ABSTRACT

THE MYTH OF THE HERO IN E. T. A. HOFFMANN:
THE CHRISTIAN ADVENTURE OF MEDARDUS AND THE
MUSICAL ADVENTURE OF KAPELLMEISTER JOHANNES KREISLER

By

John Russell Hubbard

The paper shows that two of E. T. A. Hoffmann's best-known figures, Medardus of Die Elixiere des Teufels and Kapellmeister Johannes Kreisler of Kater Murr, the Kreisleriana and other Kreisler-stories, are personifications of one of man's oldest symbols of ontological and eschatological awareness, the hero of the myth. To this end, it lists the universal motifs of the life of the hero, arranges the motifs in a composite Pattern of the myth itself, and analyzes them as they appear in the lives of Medardus and Kreisler in order to determine their contribution to the total meaning of the two figures. Jan de Vries' Heroic Song and Heroic Legend, Lord Raglan's The Hero. A Study in Tradition, Myth and Drama, and Joseph Campbell's The Hero with a Thousand Faces represent the pioneering research as well as the most recent work done with the myth of the hero. The Pattern of the

myth as presented in this paper is a composite gleaned from their works and further substantiated by the heroic biographies cited in the notes to the first chapter.

The first sections of the paper show the hero to be a universal symbol, the mission and message of which vary in degree of profundity, depending on the setting. Interpretive approaches including, among others, psychoanalysis, the sociology of religion and the history of religion, reinforce the universal conception of the Pattern by proving that the myth adapts itself to almost any external setting, but remains essentially unchanged. The reader sees that, at a less sophisticated level, the story of the hero's life attempts to persuade the initiate of the correctness of an action; at higher levels, to convert him to a certain doctrine, and the highest, to provide the symbolic means for spiritual renewal. However, the paper is primarily concerned with the highest level, the one that intends to reveal an ultimate ontological and eschatological insight. Even at this level, though, the discussion roots in the basic outline of the composite Pattern, which is apparent throughout the paper. The hero gains creative powers by leaving the world (dying), by undergoing an experience as a non-entity, and by returning as one reborn. These three stages provide the foundation of folk mythologies

as well as of more sophisticated ones, pointing to the existence of an archetype which has nothing to do with the possible historical existence of the hero.

The main discussion and analysis then show Hoffmann's conception of Medardus and Johannes Kreisler to be another expression of the universal myth in another setting and idiom. The discussion builds on the underlying premise that the myth has consistently shed outmoded expressions to adapt itself to changing human conditions. The terms, images and symbols which reveal Medardus and Johannes as heroes of the myth are fundamentally the same terms, images and symbols which appeared in the composite Pattern of the hero's life. They all provide the hero-figure with insight into his own being, they all make him aware of his total self and they all ultimately lead him to a conception of life which goes beyond duality. The reader finally sees how the images and symbols of the myth are reflected in the Christian images and symbols of Medardus' life in Die Elixiere des Teufels, and in the musical images and symbols of the Kreisleriana and Kater Murr. Both the Christian "adventure" of Medardus' life and the musical "adventure" of Johannes Kreisler's life then reveal themselves to be the same transcendental "adventure" taken by the hero of the myth.

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John Russell Hubbard

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of German and Russian

1971

ACKNOWLEDGMENTS

This is to express my special thanks to Professor Stuart A. Gallacher of the Department of German and Russian, Michigan State University. Professor Gallacher provided the original inspiration for the topic of this paper, and his suggestions and guidance were indispensable in bringing it to a successful conclusion.

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INTRODUCTION

Two of E. T. A. Hoffmann's best-known figures, Medardus of Die Elixiere des Teufels and Kapellmeister Johannes Kreisler of Kater Murr, the Kreisleriana and other Kreisler-stories, personify one of man's oldest symbols of eschatological and ontological awareness, the hero of the myth. The aim of this paper is to list the motifs of the pattern of the myth of the hero as they appear in the lives of the two figures, to relate them to a composite pattern of the myth itself, and then to analyze them in order to determine their contribution to the total meaning of the heroic lives of Medardus and Johannes Kreisler. Jan de Vries's Heroic Song and Heroic Legend, Lord Raglan's The Hero. A Study in Tradition, Myth and Drama, and Joseph Campbell's The Hero with a Thousand Faces represent the pioneering research as well as the most recent work done in the area. The pattern of the myth as presented in this paper is a composite gleaned from their works and further substantiated by the heroic biographies cited in the notes to the first chapter.

In order to understand the central discussion of this paper, it is desirable that the reader understand the symbol of the hero of the myth. He is to be aware

that the hero is a universal symbol the mission and message of which will vary in degree of profundity, depending on its setting. At a less sophisticated level, the story of the hero's life attempts to persuade the reader or listener of the correctness of an action; at higher levels, to convert him to a certain doctrine, and the highest, to provide the symbolic means for spiritual renewal. This paper refers to all three aspects, but concerns itself primarily with the highest level, the one that intends to reveal an ultimate ontological and eschatological insight. Even at this level, though, the basic outline of the heroic biography is apparent. The hero gains creative powers by leaving the world (dying), by undergoing an experience as a non-entity and returning as one reborn. These three fundamental stages provide the foundation of folk mythologies as well as of more sophisticated ones, pointing to the existence of an archetype which has nothing to do with the possible historical existence of the hero.

The archetypal images of the myth have sustained themselves in man's innermost being down to modern times. Mircea Eliade points out that the secularization of the symbol of the eschatological king did not destroy man's hope for the appearance of an exemplary hero to show him the way to spiritual renewal, and that modern poets have unconsciously given metaphorical and allegorical

expression to this ancient hope. Mythical thought sheds outmoded expressions to adapt itself to changing human conditions; it does not die. As Jan de Vries has pointed out, the dissemination of the legends of Siegfried, of Dietrich von Bern, of Gunther and Hagen to all parts of the Germanic-speaking lands shows how tribes adopted the heroic legends of other tribes. This adaptability of mythical thought has been one of its most consistent characteristics.

Such consistency and adaptability is the underlying premise of this paper. The main discussion shows Hoffmann's conception of Medardus and Johannes to be another expression of the universal myth in another setting and idiom. The terms, images and symbols which reveal Medardus and Johannes as heroes of the myth are fundamentally the same terms, images and symbols which appear in the composite pattern of the hero's life. They all provide the hero-figure with insight into his own being, they all make him aware of his total Self and they all ultimately lead him to a conception of life which goes beyond duality. Whether Medardus and Johannes are complete in terms of the Pattern of the myth, whether they suggest exemplary, imitable lives, is an aspect of their heroism to be determined in the analyses which follow.

In order to provide the necessary interpretive framework, this paper is presented in three parts.

