
Friedrich Schlegel, 1794-1802. Seine prosaischen Jugendschriften by J. Minor; Frédéric Schlegel et la Genèse du Romantisme allemand (1791-1797) by I. Rouge; Erläuterungen zu Friedrich Schlegels 'Lucinde' by I. Rouge; Friedrich Schlegel and Goethe, 1790-1802. A Study in Early German Romanticism by J. W. Scholl; Die Weltanschauung der deutschen Romantik by Marie Joachimi

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Friedrich Schlegel, 1794–1802. Seine prosaischen Jugendschriften. Herausgegeben von J. MINOR. Zweite (Titel-) Ausgabe. 2 Bände. Vienna: Konegen, 1906. 8vo. xi + 362 and xii + 431 pp.

Frédéric Schlegel et la Genèse du Romantisme allemand (1791–1797). Par I. ROUGE. Bordeaux: Feret et fils, 1904. xiv + 315 pp.

Erläuterungen zu Friedrich Schlegels 'Lucinde.' Von I. ROUGE. Halle: Niemeyer, 1905. 8vo. 136 pp.

Friedrich Schlegel and Goethe, 1790–1802. A Study in Early German Romanticism. By J. W. SCHOLL. (*Publications of the Modern Language Association of America*, Vol. XXI, No. 1, pp. 40–192.) Cambridge, Mass.: Modern Language Association, 1906.

Die Weltanschauung der deutschen Romantik. Von MARIE JOACHIMI. Jena: Diederichs, 1905. 8vo. viii + 236 pp.

It would be rash to say that the large and constantly increasing body of special studies on the German Romantic School which have appeared during the last few years, has helped us forward in proportion to its bulk. Yet it lies perhaps in the nature of investigations into this, the most difficult and complicated of all periods of German literature, that what the toilers have achieved cannot be fairly estimated until the burden and the heat of the day are over. It is interesting to observe that the attention of literary investigators—who, for years after the appearance of Haym's fundamental *Romantische Schule* (1870), were strangely apathetic where Romanticism was concerned—has been directed to the period by the general tendency of German intellectual life at the present day. The latest phase of German individualism has recognised the spiritual movement of a hundred years ago as kindred and sympathetic, and the leaders of that movement have become the objects of interested curiosity to those who, under the influence of that essentially modern Romanticist, Friedrich Nietzsche, are pushing out into troubled waters in the search for a new faith. Romantic literature has, in consequence, become the fashion; first editions of the Romanticists command extraordinarily high prices, and the market has been flooded with dainty, but unfortunately not always accurate or scholarly reprints.

The latter reproach certainly does not apply to Professor Minor's admirable edition of *Friedrich Schlegels Jugendschriften*, which was originally published as far back as 1882. Schlegel is forbidding fare to the modern aesthete, who has been attracted to Romanticism by the religious mysticism of Novalis or the enthusiasm of Wackenroder; and I doubt if these two volumes will appeal to a much wider public to-day than they did twenty-five years ago. But to the serious student Professor Minor's reprint of Schlegel's writings in the form in which they actually influenced the literary movement of his day, is not merely invaluable, but indispensable. Here are to be found the chief documents bearing on the construction of the Romantic creed, for which Herder, a generation earlier, had with unfailing intuition prepared the

way. The first volume, which contains Schlegel's writings on Greek literature, defines the attitude of the new movement towards antiquity, a preliminary which every literary movement from the Renaissance to the beginning of the nineteenth century has been obliged to go through, to justify its existence. The essay *Über das Studium der griechischen Poesie*, that 'manierirter Hymnus in Prosa auf das Objektive in der Poesie,' is the best—one is tempted to say, the only—introduction to the aesthetic theory of Romanticism. And in Volume II we see the practical outcome of Schlegel's long wrestling with antiquity, and are able to realise what it was to mean for German thought and poetry. Here, too, are the powerful essays of the *Charakteristiken und Kritiken*. Friedrich Schlegel has not had all the credit he deserves as the pioneer of a new form of literary essay; and we in England, who can place the work of Macaulay side by side with that of Carlyle, are, perhaps, better able than Schlegel's own countrymen to realise how much his initiative meant for the development of Romantic criticism. In these two volumes, then, is to be found, as nowhere else, the key to the 'Romantik,' the gradual unfolding of a revolutionary literary doctrine, which, it is hardly too much to say, was only compassed and comprehended by the brain of one man.

