association of wit with the personality of the writer and this results in a profusion of metaphor that makes the early satires difficult to read.

Jean Paul's increasingly sceptical attitude to reason and his growing belief that literature should express the personality of the writer are responsible for his transition in the early 1790's from rational satire to sentimentality. But the influence of the preromantic writers, and of Hamann and Herder in particular, also played an important part both in bringing about the transition and in developing Jean Paul's aesthetic thought in this period. Hamann and Herder however represent different tendencies in preromantic writing for Jean Paul, and the aesthetic thought behind Jean Paul's style in these works is a fusion of apparently incompatible elements; witty rational techniques and the stylised language of the
Bible exist side by side as evidence of the turbulence characteristic of Jean Paul's work at this time.

Jean Paul saw Hamann as the ideal writer of wit and it is under Hamann's influence that Jean Paul's wit develops into phantasy. Hamann's wit differs from that of the "Aufklärung" and the early Jean Paul in that it is infused with a serious religious purpose. Far from simply playing with words and ideas as Jean Paul had done in his early satires, Hamann deals with problems in which he is personally involved. Under the influence of Hamann Jean Paul begins to use wit to express his personal beliefs. When wit becomes associated with personal beliefs and with the symbolic interpretation of the universe it becomes inseparable from phantasy.

For Hamann nature is an image of God and the faculty of the mind which is able to perceive the presence of God in nature is phantasy. Phantasy is both an aesthetic and a religious principle in Hamann's thought. This fusion of religion and art is also present in Jean Paul's thought in the early 1790's, but Jean Paul soon secularises phantasy, emphasising its aesthetic rather than its religious qualities. The rational principle of wit thus emerges in Jean Paul's work of the 1790's as the main principle of his aesthetic thought.

We also examined the element of humour in Hamann's work, its partial secularisation in Hippel's writing and its continued development in Jean Paul's works of the 1790's. Hamann's humour was restricted by his religious outlook. These restrictions are overcome in the works of Hippel and Jean Paul. In Jean Paul's sentimental work the free and tolerant outlook of humour combines with the poetic principle
of phantasy in the figure of the narrator. The attitude that results is both free and creative and it thus anticipates the Romantic theory of magic idealism.

But whilst Hamann encouraged Jean Paul to place complete faith in poetic phantasy, Herder stresses above all the moral purpose of the work of art, as the "Aufklärung" had done. Jean Paul came into close contact with Herder in the 1790's and at this stage in his life Herder had been forced into a position of extreme literary conservatism by his condemnation of Weimar culture. Herder at this time was more interested in the development of mankind as a whole than in the truth of the poet's vision. Whilst Hamann integrated wit into the purpose of his life, Herder disliked wit and was reluctant ever to abandon reason. In his view the writer should commit himself to a direct expression of his beliefs. It should not be left to the reader to deduce the writer's intention from the evidence of the work of art alone. Herder therefore tempers the influence on Jean Paul of Hamann's complete belief in phantasy. Jean Paul was also influenced by Herder's attitude to literary form. Herder insisted that Jean Paul should concentrate on content rather than form, and his dislike of Romanticism - which was of lasting importance to Jean Paul - is based on his belief that the Romantics were losing sight of the importance of personal beliefs and feelings in the work of art. Herder's criticism of extreme preoccupation with form also affects Jean Paul's attitude to the idyll. Many of Jean Paul's "Käuze" must be viewed satirically, for their limitations prevent them from fulfilling the demands of "Humanität".

We have seen that Jean Paul's aesthetic thought in the 1790's was the product of contradictory elements in eighteenth
century and preromantic thought. The interest which Jean Paul had shown in different literary traditions led to his cultivation of an extremely individual style. Witty techniques occur in all preromantic writing despite the fact that none of the writers considers reason to be an ultimate aesthetic principle. Preromantic writing did succeed however in associating many witty techniques with serious thought and it thus prepared the way for the free and witty "mixing" of sincerely held beliefs which the Romantics practised.