Chapter I explains the universality of the myth and lists the motifs from the myth of the hero. This is a composite pattern put together from various sources and based on heroic biographies of myths from all over the world. Chapter II analyzes each motif of the pattern according to interpretive approaches ranging from psychoanalysis to the sociology of religion. This reinforces the universal concept of the pattern by proving that the myth adapts itself to almost any external setting, but remains essentially unchanged. Chapter III then shows that the images and symbols of the myth are reflected in the Christian images and symbols of Medardus' life in Die Elixiere des Teufels, and in the musical images and symbols of the Kreisleriana and Kater Murr. Both the Christian "adventure" of Medardus' life and the musical "adventure" of Johannes Kreisler's life then reveal themselves to be the same transcendental "adventure" taken by the hero of the myth.

CHAPTER I

THE PATTERN OF THE HERO'S LIFE

I. The Composite Hero.

Why is the pattern of the life of the hero so similar the world over? The answer to this question expresses a universal human tendency. Jan de Vries writes: "The central theme in an heroic life is an echo both of a god's first work of the creation and of its imitation in the initiation ritual."[1] This casts the hero as an offspring of myth, making him a universal symbol. But how could the divine attributes of myth be projected onto human figures? For the hero is, after all, human - far superior to the rest of us, to be sure, endowed as he is with superhuman characteristics and surrounded by wondrous circumstances - but human, nevertheless. Such an extension is not surprising. It personifies the circular path of human wishful thinking. Long ago, man projected his ideas about the universe and his place in it into the sky. But since all religious meaning first appears to man as alienated concepts,[2] his evolving consciousness made him aware of an incongruity between himself in his finiteness and the timeless symbols which he had created to explain himself and his surroundings. It became

imperative for the mental stability of the race to overcome its alienation from these symbols by returning to the aboriginal time of creation and experiencing the beginnings, even going beyond the realm of earthly experience to realize a oneness with the totality of things. This had to be experienced as a reality. It meant that a human being had to assume the role of the creating god who had been invented by man in his need to rationalize the universe. It is important to emphasize here that a human assumed this role. The great personality who rises above the human lot and hopefully returns to teach man what he has learned about life and creation is not a faded god. He is a human who lives and dies, but because of human wish-projection, he sometimes seems to live on in some undefined place in the sky. Thus the cyclic path of wishful thinking: from man into the sky and back to man again, explains how mythical attributes accrued to human figures.

We have historical evidence for this in an ancient Babylonian custom dating from a time when the concept of kingship was intimately connected with religious thinking. At the symbolic renewal time, the beginning of the new year, the people would come together to celebrate the passing of the old with a great feast. During the celebration, the old creation myths were recited, the king became the creating god himself, and the participants

experienced the creation of the cosmos out of chaos as a reality. To participate in this ritual was to transcend chronological time and return to the aboriginal act of creation, and so it is no wonder that the personalities of the kings gradually became attached to the identities of the gods, who had been created by man in the first place.[3] The King achieved an immortality of sorts in this role, and through him his people saw their wish for immortality, their wish to be like the gods, fulfilled. The kings became a folk hero. Thus we see that the heroic life described as an "echo" of the first act of creation is appropriate, but that the hero is really a mortal man who has gone beyond the pale of common human existence.[4]

The Babylonian rite incarnated man's thoughts about the creation of the world and took him back to a time when he did not feel distinct and apart from nature and the universe as we feel today. The universality of this incarnation is no surprise, for all races at all times have speculated on their origins and told stories of the creation of man and of the universe. The costumes and settings have been different, of course, but the basic plot has not varied much. Indeed one should expect that projecting elements of various creation myths onto human forms would result in a common pattern, no matter what the setting. And it does. Ancient rites of passage probably provide the best evidence for this, for they

have been practiced by all primitive societies, and their inseparability from the myths make the myths functional, giving them their real significance.[5] Here the hero represents the youth who undergoes the ritual ordeal of dying to his childhood and being born again as a man. To accomplish this rebirth, i.e., to experience it as a reality, the youth and participating figures must ritually recreate the world out of chaos, just like the first act of creation. To the youth and the others this meant actually reliving the life and deeds of the elevated hero-figure, the one who first performed the divine act of creation.[6] The creation of form out of chaos is the core of every creation myth, so the life of every folk hero who engages in this activity will of necessity fit into a common pattern. This is what we want to point out in detail: that man's need to rediscover his common origins, reintegrate himself into the totality of things and thereby reinforce his hope for immortality, is universal and has been personified in the world-wide figure of the composite hero. Let us now look more closely at the characteristics of this figure.

The composite hero has many extraordinary attributes and is surrounded by miraculous circumstances throughout his life. He is born into a world where men have lost their awareness of a common origin, where human consciousness is limited to individual ego, where a personality endowed with the ability to help man transcend his

spiritual deficiencies is badly needed. When this personality appears, his experience can vary in intensity, depending on the sophistication of the society which invents him. The hero of the fairy tale, for instance, overcomes his adversaries and wins a "microcosmic" victory for himself; the hero of myth, at the broader end of the same fundamental experience, learns how to help his nation and achieves thereby a "macrocosmic" triumph; tribal or local heroes help their folk, universal heroes help the world. The wishful thinking that created the first folk hero applies in both cases, only the levels of sophistication vary. The basic plan of the hero's adventure stays fundamentally the same, whether the action is described as physical, as in the popular stories, or as moral, as in the higher religions.[7]

The following list of individual motifs is a breakdown of this "basic plan." When checking heroic biographies against the list, the reader should not expect to find every element of the composite in every hero's life; usually, however, motifs which are not directly stated are implied at some point in the hero's career. The reader should also note that motifs which cite gifts and powers describe aspects of the hero's being which are <u>always</u> present. When they come to light during the course of his adventure, they are simply being rediscovered. The "adventure" itself is listed as a separate motif in

the Pattern, but we shall actually view the whole heroic life as an adventure, making it a grand motif under which all of the others are subordinated. We then note that his life-adventure parallels the three steps of the initiation rites: separation, initiation and return: he leaves the world, goes to the source of some power and returns to enhance life by revealing his knowledge of this power.[8]

II. The Motifs of the Pattern.

A. The hero's birth is foretold by an oracle or in a dream, often with the attendant prediction that the person to be born will be the liberator (or destroyer) of his people.[9] Later, the prophecy of the birth becomes portentous in tone and helps to endow the birth, miraculous in itself, with another awe-inspiring, supernatural aspect.[10]

B. The hero's conception is miraculous, or at least in some way unnatural. His begetting is often the result of his mother's union with a god, often the result of incest. Whatever the nature of the unnatural union, the hero's parents are always of elevated rank and stature.[11]

1. His mother is a virgin. Until the hero's conception, she has been childless, so the hero is always the first of his mother's children.