Professor Rouge of the University of Bordeaux has given us two studies devoted to Friedrich Schlegel. It seems almost superfluous to praise the clearness and lucid arrangement of the general treatise; for it is rare that such qualities are absent in French academic work. The method, it is true, occasionally tries the patience of the reader who is in quest only of the author's new contributions to knowledge, and would prefer to be spared the methodical recapitulation of familiar facts; especially as the Frenchman, unlike his German colleague, is unwilling to burden his pages with more references than are absolutely necessary. But even if M. Rouge has not much to tell us that is absolutely new, his finished workmanship, his art of seeing his subject as a whole, and his logical, synthetic mind, have put Friedrich Schlegel's thought and work in a new light. Excellent and illuminating, for instance, are the chapters on 'Anciens et Modernes, Classiques et Romantiques,' although M. Rouge does not seem to me to discriminate clearly enough between those aspects of Greek art and literature which the Germans of the earlier eighteenth century regarded as 'classic,' and those which appealed to the 'Sturm und Drang' and the Romanticists. The strength of the book lies in its admirable generalisations, which will in most cases recommend themselves to the student of the period. Occasionally, M. Rouge errs by excess of generalisation; he shows a tendency to treat Schlegel as he might have treated, say, Fichte or Schelling, as a philosopher with a definite system to expound, instead of as an irresponsible, impulsive genius, who thought, for the most part, inconsequently and illogically, and, as Goethe would have said, 'im Dunkeln,' by flashes of intuition. M. Rouge is, in other words, inclined to attribute to Schlegel a metaphysical outlook on literature which smacks rather of latter-day philosophies than of Romantic individualism.

After this enlightening study, it is somewhat disappointing to turn to M. Rouge's commentary on Schlegel's 'erhabene Frechheit,' *Lucinde*¹. With the language—for the commentary is written in German—the author would seem to have thrown off just those qualities of conciseness and width of view which might have been as invaluable in interpreting Schlegel's fragmentary novel, as they are in M. Rouge's French treatise. The commentary is extraordinarily conscientious and throws light on many dark places—on some, perhaps, that might with advantage have remained dark—but M. Rouge fails to make sufficiently clear, even in the 'allgemeine Übersicht,' the wider aspects of this work and its signification for the history of Romanticism. He might in this respect, I think, have learned more than he has done from H. Gschwind's suggestive, if not always convincing study on *Die ethischen Neuerungen der Früh-Romantik* (1903). As it is, his *Erläuterungen* are too exclusively microscope work.

The third contribution on my list of recent Schlegel literature comes from America, and is obviously intended to be supplementary to C. Alt's excellent book on *Schiller und die Brüder Schlegel* (1904). Mr Scholl has set himself a hard task; to use a favourite phrase of Schlegel's own, he has undertaken 'to bore the board where it is thickest,' and if he has not been altogether successful, the difficulties in his way ought not to be forgotten. But one feature of Mr Scholl's study makes an unpleasant impression at the outset, and that is his slavery to the methods of the German dissertation; he even carries it so far as to imitate the parsimonious system of referring to frequently quoted books and journals under cabalistic letters. This excessive Germanism is to be regretted for a twofold reason: Mr Scholl does not leave the impression that he has behind him the training and discipline which are essential for success on lines where German scholarship excels, and, on the other hand, I find a few pages of his work which lead me to think that, had he not so lightly parted with his Anglo-Saxon birthright in such matters, he might have given us something better. M. Rouge's French treatise has shown how jealously the French guard their tradition and method, and with what success. Why should America allow herself to be overawed by foreign models, which are hardly, one would think, congenial to the national genius? Mr Scholl has collected his materials industriously, systematically, scientifically; but he works among them somewhat blindly; and one is inclined to doubt at times whether his familiarity with the literature of the period extends far beyond the authors immediately under consideration. He does not seem to be always at one with himself with regard to what constituted Romantic theory and practice; I miss, in particular, what is indispensable for a study of this kind, a clear discrimination between

¹ In view of the misprints (see Rouge's *Erläuterungen*, p. 13) of the most accessible text of *Lucinde*—that in Reclam's *Universalbibliothek*—it is worth noting that the firm of Diederichs in Jena, to which the student of the Romantic movement is already so deeply indebted, has just published a new edition of Schlegel's novel, as well as of Schleiermacher's *Vertraute Briefe*.

Goethe's thought and Schiller's, and an understanding for Friedrich Schlegel's indebtedness to Schiller. Had Mr Scholl, instead of setting out to *prove* Goethe's influence, approached the problem in a scientific spirit of unbiassed inquiry, he would, I am sure, have been less confident in proclaiming Goethe the dominating influence on Schlegel's thought and work. 'Friedrich Schlegel,' he says in his conclusion, 'was overwhelmingly dependent upon Goethe for the subject matter of literary work, materials for aesthetic and moral theory, and for models of imitation.' He has not, however, succeeded in convincing me, at least, that Schlegel was indebted to Goethe for any of these things in an 'overwhelming' degree.

