



E. T. A. HOFFMANN'S BILDUNGSMÄRCHEN: "DER GOLDNE TOPF"

by

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A Thesis Submitted to the Faculty of the  
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This thesis was prepared under the direction of the candidate's thesis advisor, Dr. Ernest L. Weiser, Department of Languages and Linguistics, and has been approved by the members of her supervisory committee. It was submitted to the faculty of the College of Humanities and was accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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## ABSTRACT

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Although E.T.A. Hoffmann's "Der goldne Topf" is a fairy tale, it shows similarities to the Bildungsroman, or developmental novel, especially in the theme of the development of the poet. Because of this similarity, the thesis will compare "Der goldne Topf" to antecedent works: Goethe's Wilhelm Meister and Novalis's Heinrich von Ofterdingen. The comparison focuses on Anselmus, the protagonist in "Der goldne Topf," his development from awkward student to poet, his mentors, and the symbols within the work.

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## INTRODUCTION

E.T.A. Hoffmann referred to his tale "Der goldne Topf," as "ein Märchen aus der neuen Zeit." Certain episodes recall the Märchen or fairy tale, yet the work resembles the Bildungsroman or developmental novel, especially in the theme of the development of the poet. A comparison of "Der goldne Topf" with two antecedent developmental works, Goethe's Wilhelm Meister and Novalis's Heinrich von Ofterdingen, reveals Hoffmann's Romantic transformation of this traditional prose form.

Wilhelm Dilthey describes the subject of a developmental novel as the growth of a young person who encounters a variety of experiences that ultimately lead to maturity and harmony:

Die Darstellung des Jünglings jener Tage, der in glücklicher Dämmerung in das Leben eintritt, nach verwandten Seelen sucht, Freundschaft und Liebe begegnet, mit den Realitäten der Welt in Kampf gerät, unter mannigfachen Erfahrungen heranreift, sich selber findet und seiner Aufgabe in der Welt gewiß wird. Die Dissonanzen und Konflikte des Lebens erscheinen nur als die notwendigen Durchgangspunkte des Individuums auf seiner Bahn

zur Reife und zur Harmonie. (Reallexikon 10)

Anselmus, the young protagonist in "Der goldne Topf," also searches for kindred souls, finds love and friendship, has numerous struggles in an effort to find himself, and ultimately reaches a projected goal.

The length of "Der goldne Topf" more closely approximates a Novelle than a developmental novel. However, when considering Dilthey's overall view of the developmental novel, "Der goldne Topf" resembles both Wilhelm Meister and Heinrich von Ofterdingen, traditional examples of the genre. (Other examples of the developmental novel in German literature are Wolfram von Eschenbach's Parzival and Wieland's Agathon.) There are similarities in the overall plot, use of mentors, and the projection of women as representatives of love and poetry. Both Anselmus and Heinrich are young innocents, fall in love with the daughters of their mentors, undergo experiences that develop their artistic character and both eventually attain maturity. It is thus warranted to examine "Der goldne Topf" as a form of imitation of the Bildungsroman.

Novalis already changes the character of the form by "romanticising" it. He himself defines this as a treatment which, among other things, transforms the common into the mysterious, the real into the unreal and the finite into the infinite (Schriften 45-46). By "romanticizing" Heinrich von Ofterdingen, Novalis has transformed the

developmental novel from a purely realistic representation to a story that resembles a fairy tale (Martini 328). Hoffmann takes this transformation a step further by mixing the traditional realistic plot and supernatural elements.

An examination of relevant criticism indicates that no one has discussed "Der goldne Topf" in light of the developmental novel. Walther Harich compares the feeling that Anselmus experiences in the opening of "Der goldne Topf" to pure longing that is expressed by the protagonist in Wilhelm Meister. It is this feeling of longing, felt by the young innocent, that is imbued with a power of destiny (227). The development of the young innocent is an important characteristic of the genre, but Harich does not develop any further implications of this idea or a relationship between the two works.

A few authors hint at comparisons between the writing of Novalis and Hoffmann. Herbert Clasen compares the writing style of the two authors without specific reference to a relationship between Heinrich von Ofterdingen and "Der goldne Topf." Werner Vortriede speaks of Hoffmann's debt to Novalis in "Prinzessin Brambilla" and mentions that Hoffmann acknowledges the debt to Novalis in "Kreisleriana," but does not discuss Heinrich von Ofterdingen. Friedrich Hiebel compares Heinrich von Ofterdingen with the writings of Hoffmann by saying that the dream of the blue flower in Heinrich von Ofterdingen is presented in stages, just as Hoffmann's plateaus of

experience are presented. Both Vortriede and Hiebel mention the use of dreams in the works of Novalis and Hoffmann, but they do not draw a comparison of the use of dreams in Heinrich von Ofterdingen and "Der goldne Topf."

Robert Mühler mentions that Novalis's aphorisms influenced Hoffmann's philosophy, but no works are cited as examples. Of more importance is Klaus Günzel's comparison of the ending of "Der goldne Topf" to the ending that Novalis's Heinrich von Ofterdingen should have had, according to Tieck's notes. Both Heinrich and Anselmus, the protagonists in "Der goldne Topf," meet their destiny in a transcendent realm of poetry. Günzel thus touches on the characteristic of the successful maturation of the protagonist in the developmental novel, although no mention is ever made of this genre in his analysis.

It is my intent to discuss "Der goldne Topf" as a transformation of some aspects of the developmental novel. The discussion will begin with an analysis of the growth of the protagonist in comparison to the developmental journeys of Wilhelm and Heinrich. Because the mentors are an important characteristic in the developmental novel, I will also compare the role of Anselmus's mentors with the mentors of Heinrich and Wilhelm. An analysis of the different symbols that represent Anselmus's experiences and feelings during his different stages of development will be followed by a discussion of the change in the denouement

from assimilation in the traditional developmental novel to individuation in "Der goldne Topf."

## THE DEVELOPMENT OF THE PROTAGONIST

In the traditional developmental novel the growth of the protagonist occurs in stages and has a conscious and clearly defined goal (Reallexikon 10). The transformation is accomplished by many mentors and through manifold experiences (Schaffner 10). The education of Anselmus is also affected by many experiences, including encounters with mentors. However, the way in which these experiences form his life are quite different from the way in which the character of the traditional protagonists is formed.

"Der goldne Topf" is more than just an expansion of the familiar fairy-tale motif of the simpleton who, because of his good heart, triumphs over all adverse circumstances and is rewarded in the end. Hoffmann develops Anselmus to contrast with the philistines and their very realistic goals (Daemmrich 29). His life is the achievement by the creative person of the poetic ideal, one that has been lost to man.

Although central figures who are naive innocents are the rule in the Bildungsroman, no protagonist is as much at odds with his environment as Anselmus. Werner Bergengruen calls Anselmus a clumsy sort who has no conception of how to conduct himself in everyday life: "ein ungeschickter

Pechvogel für den platten Alltagsverstand" (Bergengruen 58). Clumsiness seems to mark this young innocent as a candidate for a particular kind of development in the other realm. Without potential for success in the mundane world, he can become acquainted with the wonders of nature and poesy. Volker Klotz describes Hoffmann's protagonists, who although clumsy and unfit for reality, have an aptitude for dreaming and fantasy.

Was ihnen im Alltag als Mangel angekreidet wird, zeichnet sie gerade aus für den Umgang mit den Elementargeistern: Sie passen weder in den genau vermessenen Rahmen des bürgerlichen Berufslebens noch in die abgezirkelten Formen des feinen Benehmens. Sie sind hinter keiner Karriere her, sie haben keinen Ehrgeiz, sie berechnen nicht. Desto eifriger folgen sie ihren Träumen, ihren Imaginationen, ihrer Phantasie. (qtd. in Wetzel 132)

Hoffmann creates a bumbling student whose clumsiness causes him to come in contact with the benign and evil aspects of the other world. It is because of these encounters that he has a conflict between his two destinies. At the very beginning of the story, Anselmus knocks over Old Liese's basket of apples and pastries. This incident puts Anselmus in contact with the evil apple woman, who wishes to keep him from his goal. He himself addresses the reader in the First Vigil and confesses many

times that he has put on new garments and accidentally soiled or ripped them. He loses his hat when he bows, gets wash-basin water unceremoniously dumped upon him, knocks into tables, and spills the hot-chocolate and ink on his prospective employers. Anselmus even likens his gait of walking straight ahead to that of a lemming. Leonard Kent and Elizabeth Knight feel that this simile is well chosen; if Anselmus continues to operate only in the narrow, unimaginative philistine world, he is heading for total destruction. Anselmus ardently desires to be like others but his unlucky star seems to follow him and prevent him from being like his philistine friends (Kent and Knight 28-29).