2. The hero's father can be a god, or he can be a king who is closely related to the hero's mother. Here the hero's divine attributes can be highlighted by the father's appearance in animal disguise, one of the innumerable supernatural forms at his disposal. Gods of myth often assume animal forms to cohabit with female humans who have had the good (or bad) fortune to titillate divine fancies. Underscoring the universality of the pattern as reflected by the ancient rites of passage, is the fact that assuming animal forms, yet retaining the power of speech is an important aspect of ritual.[12]

C. The birth of the hero and the circumstances surrounding his birth are miraculous, or at least highly unusual.

1. An authority-figure feels intimidated by the news of the impending birth and tries to prevent it, either by placing the mother in a situation which would preclude conception, or by having the child destroyed shortly after its birth.[13]

2. The mother keeps and bears the infant in a concealed place.

3. The birth itself is unnatural.[14]

D. The hero's childhood is difficult and dangerous.

1. He is exposed shortly after his birth. The hero-infant is enclosed in vessels and put into rivers, oceans and onto mountains; he is delivered into the hands

of assassins and carried into deserts - but the most frequent place of exposure is in water. Since all life originates ultimately from the sea, making water a symbol of the creative act of birth, the exposure in water symbolically implements man's need to participate vicariously in the creative acts mentioned above; it can also be seen as a representation of the oneness of all life, a oneness which is as inseparable at birth as it is inevitable at death. That this oneness can also be perceivable during life is what man has forgotten, and thus it is the foundation of the knowledge that the hero transmits, if he is successful. Knowledge of the totality of all things is indicated by the hero already at birth, where the immersion in water, seen as a reversal of the birth-process, seems to re-assimilate his barely distinct form back into the total universe.[15] It only seems to do this, however, for the hero's role has been predetermined; it is not an achievement on his part; thus there can be no obstacle obstructive enough to prevent his realizing his destiny.[16]

2. Animals find and care for the exposed child.

The helpful animals are closely related to the hero's foster parents in their clear and untroubled connection to nature.[17]

3. The child is found by people of lowly social status and raised by them.[18]

4. The hero's upbringing is obscure. But it is known that he exhibits superhuman qualities very early.[19] During this time, the hero is in contact with forces not evident to the objective world. The foster parents' close connection to nature, a bond hidden from the eyes of ordinary men, symbolizes this period of the hero's life and helps to explain why relatively little is known of his youth. As far as the every-day world is concerned, the hero does not exist, or if some knowledge of his existence is possessed, it is enough to say only that he is in exile from the "real" world, from the world of men. It is now that the heroic qualities latent in his constitution surface in superhuman feats of strength or in demonstrations of amazing precocity.[20]

E. The hero goes out on adventure.

1. Immediately previous to the beginning of the adventure, the hero is advised against violating certain taboos. Of course, he does violate the taboos, to what at first seems his great misfortune.

2. The challenges faced by the hero during his central adventure activate finally his latent heroic attributes. On the course of his adventure, the hero overcomes a horribly menacing obstacle of some sort: he kills a monster, overcomes a tyrant-king or even defeats

or outwits a god. At this point something can happen to make him invulnerable, except for one vulnerable spot. It seems as though the hero is qualifying himself for a kingship or for an elevation in status of some sort: first, he wins magical contests in which he demonstrates his power over the elements; then he fights and kills the old king.[21] He is actually facing the first of a series of horrors lurking just beyond the pale of objective reality. The idea that only in this kind of combat could the heroic qualities be activated is expressed in an objective setting by the epic poet, who believed that fighting was an ennobling experience.[22]

3. The adventure is objectified in a journey to the land where the hero is to exercise his greatest influence. In the initiation rites, progressive development of the heroic character is marked by victories the hero wins on the way. His fight with the king is frequently with the king whom he is to succeed. Many times the monster the hero fights is the old king in ritual disguise. But the magical contest is really more important than the fight, for this contest tests the divine king's power over the elements, and the hero must at some time indicate that he, too, controls such powers.[23] Now these have the ring of fairy-tale motifs, or of events from mythologies; they are also legitimate motifs of heroic legend - but the important point here is that the

meaning and significance of the hero is independent of any requirement that certain motifs should conform to certain genre, or that events in the hero's life should rest on historical fact.

4. After the hero has undergone the difficult tests and overcome the threatening obstacles, he must then surmount another imposing, but pleasant obstacle. He does this with the aid of a helper who arrives just in time.

5. The knowledge and security attained by the hero is personified in a maiden he wins.[24]

F. The hero becomes king.

1. Very little is heard about him after he ascends to the throne. It should be apparent at this point that the hero has reconciled in his person what was really always one and the same: the human and the divine (See pp. 1-4). There is thus little reason to hear any more about him.

2. The hero-king descends to the underworld. Implicit in this motif is the idea of creation as victory over death. The underworld is a fertile place whence come all the riches of the earth. This is why treasures are often guarded by dragons, because monsters of this sort symbolize the life-disposing powers of the underworld. But these monsters can also be gods who long ago tried to hide from man the treasures divinely formed from chaos,

and who therefore had to be destroyed by heroic man so that humanity as a whole might benefit from them. Because life must constantly be renewed if it is to be sustained, the hero's most impressive deeds, killing dragons and rescuing maidens, appear as a dim image of the original acts of creation. Out of death and chaos comes new life. Life goes on, is eternal. To personify this idea is to solve symbolically the problem of death. Any king who can conquer death and personify eternal life can present himself to his people as a divine being. To make possible his return from death, he must first go down to Hades, to the realm of the dead. When he returns, his victory over death then insures the immortality of the mortal king in the person of the immortal hero, consequently presenting the gift of eternal life to his people, who participate vicariously in his descent (death) and return (resurrection).[25]

G. The hero's death is miraculous and occurs amidst extraordinary circumstances.

1. He loses his throne suddenly and mysteriously, without really suffering a defeat.

2. He dies young.

3. His death has been prophesied to him.

4. He defies his death.

5. He often dies on a hilltop.

6. His body is not buried nor is it ever found, but he does have one or more sacred shrines.[26]

CHAPTER II

THE MEANING OF THE MOTIFS

> . . . true symbols have something illimitable about them. They are inexhaustible in their suggestive and instructive power. Heinrich Zimmer.