In the final chapter we discussed three aspects of Jean Paul's relationship to Romanticism. First we discussed his sentimentality. We saw that solitude was characteristic of sentimentality and that it was rejected by the Romantics who believed that cultural progression could only be achieved communally. They insisted that everything should be scrutinised rationally and transformed into art and science. However Hamann had always stressed the value of intuitive knowledge and the relative powerlessness of reason, and his influence on this aspect of Jean Paul's thought was so deep that the criticism of the Romantics remained for the most part unheeded by Jean Paul. But the Romantics did succeed in changing Jean Paul's sentimental attitude to love. Like Hamann, they had complete faith in individuality and regarded sentimental love as unprogressive for it could lead to the dissolution of personality. Herder had encouraged Jean Paul to champion sensitive mankind against the cold formalism of classicism and Romanticism, but under the influence of the Romantics Jean Paul abandoned his former
tolerant attitude of "Menschenliebe". This change from the general to the particular may also be seen in Jean Paul's attitude to writing and we observed the development of a new polemical tendency in his work. As a result of the influence of the Romantics Jean Paul came to value art more highly and he thus became involved in literary controversies. The polemical spirit of Hamann comes to light again in the polemical works of Jean Paul and the early Romantics, and tends to undermine the influence of Herder's humanitarian ideals.

Secondly we saw that Jean Paul's theories of phantasy and humour, which had their roots in eighteenth century wit and in Hamann's world-view, anticipate the theories of Romantic irony and magic idealism. This agreement between Novalis' magic idealism and the fusion of phantasy and humour in Jean Paul is supported by a marked similarity in style. In many ways early Romantic style may be seen as the culmination of the witty stylistic features common earlier in the century. The witty stylistic techniques in Jean Paul's writing are therefore an important link between the eighteenth century and early Romanticism.

Finally we considered Jean Paul's use of the "empfindsam" imagery of transience. Here too we may see Jean Paul as an important link between the style of the eighteenth century and Romanticism. The "empfindsam" imagery of transience was used to describe a general attitude in Jean Paul's early works, but he succeeded in applying it to particular characters in particular situations. This
more specific application of the "empfindsam" imagery of transience prepared the way for the Romantic use of this imagery.

Jean Paul is therefore a key figure in the complicated transition from the "Aufklärung" to Romanticism. Both his style and his aesthetic thought bear signs of the many influences which acted on him in the period from 1783 - 1804. Although there are many conflicting elements in his work Jean Paul was remarkably successful in synthesising different literary traditions. His work of the 1790's combines the outlook of the sentimental novel with the wit of the humorous novel, and in its fusion of the theories of phantasy and humour it anticipates the creative freedom of early Romanticism.
Bibliography


Since these bibliographies are very thorough the bibliography of this thesis only includes works to which direct reference is made in the text. The bibliography is divided into three parts, dealing with Jean Paul, Works Consulted and Secondary Literature. The method of codification used for reference to Jean Paul's works is explained in section one of the bibliography below. The method used for works included in sections two and three of the bibliography is as follows. Each of the works is provided with a number. This number is included in the footnotes after the writer's name and before the volume (in Roman numerals) and page number of the work concerned. A footnote with the code: Herder. 19. V. 40. would thus refer to volume 5, page 40 of the edition of Herder's works given in the bibliography under the number 19, i.e. Sämtliche Werke. Berlin. 1877 ff. ed. Suphan.

A list is given below of the abbreviations used in the bibliography.

CUP: Cambridge University Press.
DLE: Deutsche Literatur in Entwicklungsreihen.
All references are to "Jean Paul's Sämtliche Werke. Historisch-kritische Ausgabe", Weimar, 1927 ff., edited by Eduard Berend. Jean Paul's writings are divided into three sections in this edition. The first contains the published works, the second contains works not published during Jean Paul's lifetime, and the third contains his letters. In the footnotes the Roman numeral indicates the section and the Arabic numerals the volume and page. Thus I,5: 268 refers to section one, volume five, page 268.