Anselmus becomes less clumsy the more he falls in love with Serpentina and his belief in her grows. After Anselmus sees Serpentina in the glistening water during his boat ride in the Second Vigil, he steps into the only puddle on the road, but he splashes only a tiny bit of mud onto Veronica's white dress. Because of his hope of seeing Serpentina, no accidents befall him on the day that he finally begins his job with the Archivarius. Anselmus gets dressed without any mishaps:

Alles ging glücklich vonstatten, ein besonderer Glückstern schien über ihn zu walten, die Halsbinde saß gleich beim ersten Umknüpfen wie sie sollte, keine Naht platzte, keine Masche zerriß in den schwarzseidenen Strümpfen, der Hut

fiel nicht noch einmal in den Staub, als er schon sauber abgebürstet. (Hoffmann 190-191)

The contrary is also true: whenever Anselmus's belief in Serpentina wanes, his awkwardness returns. The Second Vigil ends with the door knocker incident; Anselmus arrives at the Archivarius's home and the door knocker turns into the hideous face of the apple woman who wants to lure Anselmus away from Serpentina. Frightened of the ugly visage, Anselmus tries to catch the door post but clutches the bell-rope instead. In the Ninth Vigil, Anselmus begins to believe that he loves Veronica and that Serpentina is just a dream. His demon of awkwardness reappears. Just as he is dancing with the playful Veronica, he bumps into a table and knocks Veronica's sewing box onto the floor, spilling the contents.

The Archivarius counts on Anselmus's aptitude for the other wordly when he asks Anselmus to copy some manuscripts. Although Anselmus's calligraphy is far from pleasing to the artistic Archivarius, the earnest manner of the student causes the Archivarius to say, "was Sie bisher nicht vollbringen konnten, wird hier bei mir vielleicht besser sich fügen..." (Hoffmann 215). Here the words of the Archivarius could be interpreted on two levels: the literal interpretation would be that the student's effort at calligraphy might be improved with the Archivarius's help. In the more figurative interpretation, the Archivarius realizes Anselmus's lack of luck in the mundane

world and hopes that the student's earnest efforts might be successful in the realm of the poetic.

Not only does Anselmus's awkwardness disappear as a result of his belief in Serpentina, but his ability as a transcriber rapidly improves. In the Sixth Vigil, Anselmus begins to see the task as almost completing itself: "...ja es war, als stünden schon wie in blasser Schrift die Zeichen auf dem Pergament, und er dürfte sie nur mit geübter Hand schwarz überziehen" (Hoffmann 216).

Archivarius Lindhorst, the prince of the enchanted poetic realm, has recognized Anselmus's tendencies toward the artistic and discloses this realization as follows:

"...junger Mensch, ich habe, noch ehe du es ahntest, all die geheimen Beziehungen erkannt, die dich an mein Liebstes, Heiligstes fesseln!" (Hoffmann 217).

The development of Anselmus from awkward student to able transcriber is just part of the development of Anselmus the poet. His poetic development is also marked by positive encounters he has with the supernatural.

## THE DEVELOPMENT OF THE POET

The development of Anselmus as a poet, like the development of the protagonist in the traditional Bildungsroman, happens in stages. Through these stages, Anselmus experiences feelings he has never known before; these feelings, associated with a growing awareness of the fantastic world, intensify as he develops and eventually permeate his whole being. His development is thus an emotional one rather than the more intellectual and social development of the traditional protagonist.

In Heinrich von Ofterdingen, there is already a break in the tradition through the emphasis placed on the role of feelings and the experience of the sensuous pleasures of nature in the development of the hero. The sensuous imagery and Heinrich's feeling of longing in the following passage of the dream of the blue flower mark the beginning of his developmental journey.

Rund um sie [die blaue Blume] her standen unzählige Blumen von allen Farben, und der köstlichste Geruch erfüllte die Luft. Er sah nichts als die blaue Blume und betrachtete sie lange mit unnennbarer Zärtlichkeit. Endlich wollte er sich ihr nähern, als sie auf einmal

sich zu bewegen und zu verändern anfang; die Blätter wurden glänzender und schmiegt sich an den wachsenden Stengel, die Blume neigte sich nach ihm zu, und die Blütenblätter zeigten einen blauen ausgebreiteten Kragen, in welchem ein zartes Gesicht schwebte. Sein süßes Staunen wuchs mit der sonderbaren Verwandlung...

(Schriften 132)

Novalis uses a dream to direct Heinrich to search within himself and to sense a goal for his quest.

Anselmus feels longing and has a deeper awareness of the forces of nature as he sits under the elderbush. These forces stimulate Anselmus's artistic inclination and give him hints concerning his own potential. This episode in "Der goldne Topf" has the same function as the dream in Heinrich von Ofterdingen in initiating the hero's quest. The blue-eyed snake is closely akin to the blue flower. Both visions fill the protagonists with sweet longing, a feeling never before experienced by either. This longing intensifies whenever they think of their respective visions and these objects of their longing help guide them to their artistic destiny.

Anselmus's experience bears closer scrutiny. Resting beneath the elderbush, he suddenly hears a strange rustling above him. He thinks he hears whispering and the sound of crystal bells. Although he does not know how, the whispering becomes understandable. The more that he

believes that he can discern the whispering, the more recognizable the whisperings become. He is torn between thinking that the sun's rays are just playing in the elderbush and between thinking that he actually sees little gold-green snakes. When he looks into the dark-blue eyes of one little snake, he is filled with an incredible feeling of longing. It is then that the elder bush stirs and says: "Du lagst in meinem Schatten, mein Duft umfloss dich, aber du verstandest mich nicht; der Duft ist meine Sprache, wenn ihn die Liebe entzündet" (Hoffmann 183). The evening wind and the sun's rays also speak to Anselmus in a similar manner, but it is important to note that at this point he does not fully comprehend the messages.

At his next encounter with the green snakes, Anselmus receives encouragement to believe in his vision. The little golden snakes sparkling on the water's surface next to the reflection of the fireworks again fill him with inexpressible bittersweet longing. He still does not understand his feelings, but the splashing of the water whispers an invitation: "Anselmus! Anselmus! siehst du nicht, wie wir stets vor dir herziehen? - Schwesterlein blickt dich wohl wieder an - glaube - glaube - glaube an uns!" (Hoffmann 187).

At this stage, Anselmus's experience of the green snakes and the other world they represent begin to cause a conflict in him between the fantastic and the mundane. Being attracted to Veronica, the pretty yet mundane

daughter of Conrector Paulmann, Anselmus forgets the snakes until Registrar Heerbrand exclaims that Veronica's voice sounds like a crystal bell. Anselmus notes a difference: "Das nun wohl nicht!" fuhr es dem Studenten Anselmus heraus, er wußte selbst nicht wie,..." (Hoffmann 189). Anselmus, however, is still unaware of the conflict. For Anselmus to develop, he must become more fully aware of the forces of nature and experience true love for Serpentina, the blue-eyed snake.