I. Understanding the Pattern.

The real meaning of the Pattern presents itself only from a total perspective showing well-defined details. It is the function of the Pattern as a whole to represent "the generally valid, normally human forms,"[1] but only through a detailed view of the Pattern, can we understand the significance of the human totality it symbolizes. Here the word "totality" connotes universal human tendencies, tendencies which have been narrated in myth and enacted in ritual drama the world over. We saw one example of this above, where the hero-king and the communal god of ancient and primitive societies were really one and the same being, the king being the incarnation of the god in the presently-existing generation.[2] In this ancient view of god-king-community, man's efforts to integrate himself individually and communally into the world and ultimately into the universe shone through. Now this was in reference to ancient Babylonian rites,

but the effort to identify with the gods is one of the universal human tendencies, and is thus not geographically limited in any sense. The Mycenean kings, for instance, provide another of an infinite supply of examples of this activity. In the hero-cults which evolved from the royal death-cults of these kings, man and god converged. The meeting of the two expresses itself in the myth of the hero, where the divine enters the human, and human enters the divine.[3]

But here the objection might well arise that heroes function in historical time, so how can we identify them with gods? or gods with them? After all, gods and mythologies act outside of profane time, in another dimension. In reply to this objection, we should have to concede that heroes always have aspects of the historic about them; they are not to be completely separated from history. But the nature of their existence nevertheless sets them above history, even if they had once been historical figures and had attained divinity incidentally, as Hercules in Olympus, or as the rest of the Greek heroes in the Underworld. To insist on their historicity is to deny the mythological connections they have with the gods as well as the effect of the original images they represent.[4] We must always conceive of the heroic figure as being released from the limitations of space and time. But the final meaning of such a transcendent

setting focuses then only through the perspective of the Pattern as an entity, and not as a series of individual motifs.

Nevertheless, to understand the meaning of the Pattern as an entity, we must know exactly what it is that the individual motifs constituting the entity contribute to the total meaning. Only then can we have a deep awareness of the workings and effects of the total Pattern, because only then will we have assimilated the details and realized how each individual part works in harmony with the whole. Indeed, as the discussion of the single motifs proceeds, they will seem more and more to fall into natural categories. Observing this more closely shows that a generic grouping of the motifs results in three main categories, each representing a specific stage in the hero's life. Each category stands for one of the three steps in the ancient initiation rites, a subject touched upon in the first chapter, or for a manifestation of the Unconscious, or even for one of the limitations man imposes on himself in order to maintain his greater social existence. These suggestions will become clearer below. The point here is that the symbols arising from the myth of the hero and the stages of human life incorporated in the rites have been interpreted and analysed from several perspectives - even within a single discipline. Many are discussed below in order to give the reader an

idea of the many-faceted, subjective character of the myth, but the scope of the material precludes a more extended offering. Mentioning several of the many approaches does emphasize the universal nature of the Pattern, though, and that is the real justification for doing so; for in whatever interpretive framework the myth appears, the three categories mentioned above show forth as generation, death and rebirth. The full meaning of the Pattern finally appears at the end when it becomes possible to conceive of the three categories and each single motif together as a grand motif: the Adventure. And this Adventure is the universal Adventure of Death.

With the direction and ultimate end of this evolvement in mind, let us proceed to the discussion of each motif of the Pattern. For the reader's convenience, each one is repeated.

> Only the man who stands on the leading edge of modern experience can enjoy the victory over death in his belief in the fact of doubt, or in the face of despair, or in the face of relativity. John S. Dunne.

II. The Motifs of the Pattern: Interpretation and Analysis.

Motif A. The Hero's birth is foretold.

A young man is about to undergo initiation into manhood. He trembles at the demonic and monstrous sounds he hears all around him. The grotesque faces and intimidating forms will surely destroy him, or at least drive

him shamefully back to the laps of the women. But he does not hesitate. He steps forward, for he knows that he is now no ordinary human being, standing helpless before the dark horrors of the unknown. From this instant on up to his rebirth as a man, he exists in the sacred time of the initiation, and his identity is one and the same with the tribal hero. The young initiate is about to recall the original event as it was lived by the hero of the myth and live it as though it were really happening. He knows that the hero, the being he now is, succeeded; therefore he, too, shall succeed. He knows that the birth of the hero was foretold; therefore his birth, too, is a certain outcome. This belief lent the initiate a great psychological support to help him through the rigors of the initiation rites. It provides a raison d'être for the motif. The certainty and inevitability of a hero's existence has to be consistent throughout. Believers maintain this consistency by somehow projecting themselves into the paradoxical timeless time of the hero and believing that they are he, actually performing the acts he performed. Periodic repetition adds the weight of reassurance to the believer. The initiate, knowing the correctness of the ancient myth and perceiving its narration and ritual reenactment as something happening apart from earthly time, rather than as part of a chronological sequence of repetitions, has no fear of

failing to be "born" himself, especially since he is actually the hero and moves in the sacred time of the hero's existence.[5]

To initiate a boy into manhood is to create a new man ritually. This presumes the activization of the primeval event, for if one could not engage in the aboriginal act of creation, then nothing at all could be created.[6] This was and is a tenet of firm belief in the primitive world. It renders the sense of the prediction of the hero's birth even more profound by placing his birth at the instant of a new beginning, at "the creation of the cosmos, the creation of a new world, of a new epoch of history . . . a new life - at no matter what level of reality."[7] In both heroic potentialities, liberation and destruction, lies the glimmer of a new dawning. Foreseeing new beginnings is always mankind's most meaningful cognitive activity, and seeing them fulfilled his most fervent hope. That the birth of a human hero marks the beginning of the new time adds meaning to what would otherwise be only a cosmological event. The fulfillment of the prophecy dignifies and hallows the history of a tribe or people and reassures the believer that his faith and hope in the redeeming power of the hero are of substance.

This explains the motif's consistency, but how did it arise in the first place? It is obvious that the

inception of the motif rests on ontological grounds. Our development of this argument begins with Mircea Eliade's assertion that the heroic child's chance to become something more than human is really foretold in the myths of the gods themselves, for heroic biographies are nothing more than a repetition of the myths of gods who were abandoned at birth.[8] This seems to be the "faded god" theory denied above, but it is not; whether the story is such a repetition or not, the point of most significance here is that the hero is always human. The hero is thus a personification of man's thoughts about being, meaning and truth, an ontology, that is, which has been symbolized in man's gods and projected far beyond himself into a mysterious sphere of incomprehensibility. The birth of the hero demonstrates that it is much more meaningful to man to have a human incorporate this symbol; the prediction of his birth would then be simply an expression of man's ontological awareness, otherwise inexpressible. His birth becomes an expression and symbol of irrepressible, ongoing, eternal life as a religious, sacred fact of being and reality. It must happen, as life must, and is thus predictable.[9]