A list is given below of the works contained in each volume of this edition, so that the reader can easily identify the work referred to. Page numbers are given for volumes which contain more than one work. Thus section one, volume five, page 268 is a reference to "Biographische Belustigungen".
| I,2. | Die unsichtbare Loge. | |
| I,5. | Quintus Fixlein. | p. 1 - 250 |
| | Biographische Belustigungen. | p. 251 - 384 |
| | Der Jubelsenior. | p. 385 - 530 |
| I,6. | Blumen=, Frucht= und Dornenstücke (Siebenkäs). | |
| I,7. | Das Kampaner Thal. | p. 1 - 150 |
| | Palingenesien. | p. 151 - 352 |
| | Briefe und bevorstehender Lebenslauf. | p. 353 - 504 |
| | Komischer Anhang zum Titan. Vols. 1 and 2 | |
| | Clavis Fichtiana. | p. 457 - 501 |
| | Das heimliche Klaglied. | p. 503 - 557 |
| I,10. | Flegeljahre. | |
| I,12. | Freiheits=Büchlein. | p. 1 - 65 |
| | Levana. | p. 67 - 407 |
| | Ergänzblatt zur Levana. | p. 409 - 440 |
| | Dr. Katzenbergers Badereise. | p. 69 - 343 |
| | Leben Fibels. | p. 345 - 534 |
| I,14. | Friedens=Predigt an Deutschland. | p. 1 - 38 |
| | Dämmerungen für Deutschland. | p. 39 - 152 |
| | Mars und Phöbus Thronwechsel. | p. 153 - 182 |
| | Politische Fastenpredigten. | p. 183 - 302 |
| I,15. | Der Komet. | |
| | Ueber die deutschen Doppelwörter. | p. 167 - 264 |
| | Kleine Bücherschau. | p. 265 - 474 |
I, 18. Verstreut gedruckte Schriften.
I, 19. Lesarten und Entwürfe I.

II, 1. Ausgearbeitete Schriften 1779 - 1782.
II, 2. Ausgearbeitete Schriften 1783 - 1785.
II, 3. Ausgearbeitete Schriften 1786 - 1792.
II, 4. Freuden=Büchlein.
   Überchristenthum.
   Selberlebensbeschreibung.
   (Neues) Kampaner Thal.
   Selina. p. 1 - 33


III, 2. Briefe 1794 - 1797.
III, 8. Briefe 1820 - 1825.

II. Works Consulted

24 Horn, Franz. Andeutungen für Freunde der Poesie. Leipzig, etc. 1804.
<table>
<thead>
<tr>
<th></th>
<th>Author</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Müller, J.G.</td>
<td>Siegfried von Lindenbergs Predigerjahre. 1790. 2 vols.</td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td>Tieck, L.</td>
<td>Kritische Schriften</td>
<td>Leipzig, 1848. 4 vols.</td>
</tr>
<tr>
<td>75</td>
<td>Tieck, L.</td>
<td>Schriften</td>
<td>Berlin, 1828 ff. 28 vols.</td>
</tr>
<tr>
<td>84</td>
<td>Wezel, J.C.</td>
<td>Satirische Erzählungen</td>
<td>Leipzig, 1777.</td>
</tr>
<tr>
<td>87</td>
<td>Young, E.</td>
<td>Conjectures on Original Composition</td>
<td>Leeds, 1966.</td>
</tr>
<tr>
<td>88</td>
<td>Young, E.</td>
<td>The Works of the Author of the Night-Thoughts</td>
<td>London, 1792. 3 vols.</td>
</tr>
</tbody>
</table>
### III. Secondary Literature

<table>
<thead>
<tr>
<th>Page</th>
<th>Author</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>93</td>
<td>Blackall, E.A.</td>
<td>The Emergence of German as a Literary Language. 1700-1775. GUP. 1959.</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Citation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Gansberg, M-L. Welt-Verlachung und &quot;das rechte Land&quot;. DVjs 42. 1968. p. 373-398.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>128</strong></td>
<td>Kluckhohn, P. Die deutsche Romantik. Bielefeld, etc. 1924.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>133</strong></td>
<td>Kommerell, M. Jean Pauls Verhältnis zu Rousseau. Marburg. 1924.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>135</strong></td>
<td>Küpper, H. Jean Pauls &quot;Wus&quot;. Halle. 1928.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


161 Schütze, M. Herder's Conception of "Bild". GR I. 1926. p. 21-35.


172 Thalmann, M. Jean Pauls Schulmeister. MLN 52. 1937. p. 341-7.
176 Volkelt, J. Zwischen Dichtung und Philosophie. Munich. 1908.