In his development, Anselmus experiences feelings of horror as well as longing and delight. Just as he becomes aware of the beautiful side of the fantastic world, Anselmus becomes painfully aware of its hideous opposite side as well. When Anselmus knocks over the basket of apples and cookies, the incident fills him with a sense of dread. Anselmus does not understand this feeling, but he does try to get as far from the old apple woman as he can. When Anselmus attempts to visit the Archivarius for the first time, the door knocker changes into the face of the old apple woman: "...da verzog sich das metallene Gesicht im ekelhaften Spiel blauglühender Lichtblicke zum grinzenden Lächeln. Ach! es war ja das Äpfelweib vom Schwarzen Tor! Die spitzigen Zähne klapperten in dem schlaffen Maul zusammen..." (Hoffmann 191). Anselmus thinks he hears echoes of "Bald dein Fall ins Kristall!" (191), repeating the prophecy of the apple woman when she screams at him in the market. Anselmus's horror is

intensified, but he does not realize the meaning of the warning, nor the role of the apple woman in trying to imprison him in the mundane world.

The development of Anselmus now takes a more formal turn when the Archivarius reveals his life story. The Archivarius not only divulges his genealogy but also explains the feeling of longing and the sparks that accompany the longing that he wants to kindle in Anselmus. The Archivarius seeks Anselmus's rebirth, but Anselmus is still not ready:

Die Sehnsucht, die jetzt dein ganzes Wesen  
wohltätig erwärmt, wird in hundert Strahlen  
zerspaltet durch Quälen und Martern; denn der  
Sinn wird die Sinne gebären, und die höchste  
Wonne, die der Funke entzündet, den ich in dich  
hineinwerfe, ist der hoffnungslose Schmerz, in  
dem du untergehst, um aufs neue fremdartig  
emporzukeimen. - Dieser Funke ist der Gedanke!  
(Hoffmann 192-193)

Anselmus now enters a state of dreamy brooding in which he senses the higher states of being: "Er fühlte, wie ein unbekanntes Etwas in seinem Innersten sich regte und ihm jenen wonnevollen Schmerz verursachte, der eben die Sehnsucht ist, welche dem Menschen ein anderes höheres Sein verheißt" (Hoffmann 198). He begins to fulfill the Archivarius' prescription for rebirth as his longing deepens. Steeped in such thoughts he again passes by the

elderbush and realizes that he is in love with the little blue-eyed snake and that he will die of love and longing if he does not see her again.

After a period of musing, Anselmus's development reaches a new plateau with recognition of his love for Serpentina. He now believes in her and understands the feelings of longing that tear at him. He also realizes Serpentina's connection with the wonderful fantastic realm in which she resides:

Ist es denn etwas anderes als daß ich dich so ganz mit voller Seele bis zum Tode liebe, du herrliches goldenes Schlänglein, ja daß ich ohne dich nicht zu leben vermag und vergehen muß in hoffnungsloser Not, wenn ich dich nicht wiedersehe, dich nicht habe wie die Geliebte meines Herzens - aber ich weiß es, du wirst mein, und dann alles, was herrliche Träume aus einer andern höhern Welt mir verheißen, erfüllt sein.

(Hoffmann 199)

Anselmus now visits the elderbush daily and calls into the branches for another glimpse of the little snakes. Although the elderbush remains mute, when the Archivarius appears one evening, Anselmus reveals his story of the elderbush and the beautiful blue-eyed snake. The Archivarius listens and discloses to Anselmus that the little snakes are his daughters and the blue eyes belong to his youngest daughter Serpentina. Anselmus feels that this

explanation is only a clear expression of what he had already realized. The Archivarius then shows Anselmus another glimpse of his lovely daughter and she says to Anselmus, "Kennst du mich denn - glaubst du denn an mich, Anselmus? - nur in dem Glauben ist die Liebe - kannst du denn lieben?" (Hoffmann 201).

The idea of using love to further the development of the protagonist, as a form of Bildungsideal, is traditional in the developmental novel. In Heinrich von Ofterdingen, Klingsohr notices the attraction that Heinrich has for his daughter Mathilde and knows that love will further Heinrich's career. He explains to Heinrich that love and poetry form a unity: "Man betrachtet nur die Liebe. Nirgends wird wohl die Notwendigkeit der Poesie zum Bestand der Menschheit so klar, als in ihr. Die Liebe ist stumm, nur die Poesie kann für sie sprechen. Oder die Liebe ist selbst nichts, als die höchste Naturpoesie" (Schriften 229).

Before Anselmus can reach his beloved and fulfill his destiny in the fantastic realm of the Archivarius, he must overcome the powers of the mundane realm. After the old apple woman prevents Anselmus from beginning his transcribing duties, Anselmus is afraid of visiting the Archivarius again. The Archivarius explains that the old apple woman is an adversary. To help Anselmus overcome his fear of the old apple woman, the Archivarius gives Anselmus a vial of potent liquor that he instructs the student to

pour over the apple woman's nose. When the door knocker again turns into the horrid visage, Anselmus manages to melt her away and enter the Archivarius's home without further incident. Thus, Anselmus is able to overcome his fear of the apple woman.

This fear is an expression of the conflict between the fantastic and mundane realms that Anselmus feels in his innermost being. Kent and Knight interpret the old apple woman as being a projection of Anselmus's fear (29). Horst Daemmrich feels that Anselmus's conflict is an identity crisis stemming from demonic forces that control him: "Primitive instincts that previously seemed tamed suddenly overwhelm individuals, and demonic, unexplainable forces seem to rule the lives of persons who are caught in a deep identity crisis" (23). Anselmus must constantly struggle between his drive to experience the wonders of the fantastic world and his desire to sink back into the complacency of the mundane. Unknown to Anselmus, Veronica enlists the aid of a fortune-teller with the hope of winning Anselmus's heart. The fortune-teller is none other than the old apple woman who plans, in any case, to ensnare Anselmus in her demonic realm and thus pull him back to earth.

As a contrasting force, the Archivarius introduces Anselmus to the wonders of his fantastic realm by showing him a garden with enchanted flowers and birds. They speak to Anselmus and he now understands them. The creatures

make sport of Anselmus's inabilities, but he is more interested in their wondrous surroundings. Anselmus's more formal education begins by his transcribing what seems to be poetry. Anselmus receives quills, paper and ink from the Archivarius and works according to the strictest instructions. After a few hours, Anselmus feels quite comfortable with his work and with his fascinating surroundings. Thus, Anselmus has begun to develop a familiarity with the fantastic and with poetry.

After his apprenticeship with the Archivarius, Anselmus reaches a new stage of awareness in his development. He now comprehends that higher forces are working on him and anticipates the incredible struggle between the opposing forces of the two realms. He understands the intensity of Serpentina's love and realizes that the thought within him is eternal and that this thought and Serperntina's love are synonymous:

Was aus dem allen werden wird, weiß ich nicht,  
 ... umfängt mich aber auch ein toller Wahn und  
 Spuk, so lebt und webt doch in meinem Innern die  
 liebliche Serpentina, und ich will, ehe ich von  
 ihr lasse, lieber untergehen ganz und gar, denn  
 ich weiß doch, daß der Gedanke in mir ewig ist,  
 und kein feindliches Prinzip kann ihn vernichten;  
 aber ist der Gedanke denn was anders, als  
 Serpentina's Liebe? (Hoffmann 218)

Anselmus's progress is marked by his growing expertise

in caligraphy. The Archivarius has Anselmus copy more and more difficult manuscripts; Anselmus masters the strokes quickly. He writes with such adroitness that the letters almost seem to write themselves and he thus becomes a creative artist: "...er durfte kaum mehr hineinblicken in das Original - ja es war, als stünden schon wie in blasser Schrift die Zeichen auf dem Pergament, und er dürfe sie nur mit geübter Hand mit schwarz überziehen" (Hoffmann 216). When Serpentina reveals that Anselmus's destiny lies with her in Atlantis, the realm of the fantastic, Anselmus asserts that nothing could get in the way of his love for her and the fulfillment of this destiny.

Anselmus has reached several setbacks on his way to Atlantis. When he gazes into the mirror given to Veronica by the apple lady, he experiences an inner conflict, in which he begins to disbelieve in the existence of the fantastic. He confuses Veronica with Serpentina:

Da war es dem Anselmus, als beginne ein Kampf in seinem Innern - Gedanken - Bilder - blitzten hervor und vergingen wieder - der Archivarius Lindhorst - Serpentina - die grüne Schlange - endlich wurde es ruhiger und alles Verworrene fügte und gestaltete sich zum deutlichen Bewusstsein. Ihm wurde es nun klar, daß er nur beständig an Veronika gedacht, ja daß die Gestalt, welche ihm gestern in dem blauen Zimmer erschienen, auch eben Veronika gewesen...