Man takes his first step in the quest for the truth of being when he tries to consort with the gods. The prediction of the hero's birth then becomes an objectification of man's hope to be able to keep the company of

the gods here on earth - at least vicariously through the identity of the god-like human hero. The advent and fulfillment of his birth reveal man's expectation that the dead will participate in the lives of the living - this is, after all, what is meant by consorting with the gods, and it reconfirms the hero's humanity.[10] The idea that man's hope to communicate with the dead might operate effectively and pragmatically on a modern existential level, makes this motif even more significant. The prediction of the hero's birth can represent man's propensity to repeat experiences on the immediate, existential and historical levels of life. To experience one's own creation by striving for self-understanding through insight into all three of these levels of human condition is to move back before the time of one's own birth. This would be an attempt to move to a clear perspective of past and future and "to appropriate (one's) own life or lifetime" and finally to move to the historical level and appropriate all of life, including present time and all of history.[11] The most significant experience to be appropriated would be the hero's experience, as primitive man thought. The great hope for the one trying to appropriate this experience is that the prophecy of its occurrence came true. The birth now reveals the desire of all men to consort with gods, i.e., to realize the wish to have the dead participate in the lives of the living.[12]

The experience of one's own creation presumes an act of will which lends great meaning to that part of life which is least subject to human will: birth. It is the idea of coming into existence willingly. It makes the prophecy a verbal symbol of the hero's creative power to

> . . . draw being out of nothingness. It is not that such power is supposed to be given as an element in human experience. The experience would be of becoming and of the orientation that becoming has from nothingness toward being. The experience of reliance upon creative power would be an experience of willingly becoming, of willingly moving away from nothingness toward being, of willingly being created.[13]

The prophecy is the hero's predicting his own birth and willingly undergoing it. It is man in control of his destiny from the very beginning.

Motif B. The hero's conception is miraculous.

1. His mother is a virgin.

2. His father can be a god, or he can be a king who is closely related to the hero's mother.

The motif of the virgin birth probably has its historical roots in primitive man's belief about the origin of children. Early religious man did not regard the male as a procreator; he was a father in a legal, social sense only. Children originated rather in the earth and were inserted directly into the mother's womb when she came in contact with some animal or object. Men were related to one another through their mothers only, and even that relationship was not too certain. Men were offspring of

the land in a literal, not a figurative sense. Their souls originated before birth in caves, rocks, crevices, chasms and water - or they were alive in a pre-human form in a cosmic zone somewhere. As such, the children belonged to the "place," to the microcosm, and the mother merely "received" them and helped them to complete their human form.

The same belief accounts for the divinity of the father. As evidenced by his belief in the origin of children, primitive religious man thought of the earth as a cosmic hierophany, i.e., as a cosmic manifestation of the sacred, before he regarded it as chthonian, i.e., as a part of the underworld.[14] The earth was the gestating-place of the children, the womb of their souls. Finite forms of the earth-hierophany kept the soul until the time was right for transferring it to the mother's body for human development. Thus it is clear that the earth played the procreating role of the father, as well. When the earth lost her sacred symbolism, the role of procreator had to be incorporated into another symbol of the sacred if the universe was to remain a meaningful place. The creative force was projected onto the hero's father. As the creative force, he implies all forms in his symbolic role by revealing himself in various guises; to be humanly conceivable, though, he must be anthropomorphic (i.e., he must be able to speak even in animal

form, etc.). It is thus expected that an anthropomorphic god begets the hero, for the hero, as the symbolic ideal of human development and the supreme projection of human wishful-thinking, is the living symbol of the purpose of all religious speculation: to make human existence meaningful. As Peter Berger writes: "Religion is the audacious attempt to conceive of the entire universe as being humanly significant."[15] Thus, where before the sacred earth held the source of life, it is now an anthropomorphic divinity.

From the historical and theoretical evolution of the motif we can proceed to a better understanding of the symbolism it has gathered to itself in the course of its evolution. Joseph Campbell says that the virgin birth represents the "Invisible-Unknown" putting on an earthly disguise. The mother is the disguise and remains a virgin because the spirit-father is unknown and invisible.[16] But the virgin birth can also mean the oneness of the universe which it is ultimately impossible to violate. Like the union of atoms in the formation of a compound, where the nature of the compound is distinct without itself violating the integrity of the individual atoms; like the marriage of the sky to the earth in the ancient rite of <u>heiros gamos</u>, where form is created out of the material of the earth without changing the essence of the <u>materia</u> itself; like the marriage of the sun and

the moon, of sulphur and quicksilver - the union of the virgin mother with the divine father is the pulsating of the one universe. It is man standing in the river; it is the universe remaining constant and indivisible in change; it endures and is not affected by the vicissitudes of its constituent parts. It remains untouched - virginal.

Motif C. The birth of the hero and the circumstances surrounding his birth are miraculous, or at least highly unusual.

1. An authority-figure feels intimidated by the news of the impending birth and tries to prevent it.
2. The mother keeps and bears the infant in a concealed place.
3. The birth itself is unnatural.

Again, from a discussion of the historical evolution of this motif, we can hope to derive a clearer understanding of the symbolism it incorporates. It seems to be connected to the primitive concept of the earth, mentioned above, as the harborer of the souls of children. If forms of the earth are considered to be sacred symbols, then the birth of a child is a sacred event; this is in keeping with the old belief that the mother's conception in the first place was a supernatural "placing" of the child in her womb as a result of her coming into contact with sacred, earthly, finite forms like rocks, plants,

animals, etc. Remembering that primitive man's superstitions endowed the earth with cosmic form, i.e., that it was considered part of the whole area, part of the microcosm; and that this form protected the souls of children before they assumed human form, we can deduce what immensely supernatural - even cosmic - meaning must have attached to the birth of a child.

The earth as the mother goddess, as Tellus Mater, represents one of the first theophanies of the earth. As such, the earth was the mother of all things. According to some scholars, the placing of babies on the ground immediately after birth was meant as a dedication to the earth mother. Others say that this was done to put the child in contact with the earth's magic powers, or to obtain a soul for the child.[17] Whatever the surface meaning, the disagreement is resolved in the significance associated with the earth in all of these rites: the earth is ". . . the source at once of force, of 'souls,' of fecundity - the fecundity of the Earth Mother." Recalling the first view of the earth as a microcosm, as a "cosmic unity identified with the whole surrounding area, and not merely with the earth as such,"[18] we can see in the rituals once again the concept of the unity of all things. If the earth has this total meaning, then the placing of a child on the ground is an expression of man's awareness of his integration with the whole

surrounding area. The more sophisticated a civilization becomes, the more complicated become the allegories which give symbolic expression to this otherwise inexpressible feeling. Perhaps the stories of Jesus on the straw in the manger in swaddling clothes, or of Perseus' birth underground, or of Momotaro's birth from a peach - we could go on and on - perhaps these stories are more sophisticated developments of this ancient symbolism for man's earthly origins.