An interesting feature in the reviving study of the 'Romantik' is the fascination this movement, which owed so much to its women, has for women in our time. It would seem as if a finer ear were needed to hear the light vibrations of the Romantic soul than is possessed by the ordinary 'Neuphilolog,' drilled in the too often blunting and numbing school of academic research. The study of Romanticism is little furthered by the routine work—the 'Kärnerarbeit'—of the universities; investigations into sources and new biographical and bibliographical discoveries leave us very much where we were; and it is significant that a new edition (1906) of Haym's *Romantische Schule* can be brought out and depend upon finding purchasers, without any essential alterations on the first edition of thirty-seven years ago. The spiritual essence of Romanticism is something which, in all but a few exceptional cases, the 'coarse thumb and finger' of the school philology has failed to plumb; it would seem to resist the intrusion of the scientific method. The understanding of the time can, in fact, only be furthered by sympathetic study, by loving penetration, by complete immersion in the Romantic atmosphere. This explains the success of the women who, in recent years, have devoted themselves to the unravelling of the Romantic mysteries. I think especially of Frau Ricarda Huch, one of the most gifted novelists of our day, whose two volumes of studies, *Blütezeit der Romantik* and *Ausbreitung und Verfall der Romantik* appeared in 1899 and 1902, and of Fräulein Marie Joachimi, whose *Weltanschauung der deutschen Romantik* seems to me much the most enlightening contribution to the literature on the Romantic School that has appeared for several years.

Outwardly, Fräulein Joachimi's book is an attempt, not unlike that of M. Rouge, to reduce the thought of the least systematic of thinkers to a system; she discusses the fundamental dogmas of the Romantic faith under the various headings of 'God,' 'The Universe,' 'Humanity,' 'Romantic Poetry,' and the like. But she nowhere presses her system; and these headings, so far from implying completeness, only embrace a small part of the entire Romantic doctrine; she recognises too clearly the 'willkürliche' element in early Romanticism, and especially in so chameleon-like a writer as Friedrich Schlegel, to lay much weight on systematising. She is content to link up disconnected ideas wherever she can. The supreme merit of the book lies in its peculiar combina-

tion of penetrating thought with a feminine sense for the concrete; Fräulein Joachimi has the metaphysical, dialectic type of mind, without which it is hopeless to approach so complicated a personality as was Friedrich Schlegel; but she has also what the average dialectician rarely has, the delicate feminine appreciation for the realities of things; she has that touch of common sense, without which one cannot expect to succeed in solving the Romantic enigmas. The fault of too many of the previous critics of the 'Romantik'—and even Haym is not free from it—is to confuse Romantic spirituality with Hegelian metaphysics; it is the error into which the metaphysical type of mind, nurtured on philosophic method, invariably falls in judging the Romanticists. Such critics overlook the fact that, as Fräulein Joachimi reminds us, 'die Frühromantik bedeutet nicht Krankheit und Mangel an Wirklichkeitssinn in der Entwicklungsgeschichte des deutschen Geistes.' One sees this metaphysical tendency, for instance, exemplified in the most recent contribution to the literature of Friedrich Schlegel, E. Kircher's *Philosophie der Romantik* (1906), a valuable and suggestive collection of essays, but essays in which the author, with aggravating persistence, renders the obscure only more obscure by translating into the abstractions of philosophy ideas that, in the minds of the Romanticists themselves, were tangible facts of experience. To Fräulein Joachimi's fullness of knowledge it is testimony enough that she comes of an excellent school; under Professor Walzel of Bern, to whose labours in the field of Romantic literature we owe so much, she has learned to avoid with fine tact the Scylla of aesthetic vagaries and the Charybdis of the school philology. I know of no one who has laid bare with finer insight and more sympathetic understanding than she, the motive forces of the movement which she admirably describes as a 'Protest gegen kleinliche Interessen, kümmerliche Moral, spiessbürgerliche Ideale, sentimentale Lebensauffassungen; sie ist ein Kampf gegen alle diejenigen, die eng in Vorurteilen gebunden bleiben und dabei sich mit hochtrabenden Redensarten und erborgten Idealen wichtig machen. Die Romantiker wollen die Deutschen tiefer sehen, grösser denken, wahrer fühlen lehren. Deshalb suchen sie alles Leben in Poesie zu tauchen; und deshalb möchten sie die Gründlichkeit der deutschen Wissenschaft durch den fortwährenden Hinweis auf das Unendliche und Unfassbare im Natur- und Geistesleben, auf die Philosophie, vor Kleinkrämerei und Verknöcherung bewahren.'

J. G. ROBERTSON.

Old German Love Songs. Translated from the Minnesingers of the Twelfth to the Fourteenth Centuries. By FRANK C. NICHOLSON. London: T. Fisher Unwin, 1907. 8vo. lx + 196 pp.

In his *Old German Love Songs* Mr Nicholson's aim has been 'to present English readers with a selection from the Minnesong sufficiently varied and extensive to illustrate roughly the nature and