(Hoffmann 233)

On his next belated visit to the Archivarius, Anselmus views the dwelling and the garden through the eyes of the mundane and fails to experience the marvels he had perceived earlier. He can hardly discern the language of the manuscripts, much less understand them. He seems to have lost his artistic ability; even the ink does not flow freely for him. When he impatiently shakes the pen, he causes a huge ink blot to fall on the original.

When the Archivarius imprisons Anselmus in the crystal bottle for his disbelief, Anselmus reverses his growth toward his goal of absolute freedom in Atlantis. The crystal represents the immobilizing constraints of the everyday world. The mundane prevents any freedom of thought for poetry or the fantastic. It allows for thinking of speziethalers and the mercantile power that they bring in the philistine world. Daemmrich views Anselmus's entrapment as his loss of inspiration and his subsequent suffering as a recognition of human limitation. Anselmus also notices the students in similar bottles and laments their fate. They only laugh at him, because from their perspective, they are completely free (30).

Anselmus now has the strength and maturity to resist any further temptations of the mundane. The witch appears and offers to help Anselmus escape; she lures him with promises of the pretty Veronica and offers to make him a high official. However, Anselmus has cleared his mind of

all conflict; he realizes who his adversaries are and is willing to denounce them. He has developed the strength of character to confess his love for Serpentina and to stay true to his goal for life in Atlantis. He faces the witch with conviction and without fear in the following passage:

Laß ab von mir, Satans-Geburt, ... nur deine  
 höllische Künste haben mich zu dem Frevel  
 gereizt, den ich nun abbüßen muß. - Aber geduldig  
 ertrage ich alles, denn nur hier kann ich sein,  
 wo die holde Serpentina mich mit Liebe und Trost  
 umfängt! - Hör es Alte und verzweifle! Trotz  
 biete ich deiner Macht, ich liebe ewiglich nur  
 Serpentina - ich will nie Hofrat werden - nie die  
 Veronika schauen, die mich durch dich zum Bösen  
 verlockt! - Kann die grüne Schlange nicht mein  
 werden, so will ich untergehen in Sehnsucht und  
 Schmerz!... (Hoffmann 242)

By sustaining his belief, Anselmus passes the final test of his apprenticeship and can be freed from the evil powers that assailed him. His freedom is achieved only through a reawakening of his belief in Serpentina's love, symbolizing that his goal can only be realized through her love. As his belief jolts his inner being like a lightning bolt, Anselmus's crystal cage is shattered:

"Anselmus", sprach der Geisterfürst, "nicht du,  
 sondern nur ein feindliches Prinzip, das  
 zerstörend in dein Inneres zu dringen und dich

mit dir selbst zu entzweien trachtete, war schuld an deinem Unglauben. - Du hast deine Treue bewährt, sei frei und glücklich." Ein Blitz zuckte durch das Innere des Anselmus, der herrliche Dreiklang der Kristallglocken ertönte stärker und mächtiger, als er ihn je vernommen - seine Fibern und Nerven erbebten - aber das immer mehr anschwellend dröhnte der Akkord durch das Zimmer, das Glas, welches den Anselmus umschlossen, zersprang und er stürzte in die Arme der holden lieblichen Serpentina. (Hoffmann 245)

The development of Anselmus is complete. He has fulfilled his duties as a scribe and can continue as master poet in the fantasy world of Atlantis. He is free from the burdens of everyday life and disappears from the face of the earth. At the end of the story, the narrator, after drinking a potion, has a vision of Anselmus and Serpentina in Atlantis. The author hears how Anselmus has achieved recognition of the innermost secrets of nature and the blissful unity of all beings through his love for Serpentina:

Serpentina! - der Glaube an dich, die Liebe hat mir das Innerste der Natur erschlossen! - Du brachtest mir die Lilie, die aus dem Golde, aus der Urkraft der Erde, noch ehe Phosphorus den Gedanken entzündte, entsproß - sie ist die

Erkenntnis des heiligen Einklangs aller Wesen,  
 und in dieser Erkenntnis lebe ich in höchster  
 Seligkeit immerdar. - Ja, ich Hochbeglückter habe  
 das Höchste erkannt - ich muß dich lieben  
 ewiglich, o Serpentina! - nimmer verbleichen die  
 goldnen Strahlen der Lilie, denn wie Glaube und  
 Liebe ist ewig die Erkenntnis. (Hoffmann 254)

In the traditional developmental novel, the Bildungsideal tends to be a state of maturity or readiness to take up a productive role in the society at the end of a process of formation or growth. In Wilhelm Meister Wilhelm's journeys end when he agrees to oversee an estate that his boyhood friend Werner and Werner's father have been trying to persuade him to oversee all along. Wilhelm, however, had to wander through the world and experience life and the theater before he could take his place in society as a responsible overseer. In Heinrich von Ofterdingen, there is already a fantastic transformation of the Bildungsideal as the novel is transformed slowly into a Märchen. Fritz Martini describes this transformation as the transfiguration of reality, for Heinrich's role as a poet takes on an abstract and mystical dimension after the death of Mathilde (132).

If E.T.A. Hoffmann has used a paradigm of the developmental novel in writing his Märchen "Der goldne Topf," the question arises concerning the meaning of the Bildungsideal Atlantis. Bleiler takes an optimistic view

of the story as being a metaphor for the emergence of a poet (xviii). Atlantis represents the land of poetry and Anselmus's arrival there is poetic mastery. Kent and Knight discuss Anselmus's arrival in Atlantis as the achievement of a Biblical Eden that existed before the fall of man. This loss of paradise resulted from thought overcoming the spirit and soul. The restoration of harmony and paradise are only possible through faith and poetry (29). In Walther Harich's interpretation, Atlantis is the unity of man and woman; Atlantis represents the destination of man in a paradisaical realm, just as Eden was man's origin. Thus, man would have come full circle and arrived at living in harmony with nature again. Harich also feels that on a different level of interpretation, Atlantis is the realm where the poetic Serpentina and Anselmus belong as a unity: just as the Registrator and Veronica should be united in the mundane realm (231).

Atlantis as a Bildungsideal in "Der goldne Topf" is more problematical in other interpretations. E.F. Bleiler also discusses a pessimistic view of it as a "mythical kingdom that does not exist and never did exist" (xviii). Thus, the naive innocent Anselmus must go to Atlantis, not only for the rewards but because he really does not belong in the mundane realm. The poet has to abandon the everyday world and enter a fantasy realm, according to Kent and Knight, because he cannot survive in the prosaic world (28).

In "Der goldne Topf," the development of a personality toward conscious goals of the traditional developmental novel can be seen to be turned upside down. In this interpretation, Anselmus is directed toward his unconscious personality through alcohol, dreams, and insanity. The three vehicles are intertwined in the story. Hoffmann was putting into fiction a prevalent Romantic theory that the unconscious personality is in intimate contact with all nature. "Normally this Dream Self was silent, submerged by the clatter of the conscious mind, but in sleep, in religious ecstasy, in drug states, and in insanity it sent its energy up to the cortex where it could be perceived" (Bleiler xxiii-xxiv). At the beginning of the Second Vigil, for instance, Anselmus feels that he has been in a dream state when he speaks to the snakes in the elderbush. The burgher believes that Anselmus has had too much to drink and the wife thinks that Anselmus is insane: "'Der Herr ist wohl nicht recht bei Troste', sagte die Bùrghersfrau, und dem Anselmus war es so, als würde er aus einem Traum gerüttelt oder gar mit eiskaltem Wasser begossen, um ja recht jähling zu erwachen ... 'Lamentier der Herr nicht so schrecklich in der Finsternis, und vexier Er nicht die Leute, wenn Ihm sonst nichts fehlt, als daß Er zuviel ins Gläschen gekuckt...'" (Hoffmann 185).