The connection of the birth of the hero to this historical background reaffirms again his essential humanity. As pointed out above, the hero is an incarnation of the sacred in the myth of a people, and the sacred is the hero, or the initiate as hero, in ritual passage. That is, the hero and the god are different appearances of the same being. But if we remember that the hero's birth roots in the sacred earth just as any other man's birth, then we can understand the full import of the myth of the hero to his people. His triumph over forces detrimental to them, his founding laws and customs, and his deification (i.e., his being born to death) are all related by the myth.

The above discussion pointed up the inseparability of the myth from the rite as the means to activate the original event, in this case, the birth and whole life of the hero. When the initiate begins the process of rebirth

to manhood (or when the alchemist is in the incipient stage of spiritual renewal, or the mystic - the passage mirrors itself in varying contexts and levels of profundity), the recitation of the part of the myth that relates the birth of the hero activates the creation of the hero as though it were really happening. The supernatural aspect of the hero's birth is assimilated by his imitator, and the mysterious, more-than-human aura of the birth on the straw or under the earth is absorbed by the one imitating the ideal and becomes part of his being. For the duration of his existence in the sacred time of the passage, he undergoes the very same supernatural birth as the hero. In the knowledge he gains into the secrets of being and reality, as expressed here at the beginning of life, lies the true meaning of the "miraculous" birth of the hero.

The threat to the child's life, or the effort to prevent his birth, both of which stand as reasons for his mother's removal to a concealed place, are also consistent with the import of the total Pattern. As a person standing "on the leading edge of experience," a symbol of new beginning and a departure from the old, the hero's birth poses a threat to tradition. Tradition clothes itself in the dress of the threatening authority-figure. The hero intends to usurp his throne, so the throne must act to eliminate the threat (For more on this, see

Chapter I, n. 10; see also the following analysis).

Motif D. The hero's childhood is difficult and dangerous.

1. He is exposed shortly after his birth.

2. Animals find and care for the exposed child.

3. The child is found by people of lowly social status and raised by them.

4. The hero's upbringing is obscure.

Of course the hero cannot have a childhood in the common human mode. His childhood experience must be extraordinary, for his childhood is as much a part of his sacred nature as all other segments of his life. The child who is exposed to the elements is the child who is marked by destiny to become a hero, saint, or king. As Mircea Eliade expresses it:

> The tragedy of the abandoned child is made up for by the mythological grandeur of the 'orphan,' the primeval child, with its utter and invulnerable loneliness in the universe, his uniqueness . . . A child abandoned to the Earth-Mother, saved and brought up by her (the animals and lowly parents) no longer has any part in the common destiny of mankind, for he re-enacts the cosmological instant of 'beginning,' and grows not in the midst of a family, but in the midst of the elements. That is why heroes and saints come from among abandoned children: merely by protecting the child, and preserving it from death, the Earth-Mother (or the Water-Mother) is dedicating it to a tremendous destiny which a common mortal could never attain.[19]

This is the common denominator running through all analyses and interpretations which either reflect or parallel the motif. No matter whether the analytical framework is psychoanalytical, soteriological, cosmogonic

or historical, all approaches point to the hero's childhood as the beginning of the fulfillment of his destiny, not as an inactive period with little significance for the Pattern as a whole.[20] Water as the most frequent place of exposure upholds the child's potential, for new beginnings, the dawning of new ages, human rebirth - in short, anything pointing to rebirth and reintegration, anything enabling man to participate in the first creative act and thereby project human meaning into the universe has been symbolized by water. Mircea Eliade expresses its significance best:

> Principle of what is formless and potential, basis of every cosmic manifestation, container of all seeds, water symbolized the primal substance from which all forms come and to which they will return either by their own regression or in a cataclysm. It exists at the beginning and returns at the end of every cosmic or historic cycle; it will always exist, though never alone, for water is always germanitive, containing the potentiality of all forms in their unbroken unity. In cosmogony, in myth, ritual and iconography, water fills the same function in whatever type of cultural pattern we find it; it <u>precedes</u> all forms and <u>upholds</u> all creation. Immersion in water symbolizes a return to the pre-formal, a total regeneration, a new birth, for immersion means a dissolution of forms, a reintegration into the formlessness of pre-existence; and emerging from the water is a repetition of the act of creation in which form was first expressed.[21]

The hero's emergence from water continues the creative cycle and endows it with sacred meaning by appearing as the very first emergence of form from chaos, i.e., by imitating the first creative act. His rescue by animals and his obscure upbringing by lowly parents

then mark a withdrawal from life, from the life of objective reality, that is, and an introduction to the details of the Pattern he is to follow in his new life. This is the beginning of the beginning mentioned above; this is the dim, indistinct encounter with the "seed powers" which instill the hero with the creative drive necessary for the fulfillment of his destiny. Campbell's interpretation is soteriological, for he sees in the universal heroic Pattern an example to be emulated by all men which ideally results in a feeling of oneness with the whole universe - a form of salvation.[22] But even psychoanalysis points to the same basic idea of oneness which is the hero's destiny. As M. L. von Franz writes: "The self is often symbolized as an animal, representing our instinctive nature and its connectedness with one's surroundings."[23] Knowledge of the self in all its conscious and unconscious aspects is the goal of Jungian depth-psychology, and it is obvious that this sort of knowledge can be regarded as knowing one's personal "destiny." The further one develops in this direction, the more sophisticated become the symbols of the Self and its relationship with the total environment, as shall be pointed out below, until finally full self-knowledge is attained comprehensively in the inclusion of conscious awareness, albeit symbolic, of the instinctual tendencies of mankind, past and present. Motion towards

this destiny begins here, with the appearance of the animals and the lowly parents.

The young initiate described above who assumes the hero's identity in order to engage in the same creative acts performed for the first time by the hero, readies himself for a sudden separation from a preceding life-Pattern. The uncertainties and horrors associated with such a sudden withdrawal come from the violence of the creation of form from chaos. The creative force setting all this in motion recalls the father's appearance as an animal, described in Motif B 2, for the creative force is usually a masculine symbol. The varying interpretations of the symbol all reduce to the first signification of the father-symbol, whatever the form: to that of prime mover. Connecting this symbol with the helpful-animal motif here broadens the scope of heroic symbology even at the beginning of the pattern. To establish this connection, let us recall the meaning that the father's appearance in animal form had for the hero's origin. The father's ability to appear in animal form - or in other forms of nature, as well - pointed to the hero's divine origins, divine meaning here generally the life force which exists in all of nature's variant forms. Recalling that the helpful animals represent the hero's contact with fundamental forces of nature, we can see that the two symbols together represent different aspects of the same force.