Alcohol seems to enhance as well as accompany the experience of the fantastic. After Anselmus has two drinks of Conradi's strong stomach liqueur he sees the door

knocker turn into the hideous face of the apple woman. Anselmus has been drinking with his friends and when the Archivarius tells his tale, Anselmus enters into a state of dreamy musing. Anselmus drinks again when he works for the Archivarius for the first time and feels as if his work were being completed by itself.

The relationship between the alcohol and the visions of Anselmus are explained further in the punch scene. When Anselmus drinks large quantities of punch with Conrector Paulmann, Registrar Heerbrand, and Veronica, his mind conjures up all of his fantastic visions. Thus, although alcohol is not responsible for the visions, it may cause the reawakening of the memory of these fantastic visions. Alcohol would perhaps provide the energy needed to propel the images from the "Dream Self" to the cortex.

Dreams or dream states are another problematical vehicle for Anselmus's education. There are frequent descriptions of experiences as dreams. Veronica and the Registrar defend Anselmus's antics in the boat as being the results of a dream. Anselmus, in the Fourth Vigil, feels a longing for an unknown something that is described as an airy dream. The dreamy musing into which Anselmus sinks after his meeting with the Archivarius is also compared to a dream state. Hoffmann reveals to the reader his view of the power of dreams as a means of reaching beyond the mundane world into the fantasy realm: "Ja in diesem Reiche, das uns der Geist so oft, wenigstens im

Traume aufschließt, versuche es, geneigte Leser! die bekannten Gestalten, wie sie täglich, wie man zu sagen pflegt im geheimen Leben, um dich herwandeln, wiederzuerkennen. Du wirst dann glauben, daß dir jenes herrliche Reich viel näher liege, als du sonst wohl meintest..." (Hoffmann 198).

The confusion between reality and dream is significant for the development of Anselmus. Until the Fourth Vigil, Anselmus is confused about the validity of his visions. Then he realizes that his visions are not dreams but experiences of another realm: "denn ich sehe und fühle nun wohl, daß alle die fremden Gestalten aus einer fernen wundervollen Welt, die ich sonst nur in ganz besondern merkwürdigen Träumen schaute, jetzt in mein waches reges Leben geschritten sind und ihr Spiel mit mir treiben" (Hoffmann 203). From this point, Anselmus continues to learn about the fantastic realm through his dreams. His awakenings from many dreams throughout the story are reminiscent of Heinrich's awakening from the dream of the blue flower in Heinrich von Ofterdingen. The dream gives promise of the blissful higher realm that is his destiny: "Anselmus erwachte wie aus einem Traum..." (Hoffmann 214), "er erwachte wie aus einem tiefen Traum..." (Hoffmann 231), "was ich gestern nur träumte, wird mir heute wirklich und in der Tat zuteil" (Hoffmann 235), "Er versank in tiefe Träume..." (Hoffmann 235); "aber die Traumgestalt war verschwunden und er erwachte heiter und gestärkt" (Hoffmann

237).

Insanity serves a dual function in "Der goldne Topf." It can be considered a method of reaching Atlantis as well as itself representing Atlantis, although Kent and Knight feel that this madness is caused by the artist's estrangement from the world. In their view, the madness itself is a symbol of the world's suffering and afflicts those who are most prone to it (28). Considering the frequent mention of Anselmus's fits, total insanity seems to be a plausible interpretation of Atlantis. The first mention of possible insanity is made by the burgher's wife in the Second Vigil when Anselmus rambles into the elderbush. In the same vigil, Anselmus attempts to jump into the river after the little snakes, much to the terror of the other passengers on the boat. The Registrar Heerbrand implies to Conrector Paulmann that these attacks have been noted more than once. When Anselmus admits that he has been dreaming with his eyes open, the Conrector responds that such musings are only for madmen or half-wits. When Anselmus babbles about his encounter with the witch in the door knocker, Registrar Heerbrand asks, "Was treiben Sie denn um des Himmelswillen für tolles Zeug, lieber Herr Anselmus!" (Hoffmann 191). Later he sinks into a moody humor and his friends the Conrector Paulmann, Registrar Heerbrand, and Veronica want to divert his thoughts, for they fear that Anselmus is "seelenkrank" (Hoffmann 195). The culmination of the signs of Anselmus's

madness, in the eyes of the philistines, comes when Anselmus tells the Conrector and the Registrator about the Archivarius. When he calls the Conrector a screech owl, the Conrector replies, "Herr, Sie sind toll - toll!" (Hoffmann 236).

In both the negative and positive interpretations of Atlantis, irony is present (Daemmrich 31). Although the true poetic spirit realizes its goal in the land of harmony and nature, the philistine world goes on. Conrector Paulmann, Registrator Heerbrand, and Veronica are all happy with their lives. Veronica's dreams are realized, as different as these dreams are from those of Anselmus. Anselmus's dreams are realized, too, but again with irony. Anselmus has only two choices: he can either give up his dreams and live as a philistine or he can give himself fully to his fantasies and disappear from the face of the earth. Because he is unable to function in the everyday world, he must escape to the fantasy realm. There seems to be no passing between the two worlds as in the case of the Archivarius. The poet's arrival in Atlantis does not resolve the dilemma of the poet's role in society. However, because Anselmus sacrifices the earthly realities, he can find ecstasy in Atlantis.

## THE ROLE OF THE MENTORS

In the Bildungsroman the protagonist learns from mentors as well as from experience. In Wilhelm Meister, as in Heinrich von Ofterdingen, different characters cause and direct the experiences of the protagonist. Wilhelm learns about the theater from his mother and her puppet theater and from Serlo and the Melinas. He is taught about Shakespeare by Jarno. He experiences different kinds of love in relationships with Marianne, Philina, the Countess, Therese, and Natalie. The Turmgesellschaft, a secret organization that Goethe modelled after the Freemasons, guides many of Wilhelm's experiences. They see in Wilhelm a young man with potential for becoming a good burgher and feel that his every move should be guided, a philosophy that is contrary to that of the actors and their belief in chance. This Society of the Tower is a group of mentors who are rationalists and manage to wean Wilhelm away gradually from the theater and his love for natural poetry as expressed by Mignon and the Harper.

The mentors move Wilhelm's affinity for natural poetry to an educated appreciation of formal poetry. Wilhelm first hears of natural poetry in the songs of the Harper and his daughter Mignon. Wilhelm is at first fascinated by

these two and their inspired verse. However, after Jarno introduces Wilhelm to Shakespeare, Wilhelm realizes that natural art is limited, because it is derived solely from feeling and inspiration. His taste has become educated and he recognizes this change when he visits an estate filled with artworks that he had seen as a child. He is still intrigued with the subject matter of these works that he had loved as a youngster, but also realizes their lack of value in terms of execution. He can now distinguish the valuable paintings from the mediocre ones, a talent which is reflected in his taste in poetry.

In Heinrich von Ofterdingen, the methods that the mentors use to educate the protagonist are different from those used in Wilhelm Meister. The main mentor Klingsohr may be rational, yet he does not have any predetermined plans for the protagonist as the Turmgesellschaft does. Klingsohr, like the Turmgesellschaft, sees the potential in the protagonist and wants to develop it. Klingsohr, however wants Heinrich to become a poet rather than a successful businessman and uses music, poetry, and love to bring about this development. Heinrich is to take guitar lessons from Klingsohr's daughter Mathilde, who also teaches Heinrich about love. Klingsohr will teach him the rational, metered poetry, the poetry that stems from thought, experience, and education.

In comparing Heinrich von Ofterdingen and Wilhelm Meister we find that both the reasons for selecting the

protagonist and the methods of instructing him are somewhat different: Wilhelm is selected by a secret society, trained in the theater, and eventually takes his place as a useful member of society. Heinrich is influenced by the traveling merchants, a miner, a hermit, the crusaders, and a saracen maiden before he begins his more formal training with Klingsohr. No mentor pre-selected Heinrich; his natural potential is awakened and developed through the mysterious effect of outside forces. The method used to develop the protagonist in Wilhelm Meister is a conscious and more formal one than in Heinrich von Ofterdingen. Mathilde, the dream of the blue flower, the miner, and Zulima affect Heinrich's inner being by helping him to transcend the rational and imbue his poetry with romantic feeling.

In Heinrich von Ofterdingen there is an exploration of the conflict between the rational and the irrational in the hero's development. The story opens with Heinrich's dream of the blue flower. When he awakens to his daily routine, he feels a longing to enter that dream world again. The ensuing discussion with Heinrich's father exposes the rational, bourgeois view that dreams are only flights of fancy. The father reveals to Heinrich that as a youth he, too dreamed of a magnificent flower and was fascinated by the dream. He was told by the innkeeper how to decipher the portents of the dream, but after a short struggle, chose to ignore the invitation to pursue the ideal.

Heinrich's first mentors in the novel are the

merchants, who represent the practical, commercial world. They recognize the poetic nature of Heinrich's character and tell him wondrous tales. These merchants are happy in their bourgeois existence and experience no conflict with it, but provide Heinrich with more information about the poetic that heightens his desire to learn more.

Anselmus's most important mentor is the Archivarius. Neither Novalis nor Goethe described the physical characteristics of the mentors in their stories in such detail as Hoffmann does in his treatment of this character. Described in contrasting terms, the Archivarius at various times looks like a king, a bush of fire lilies, a large bird, or a feisty old man who smokes a pipe. Because the Archivarius is mysterious, exhibits strange behavior, and seems to change his visage and demeanor instantly, his appearance often invokes horror in Anselmus and some confusion among the philistines. This is a sign that Anselmus is not ready to accept the fantastic: "Der gleichgültige Ton, in dem dieser sprach, hatte im grellen Kontrast mit den wunderbaren Erscheinungen, Grauenhaftes, das durch den stechenden Blick der funkelnden Augen, die aus den knöchernen Höhlen des magern, runzlichten Gesichts wie aus einem Gehäuse hervorstrahlten, noch erhöht wurde, und den Studenten ergriff mit Macht dasselbe unheimliche Gefühl..." (Hoffmann 201-202).

The Archivarius's appearance relates to his role as mentor. According to a letter from Hoffmann to his

publisher Kunz, the Archivarius is a very incredible magician (Harich 223). The Archivarius is not only an enchanter, but he himself is under a spell. In the primeval days, the Archivarius was a salamander king who ruled a special realm of flowers, birds, and insects. When he went against the wishes of the earth spirit, he was enchanted and therefore must spend his days on earth until his three daughters are married to deserving young men. In order to break his spell he is able to live partially in the earthly realm and also in his enchanted home. He thus exhibits qualities of both the earthly and other-worldly.

The Archivarius selects Anselmus because he knows of Anselmus's destiny: "junger Mensch, ich habe, noch ehe du es ahntest, all die geheimen Beziehungen erkannt, die dich an mein Liebstes, Heiligstes fesseln!" (Hoffmann 217). This predestination is similar to that in Wilhelm Meister and Heinrich von Ofterdingen. The Turmgesellschaft had planned Wilhelm's life by sending him on his journey, and the book of life foreshadows Heinrich's destiny as a poet.

The Archivarius understands the conflict that divides Anselmus and is prepared to help him choose the poetic over the prosaic. In "Der goldne Topf" the struggle between the two realms becomes stronger the more Anselmus learns from his mentor, but the Archivarius persists in guiding him to the right choice. The attainment of the poetic in "Der goldne Topf" and the way in which the mentor helps direct his education are similar to Heinrich's growth under

Klingsohr's guidance, although Heinrich does not experience the conflict between the poetic and prosaic as intensely as Anselmus does.

The Archivarius's instruction, like the development of Anselmus, happens in stages. The first stage is the awakening of the protagonist's awareness of the fantastic. The Archivarius accomplishes this awakening by stimulating his senses, first by auditory means, then by visual methods. When the Archivarius allows the protagonist to hear the crystal-bell voices of the snakes and then to see them sparkling in the elderberry bush, he tempts Anselmus with the fantastic. The Archivarius has the snakes linger long enough for Anselmus to begin to understand their crystal voices. Later he invites Anselmus to experience the sensual wonders of the enchanted garden where myriad sounds, colors, shapes, and fragrances surround him. Anselmus is fascinated with the discovery of this new world and eagerly awaits his next visit with the Archivarius.

After the Archivarius helps to heighten Anselmus's sensuous awareness of the fantastic, he begins the next stage of instruction, that of developing an understanding of the fantastic. The instruction is again accomplished by further exposure to the wonders in the Archivarius's garden. Anselmus becomes so familiar and comfortable with his new surroundings that he begins to understand the language of the flora and fauna that live there.

The Archivarius further develops this understanding by

training Anselmus in the art of calligraphy. Anselmus must first master writing strokes before he can understand writing; therefore, the Archivarius has him copy poetry. He equips Anselmus with the proper tools and helps him to learn the strokes. First, the Archivarius has Anselmus copy parchments written in Arabic and Coptic; when the student has mastered these, the Archivarius furthers his skill by giving him strange characters in unknown languages to copy. The Archivarius directs each session with the student and monitors his progress, praising his improvements and promising the poet his daughter (the blue-eyed snake) if his efforts are successful. After a few sessions, Anselmus feels as if the pens almost write by themselves and that he is simply tracing letters that already appear on the parchment.

Through Serpentina the Archivarius can control Anselmus's development. The love for Serpentina has awakened new emotions of longing and rapture in the student. Anselmus's incentive for visiting the Archivarius now includes seeing Serpentina as well as improving his calligraphy and earning the speziethaler for his efforts.

After the Archivarius develops an awareness and understanding of the fantastic in Anselmus, the Archivarius must help the protagonist achieve the next stage of his development: belief in the fantastic realm. The Archivarius begins this final instruction in the coffeehouse, by expounding his personal history. Although

the others call this story Oriental bombast, it affects Anselmus in the way the Archivarius intended: it awakens new vistas in the student's soul. In his painful longing Anselmus realizes that man could have a loftier existence: "Er fühlte, wie ein unbekanntes Etwas in seinem Innersten sich regte und ihm jenen wonnevollen Schmerz verursachte, der eben die Sehnsucht ist, welche dem Menschen ein anderes höheres Sein verheißt" (Hoffmann 198).

Although the story deals with the creation of the world and the history of the Archivarius's family, it foreshadows the love between Serpentina and Anselmus (Wetzel 150). In his tale the Archivarius presents a wondrous garden. The garden, representing a golden age, is disrupted "by the intrusion of reflective consciousness" (Hughes 119). The flora and fauna of this paradise were blissful until the lily sees the youth Phosphorous and longs for him. Phosphorous knows that if he emits a spark, the lily would be filled with the highest rapture, yet this rapture would turn into hopeless pain and would eventually spring up anew in a foreign shape. The spark represents thought.

By telling the tale, the Archivarius wants Anselmus to understand that like the fair lily, Anselmus experienced those wondrous feelings of longing by glimpsing the fantastic Serpentina. Yet for Anselmus to attain the love of Serpentina, he must give up his philistine dream of becoming a Hofrath, neglect his companions, suffer pain,

and be reborn. Anselmus, although he does not understand the tale, is prepared to do whatever is necessary to obtain the blue-eyed snake. The intense pain that was foretold manifests itself with Anselmus's imprisonment within the crystal. When Anselmus sustains his belief in the lovely Serpentina, he can burst forth from the glass, leave this world and live in Atlantis with Serpentina.

## THE SYMBOLS

In Wilhelm Meister Goethe uses symbols, such as the marionettes and the countess's brooch, to represent stages in Wilhelm's development. Even some characters in the novel have a symbolic function. For example, the childlike qualities of Mignon represent immature aspects of Wilhelm's personality. Mignon and the Harper, who is really her father, also represent the natural poetry that Wilhelm loves, but must leave behind in order to fulfill his education. Reiss feels that the incidents in Wilhelm Meister also have undercurrents of symbolism. In his opinion, every occurrence has a function in Wilhelm's education (35).