The father-animal, the helpful animals and the foster parents, creators and helpers all, would be the universe showing itself in finite form to help widen the perspective which tries to comprehend and be all of creation, or which attempts to internalize the social identity of a group, or to appropriate all of human experience, or to plumb the reservoir of unconscious human memories and instincts in a search for self-understanding; the contexts in which these motifs appear are almost infinite, but their underlying centers remain constant, imbedded as they are in the universal conception of the motif.

Limiting ourselves for now to the literal sense of the hero's "withdrawal," we see that the experience is somewhat akin to a mystical experience in its irrationality and naiveté. It is naive in the face of the hard realities of egocentric existence, since it involves a dissolution of the ego in a concept of total being,[24] and the destruction of the ego is a horrible prospect to consider; its very contemplation seems incredibly naive to more limited men. The first steps taken in this direction are difficult. The naive innocence of the child wending its way around and up the torturous path is an appropriate symbol for the meaning of this stage of the hero's life. It is neither the experience nor the goal of a "normal" childhood. As Meister Eckhart wrote:

> Perfect detachment is without regard, without either lowliness or loftiness to creatures; it has no mind to be below nor yet to be above; it is minded to be master of itself, loving none and hating none, having neither likeness nor unlikeness, neither this nor that, to any creature; the only thing it desires to be is to <u>be one and the same</u> (my own emphasis). For to be either this or that is to want something. He who is this or that is somebody; but detachment wants altogether nothing. It leaves all things unmolested.[25]

This is one of many expressions of progress toward the ultimate goal of what is here best called spiritual renewal. Joseph Campbell describes it as the hero's probing the secret regions of his own soul; mysticism, from where the expression above comes, calls it the second step of the Way, where the senses are cleaned and purified and attention is focused on things transcendental; psychoanalysis regards this in general as the process of exorcising infantile images. The ultimate result is the hero's realizing that he is at one with all things. The stage of progress represented by this motif is perhaps the most difficult, just as the first step in any developmental process is the psychologically most difficult one. The hero-initiate and all other participants are encouraged, however, by the intuitive knowledge that ". . . it has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward."[26] All of the symbols of this motif, water, animals, etc., have just this function in common, as has been amply demonstrated.

Motif E. The hero goes out on adventure.

1. Immediately previous to the beginning of the adventure, the hero is advised against violating certain taboos.
2. The challenges faced by the hero during his central adventure activate his latent heroic attributes.
3. The adventure is objectified in a journey to a land where the hero is to exercise his greatest influence.
4. After the hero has undergone the difficult tasks and overcome the threatening obstacles, he must then surmount another imposing, but pleasant hindrance.
5. The knowledge and security the hero gains is personified in a maiden he wins.

Soteriologically, the hero's adventure is an allegory of the spiritual process of separation from the illusory world and integration with the Absolute, with the oneness of the universe - to be "without self."[27] Sociologically, the dissolution of the ego reveals man's need to submit himself "masochistically" to the deity, or to a disciple of the deity, in order to transcend himself and thereby give cosmic meaning to the idea of his existence.[28] Objectively seen, rites of passage in primitive as well as in more sophisticated societies do give the individual a

symbolic means of social development beyond ego consciousness. For example, by ritually submitting to the socialization of human instinctual tendencies (such as the socialization of the sex drive in marriage), the "initiate" takes an important step towards the total integration of his personality with the established social order. When he engages in other ritually-enacted aspects of this order, he internalizes the meaning and significance of the microcosm which is that order. He becomes an integer in the sum. By thus assimilating other experiences of life, which constitute his "adventure," the individual is more able to withstand the grief and pain that must inevitably come to him. As Peter Berger writes:

> (man) . . . may 'lose himself' in the meaning-giving nomos ('a meaningful order') of his society. In consequence, the pain becomes more tolerable, the terror less overwhelming, as the sheltering canopy of the nomos extends to cover even those experiences that may reduce the individual to howling animality.[29]

Campbell asserts that the initiation rites also purge the hero of the last vestiges of ignorance and ego and fear. Obviously, then, the two approaches define the same goal: to assuage man's fear of death. But they are as different to each other as theology is to logic. The one is an edifying theory of personal salvation based on the thought, theory and method of fundamental mysticism with terminological references to depth-psychology and set in the allegorical stages of the initiation rites;

the other is an empirically-based explanation of man's need to preserve and maintain his social order in the face of chaos and death and to justify the existence of threatening forces from without. Both contexts lend great human significance to this stage of the hero's life, since both recognize man's attempt to see a divine justice in the face of evil. Such a theory is called theodicy, and it is intimately bound to the hero's final adventure. Specifically, a theodicy is

> man's attempt to make a pact with death. Whatever the fate of any historical religion or that of religion as such, we can be certain that the necessity of this attempt will persist as long as men die and have to make sense of the fact.[30]

Integration with the total social order has been carried even farther by man in his effort, not merely to come to terms with death, but to solve the problem and be immortal here on earth. The Greek city-states, for example, perceived immortality in the idea of an immutable past. To be alienated in some way from this past was to be damned in the sense that man thereby limited himself to his finite existence. On the other hand, a man who actually made and kept the past by executing meaningful deeds could participate in its immortality. From this comes the concept of the Eternal City.[31] Here adventure upholds the social order and assures the hero of his immortality at the same time, although it seems to differ from the sociological theory in that the concept of

immortality connoted in the symbol of the Eternal City is a personal, egocentric one, rather than one conceived of impersonally and projected onto the societal group.

In whatever context one chooses to consider the motif of the adventure, he would always have to go to the history of religion to find the earliest manifestations and beginning evolvement of the central meaning underlying it. Here the same, instinctual urge apparent in all of the above contexts appears again, the urge to find a transcendent place somewhere. To the historian of religion, it reveals itself as primitive religious man's desire to return to a state of undifferentiated form, where all attributes exist side by side. This is the core of the motif, which explains the presence of the seemingly insurmountable difficulties surrounding it. All the variant myths of quest and initiation trials tell of the hardships and horrors demi-gods and heroes encounter when trying to enter a transcendent place. They are all rich in the horror-and-dread-evoking imagery which is symbolic of the discouragingly formidable mental and spiritual effort required to turn away from ego-identity and return to a condition of oneness with the universe.

The reader may want to understand all of this as a symbol of some universal, metaphysical purpose, or he might prefer to impose the empirical limits of the sociologist on his thinking and regard it as a symbolic

projection of man's need to sanctify his social order. It is our purpose here only to indicate the irreducible tendency of the motif by pointing out that all of the myths and rites which narrate and reenact the dangerous adventure the hero has along the way reveal

> . . . in artistic or dramatic form the actual act by which the mind gets beyond a conditioned, piecemeal universe swinging between opposites to return to the fundamental oneness that existed before creation.[32]

It is most appropriate to regard the sub-headings of this motif as symbolic steps along the way. It may seem illogical at first to imply that they constitute its irreducible meaning, but it is really not a contradiction. It is rather like saying that three units make up the square root of the number nine. We know that the square root consists of three, but that it is nevertheless an irreducible factor at the same time; it cannot be the square root of any number but nine. We know that the motif consists of several sub-motifs, but that it has nevertheless an irreducible meaning, it cannot be anything but the instinctual urge described above.