Novalis is said to have written Heinrich von Ofterdingen as a direct response to Goethe's Wilhelm Meister. As a reaction against Goethe's rationalistic treatment of the Bildungsroman, Novalis wanted to "romanticize" the genre. Thus, Heinrich von Ofterdingen "is the story not of the education of a young man, but of the unfolding of his poetic spirit..." (Pascal 30). While the journey that Heinrich undertakes in Heinrich von Ofterdingen follows a tradition of Wilhelm Meister, the journey itself is symbolic. It depicts "a journey from the limited horizons,

the sober and rationalistic world of the hero's home (a world where poetry cannot flourish), to the land of Klingsohr, the land of poetry..." (Haywood 94).

In Heinrich von Ofterdingen, the symbols evoke feelings in the protagonist that relate to the unfolding of his poetic spirit. Novalis's blue flower not only represents longing, love and poetry, it also evokes new feelings in Heinrich whenever he thinks of it. According to Haywood, the sword, symbol of the crusaders, excites Heinrich with the vicarious experiences of war. "He is made aware of irrational forces in man he had not known before" (103). As contrast, the lute that the Saracen maiden Zulima gives Heinrich symbolizes the poet's calling and the powers of poetry.

Novalis, like Goethe, also uses his characters as symbolic figures. Novalis's protagonist is the poet of all generations (107). The miner and the recluse represent the intellectual activities of natural sciences and history, respectively. Mathilde, like the blue flower and the princess in the Atlantis fable, symbolizes the poetic spirit. Klingsohr and his counterpart, the King of Atlantis, represent the artist who "emphasizes the rational element in creation and who subordinates inspiration to the demands of form" (111).

Symbols in "Der goldne Topf" have the function of representing the conflict that Anselmus has between the mundane and the fantastic worlds, thus reflecting

Anselmus's development. A character such as Veronica and an incident such as the door knocker episode also have this function. Like Novalis, Hoffmann also uses symbols from galvanism, alchemy, astrology, and minerology to show the unity of the two worlds, but also the ambiguity between them. He uses them not only to create wonder in Anselmus and the reader, but also to create confusion and disbelief in the philistines.

In both Heinrich von Ofterdingen and "Der goldne Topf," precious stones become symbols. In the Atlantis story of Heinrich von Ofterdingen, the princess has a talisman that guards her from any foreign powers. It is a bright red carbuncle that is carved with letters in an unknown tongue. She loses it, but it is recovered and returned to her by her true love. The young man who finds it represents the spirit of nature and inspired poetry. This Binnengeschichte represents the development that Heinrich will undertake and the maturity as a poet that he will achieve. The Archivarius uses an emerald to show Anselmus a glimpse of Serpentina, who is the symbol of poetry within "Der goldne Topf." As long as Anselmus believes in her true love, he will be protected from the evil powers that assail him. It is Serpentina's love that helps Anselmus to decipher the manuscripts that he must transcribe.

Hoffmann's symbols in "Der goldne Topf" have a certain ambiguity that reflects the two worlds that confront

Anselmus. The crystalline forms represent the natural realm which is a threat to man in its cold perfection (Hughes 117). In the First Vigil, the old woman threatens Anselmus with the crystal or glass when he disregards the prosaic world by trampling on her apples. In the Ninth Vigil the Archivarius imprisons Anselmus in the crystal bottle for his disbelief in the poetic realm, a status that symbolizes his confinement in the world of the mundane. This glass is penetrated by the energy of the poetic world (117). When Anselmus calls upon Serpentina to help him, her love penetrates the crystal to free him.

Hughes also suggests that the shattering of the crystal is caused by Anselmus's suicide as he plunges into the icy, crystalline waters of the Elbe (117). This interpretation would explain why Anselmus is seen standing on the bridge at the Elbe river. Anselmus sees his imprisonment as his punishment for failing to attain the poetic world; to him living in the prosaic world is like being in a prison. The other students standing on the bridge are unaware of their own confinement. They know only the enjoyment that their philistine thalers can bring. Failing to understand Anselmus's conflict, they laugh at him and walk away.

The crystal is also used as a symbol that evokes the poetic realm. In this context the crystal becomes an auditory motif as well as a visual one. The voices of the little snakes are described as sounding like little crystal

or glass bells. This represents the enchantment of the poetic, fantastic world. In the first occurrence, the bells are described as a triad of crystal which direct Anselmus's gaze to the three little gleaming gold-green snakes. "Aber in dem Augenblick ertönte es über seinem Haupte, wie ein Dreiklang heller Kristallglocken; er schaute hinauf und erblickte drei in grünem Gold erglänzende Schlänglein..." (Hoffmann 183). In the second occurrence, Anselmus is more enraptured with the blue eyes of the gold-green snake and in the wondrous crystal-bell tones. "Ja noch deutlicher als damals war er ihm, daß die holdseligen blauen Augen der goldgrünen Schlange angehörten, die in der Mitte des Holunderbaums sich emporwand, und daß in den Windungen des schlanken Leibes all die herrlichen Kristall-Glockentöne hervorblitzten mußten, die ihn mit Wonne und entzücken erfüllten" (Hoffmann 198). The crystal tones are presented in conjunction with Serpentina's arrival, thus they precede descriptions of the poetic realm. "Da wehte es wie in leisen, leisen, lispelnden Kristallklängen durch das Zimmer..." (Hoffmann 216).

Whenever Hoffmann wants to present the demonic aspects of either the poetic or prosaic realms, he uses metallic sounds. Both the voice of the Archivarius and the dangerous snakes of the witch are accompanied by metallic sounds. Anselmus describes the rough and metallic voice of the Archivarius as mysterious and penetrating through bone

and marrow. "Zumal hatte die rauhe, aber sonderbar metallartig tönende Stimme des Archivarius Lindhorst für ihn etwas geheimnisvoll Eindringendes, daß er Mark und Bein erzittern fühlte" (Hoffmann 195). When the Archivarius appears to Anselmus as a kingly figure in the library, the metallic voice again scares the student. "Seine Stimme tönte wie klingendes Metall, und als Anselmus in jähem Schreck aufblickte, stand der Archivarius Lindhorst in der königlichen Gestalt vor ihm..." (Hoffmann 226). When Anselmus causes a blot to fall on the original manuscript, the golden palm trees in the enchanted garden transform into snakes. Metallic tones issue from the giant snakes when their hideous and scaly bodies knock against each other. "Die goldnen Stämme der Palmenbäume wurden zu riesenschlangen, die ihre gräßlichen Häupter in schneidendem Metallklange zusammenstießen und mit den geschuppten Leibern den Anselmus umwanden" (Hoffmann 239).

These auditory metallic sounds are counterparts to the metallic symbols used throughout "Der goldne Topf." Both the Archivarius and the witch use metal objects to reflect visions of their respective realms for Anselmus. Anselmus sees himself and Serpentina in the finely polished metal surface of the golden flower pot, whereas he can see Veronica in the glittering metallic mirror. When Anselmus gazes onto the pot, he is filled with rapture and can begin his transcription successfully. After Anselmus looks into the mirror that the witch had given Veronica, he loses his

belief in the poetic realm. According to Daemmrich, when this doubt occurs, "nature loses her charmed appearance: flowers seem drab, birds whose song had enchanted him begin to screech; the magic symbols of poetry remain meaningless; and above all he can no longer write" (30).

The mirror is a symbol of the philistine realm that offers glimpses of the future. For Veronica, the mirror accompanies her daydreams. In the Fifth Vigil, Veronica sees herself as the wife of the Hofrath; she receives dainty earrings, and puts them on. Her dream is so real to her that she actually runs to the mirror for a glimpse of how the earrings look on her. When Veronica actually agrees to become the wife of a Hofrath, she receives the earrings that she imagined in her daydreams and runs to the mirror to see her reflection. Thus, the mirror also serves as a foreshadowing of the events to come. The witch uses a mirror to answer all questions and predict the future. A friend of Veronica explains the witch's mirror as follows: "...nach gewissen Vorbereitungen, an denen die fragende Person teilnimmt, erscheint in einem hellpolierten Metallspiegel ein wunderliches Gemisch von allerlei Figuren und Gestalten, welche die Alte deutet, und aus ihnen die Antwort auf die Frage schöpft" (Hoffmann 207).

The golden pot, in addition to reflecting various shapes, shows anyone who looks upon it, glimpses of the wondrous world of Atlantis. The surface of the pot, gleaming with rays that were stolen from the diamonds,

reflects the inhabitants of Atlantis and their harmonious existence with nature. Hoffmann uses the word Einklang, which literally translates to "one tone," to describe the harmony of nature within Atlantis. This musical metaphor symbolizing unity seems to reflect Hoffmann's use of the Dreiklang, the triad, a chord of three notes, that accompanies the three snakes.

The golden flower pot is also a symbol for calming safety and security (Harich 225). When Anselmus achieves the golden pot, he will be able to live a poetic life, free from the bourgeois cares that now surround him. The pot, like the holy grail in Parzival, is the reward that Anselmus can claim for his faithfulness to Serpentina and the poetic realm that she represents. Yet, the golden flower pot is more than Serpentina's dowry, or the final remuneration for Anselmus's work as a scribe; it is his passport to Atlantis. With it Anselmus can live in the fantastic realm forever. It is the symbol of all the wonders he sees upon its polished surface.

Hoffmann uses little gold-green snakes to represent the poetic realm and enormous, grotesque snakes to symbolize the philistine realm. The first appearance of the little snakes represents the tempting beauty of the poetic realm, a symbol somewhat akin to the blue flower in Heinrich von Ofterdingen. The snakes have wound their serpentine bodies around some branches and stretch their little heads toward the evening sun. Amidst whisperings,

the little snakes glide through the elderberry bush quickly and sparkle like a thousand twinkling emeralds. "...er schaute hinauf und erblickte drei in grünem Gold erglänzende Schlänglein, die sich um die Zweige gewickelt hatten, und die Köpfchen der Abendsonne entgegenstreckten. Da flüsterte und lispelte es von neuem in jenen Worten, und die Schlänglein schlüpfen und kos'ten auf und nieder durch die Blätter und Zweige, und wie sie sich so schnell rührten, da war es, als streue der Holunderbusch tausend funkelnde Smaragde durch seine dunklen Blätter" (Hoffmann 183).

Hoffmann uses snakes with the traditional connotation of evil when describing the reptiles that the apple woman conjures up in the door-knocker incident. The bell rope turns into a huge, transparent serpent and winds its coils so tightly around Anselmus that his bones break. The snake tries to pierce Anselmus's breast with its long spiked tongue of glowing ore. "Die Klingelschnur senkte sich hinab und wurde zur weißen durchsichtigen Riesenschlange, die umwand und drückte ihn, fester und fester ihr Gewinde schnürend, zusammen, daß die mürben zermalnten Glieder knackend zerbröckelten und sein Blut aus den Adern spritzte, eindringend in den durchsichtigen Leib der Schlange und ihn rot färbend...Die Schlange erhob ihr Haupt und legte die lange spitzen Zunge von glühendem Erz auf die Brust des Anselmus..." (Hoffmann 191).

By using common metal to symbolize the philistine

realm and precious metal to symbolize the poetic, Hoffmann seems to be commenting on the ordinary qualities of the philistine realm versus the pure and noble qualities associated with the poetic. The metals used to describe the snakes are associated with the metals used in the poetic and philistine realms. The little golden snakes correspond to the gold in the flower pot; the glowing ore of the snake's tongue corresponds to the bubbling mass of metal in the kettle that the witch uses when creating her love potion.

## CONCLUSION

To view "Der goldne Topf" in terms of the Bildungsroman gives added dimension to the interpretation of this story. A comparison of its themes, plot, and characters with those of two developmental novels Wilhelm Meister and Heinrich von Ofterdingen helps to clarify E.T.A. Hoffmann's intent and achievement in "Der goldne Topf," one of his most important works.

In Goethe's Wilhelm Meister the protagonist discovers life, the theater, and eventually abandons art to take a respectable place in society. Novalis in Heinrich von Ofterdingen, a novel in this tradition, moves away from it, particularly in the second part entitled "Die Erfüllung," by introducing supernatural and mystical elements into the plot. Fritz Martini attributes the Märchen atmosphere to the power of dreams and the inner rhythm of enchantment in the clear language of the novel: "In einer hellen, reinen Sprache, welcher die Traumkraft und ein innerer Rhythmus die Verzauberung geben, wurde der Künstler- und Erziehungsroman des wanderseligen Heinrich, dem Novalis den Namen eines sagenhaften Minnesängers gab, zum Märchen" (Deutsche Literaturgeschichte 328).

In "Der goldne Topf" the protagonist's continuation in

a life of fantasy alters the conventional end of the developmental novel, which normally concludes before the hero's death. Goethe's Wilhelm Meister ends just as the protagonist begins his life as a respected member of society. The planned ending of Novalis's Bildungsroman projects Heinrich's travels, as a mature Romantic poet, to the East, Greece, Rome, and then his return to the Court of the Emperor. He would eventually pick the blue flower and ultimately be the king in a transcendent realm of poetry with Mathilde at his side. Anselmus disappears completely from the real world, and as in Novalis's projected ending, resides in the supernatural realm of poetry.

Although Hoffmann calls "Der goldne Topf" a Märchen by appending the subtitle "Ein Märchen aus der neuen Zeit," the development of the tale is similar to that of a Bildungsroman. To contest the fairy-tale aspects of the tale would be folly. The very heart of "Der goldne Topf," the tale that the Archivarius begins and Serpentina concludes, is a Märchen. However, the structure of the story resembles that of a developmental novel. Hoffmann's realistic descriptions of the setting and characters in philistia are more lifelike than the more general portrayal of medieval Germany in Heinrich von Ofterdingen.

The transformation of the rational and irrational is also accomplished when Hoffmann dissolves the barriers between the dream world and the mundane instead of describing the coexistence of two realms. To accomplish

this transformation, the descriptions of the episodes that take place in the realistic backdrop of Dresden lose their sense of reality when the characters encounter the realm of the fantastic. The characters in the story sometimes doubt the validity of their experiences. Anselmus frequently doubts the reality of the little snakes or the other wonders in the Archivarius's enchanted garden. Veronica believes her nocturnal outing with the witch to be a dream until she finds her drenched mantel and a gift from the witch around her neck. The reader is also unsure whether the episodes have actually occurred or whether they are merely outbursts of vivid imaginations.

In shattering the crystal, no synthesis of the two realms is possible, only a transformation of the main character into a poet. The breaking of the crystal destroys the boundary between the mundane and fantastic realms. The crystal represents the confinement of the mundane world and a separation between the two realms. The protagonist, realizing he could not live in both realms, chose life in poesy. The boundary is no longer necessary, and it therefore breaks and propels Anselmus into a realm of fantasy.

Hoffmann transforms the traditional point of view in terms of the protagonist's development. Goethe explores how the experiences mold the protagonist without presenting how Wilhelm feels about each episode, although Goethe does describe how Wilhelm reacts. Novalis describes the

experiences, but leads Heinrich to explore within himself, just as Novalis's aphorism prescribes that the mysterious way leads within: "Nach innen geht der geheimnisvolle Weg" (Fragmente 256). Novalis's emphasis is almost totally on Heinrich's feelings about the experiences. Hoffmann takes the idea of self-exploration a step further. He vividly describes the experiences and how they affect Anselmus, while accompanying each stage of the protagonist's development with descriptions of Anselmus's intense feelings.

Hoffmann even transforms the main thrust of the developmental novel from assimilation to individuation. The goal of the protagonist in a developmental novel is to become an integral part of the world in which we live. Where Goethe's Wilhelm undergoes his experiences in order to accept responsibility and become a cohesive member of a sensible and responsible society, Novalis's Heinrich has already begun to move away from society and towards individuation, to roam the earth as a hermit. Anselmus completes the movement away from society by totally rejecting it and functioning only in a transcendent realm. By achieving his clearly defined destiny as a poet in Atlantis, Anselmus fulfills the Bildungsroman prescription for the protagonist. Although Hoffmann calls his work a fairy tale and uses fantastic elements, he maintains the realistic structure of the Bildungsroman throughout to portray the development of the artist.

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