Let us begin then with the taboos that the hero is warned against violating. On the social level, these are his own ego-centric defense mechanisms which protect his social identity. To yield to the exhortation of the disciple, to begin a spiritual process where success is marked by the disappearance of part or all of socialized

identity, is to pose an immediate threat to the instinct for social self-preservation. This is the most inviolable taboo. Or it seems to be. For after the hero violates it, the biographies show how short-lived the incurred misfortune is, and how soon it turns into good fortune.[33] According to depth-psychology, the taboos are the dark forces of the Unconscious; to the sociologist, they would perhaps represent the horrible thought of the "totally other," that conception of religious thinking which alienates men from society and nature. Alienation means here that man has forgotten that his relationship to society is dialectical (i.e., man produces society and society produces man), with the result that he produces ". . . a world which denies him."[34] As pointed out in the first chapter, man projected his thought about being and reality into the sky long ago, but not being conscious of that fact, he is filled with fear and awe when contemplating what now seems totally and completely "other" to him. The religious meanings, "objectified projections," as Berger calls them in The Sacred Canopy, as they "imply an overwhelming sense of otherness, may be described as alienated projections" (p. 89). What could be comprehensible in human terms - simply because it is a human product - is now covered with mysterious symbols of sacred, and this aspect of the world now becomes an awe-inspiring, terrible, unknown place.

It is not our purpose here to discuss the power this sort of alienation has had on man, how it has maintained his social institutions, such as marriage, by "mystifying" them and implying them to be a priori conditions of human existence.[35] We do want to show, however, that even to controvert the sociological consequences of alienation is to violate objectified versions of the "taboos" imaged in the Pattern of the hero's life. As Berger explains it, man internalizes the sacred meaning of the role assigned to him by society. For example, a husband playing his role in the sacred institution of marriage identifies his total being with this "socialized identity." When faced with an alternative action in this role, he accepts only that course of action which his socialized identity deems the correct one. Any other choice is impossible.[36] If, on the other hand, the husband were able to listen to the sound of his total being, he would see that the choices open to him are infinite, and not really limited to his socially defined role as a husband. But to follow a path other than the one laid down by society is to place one's social identity in jeopardy. Thus man has alienated his total self from his institutions and has made inviolable taboos of potential attempts to include the total human personal and collective experience in his individual constitution.

Whatever the context of the interpretation, it is clear that the hero rejects one identity to search for another. He leaves a well-defined role - in which he is actually alienated from his total being - and strikes off on the road to non-alienation, towards reintegration with his total being, in keeping with the archetypal urge described above. To do this, he must challenge the sacred meaning his social order seems to reveal to him by going beyond the limited identity it has assigned. The initial misfortune he suffers is ostracism and complete alienation from social convention, which is the real taboo he has violated. But at the highest level of experience, he is "saved" through his realization that all social order is a human product to which man, and not some "other," has given sacred meaning, and that man ultimately does not have to feel alienated from it nor fatalistically subject to it. Taken to the extreme conclusion, the effect of a mystical religious experience would be the disassociation of all sacred religious meaning from social institutions. Thus relieved of the aspect of otherness, they are no longer alienated from heroic man, who sees them as illusory and - aside from their control over unenlightened persons - meaningless human works.[37]

To face the challenge of ego-destruction, the hero must call on existential forces that have been lying dormant until now. These forces have to be especially

effective to cope with the terrible symbols which arise to defend the superficial ego. Symbols of totality connote the real power of these existential forces. Although the aspect of the symbols vary, of course, depending on the point of view of the analysis or interpretation, the idea of totality is always implied. Campbell refers to them as symbols of forces which represent the life force of the universe, i.e., the Absolute.[38] Jungian psychoanalysis regards them as fairer, deeper, more comprehensive truths about the self pushing aside "cherished illusions" with the help of the analyst.[39] Together, these forces reveal what Jung calls the Collective Unconscious, that part of the psyche which harbors the "archetypes, the primordial images common to humanity."[40] What Jung calls one experience of an archetype seems to parallel the sociological view of identity with the group, as discussed above. But where sociology is bound by the need for empirical evidence, psycholanalysis fully recognizes the aspect of the irrational inhuman experience. The irrational is what makes the encounter with the above truths so frightening, for in Jung's words,

> the experience of the archetype is frequently guarded as the closest personal secret, because it is felt to strike into the very core of one's being. It is like the primordial experience of the non-ego, of an interior opponent who throws down a challenge to the understanding.[41]

It is obvious that the experience of non-ego in one setting or another is the nucleus of all the analyses mentioned here. The reader has seen that many areas of inquiry into the human condition reveal the universal human need to communicate between conscious and unconscious levels of existence. Sociology sees the need reflected in man's view of his society as a microcosm which meaningfully mirrors the total human experience set in what would otherwise be a meaningless, empty cosmos. The very raison d'etre of psychoanalysis is the human need to "mediate between conscious and unconscious reality."[42] The appearance of symbols from the myth of the hero in dream analysis points to the myth as the oldest and most universal expression of this longing. It is from these symbols in numerous cases that the analyst makes his deductions and, in Jung's theory of the Collective Unconscious, his inductions. The objective of the analyst - and of anyone who seeks the truth - is the goal of the myth, also. As Joseph Campbell puts it: "The goal of the myth is to dispel the need for (such) life ignorance by effecting a reconciliation of the individual unconscious with the universal will."[43] When the hero defeats the monsters, dragons and other hindrances to this communication and reconciliation, he has restored "the normal state of things."[44] What this normal state of things is supposed to be, whether the predominance of conscious

reality over the forces of the unconscious, or society conceived of as a microcosm, or primitive reintegration into sacred time, all depends on the context of the analysis at hand.

The hero is now almost completely free of recurring ontological doubts. Only his one vulnerable spot remains to pose a potential regression. It is possible that the monster will devour him the next time. The possibility of defeat is always present, and explains why only the most superior men, the heroes, dare to probe the depths. Jung writes:

> But if a man is a hero, he is a hero because, in the final reckoning, he did not let the monster devour him, but subdued it - not once but many times. It is in the achievement of victory over the collective psyche that the true value lies; and this is the meaning of the conquest of the treasure, of the invincible weapon, the magic talisman - in short, of those desirable goals that the myths tell of. Anyone who identifies himself with the collective psyche, or, in symbolic language, lets himself be devoured by the monster and becomes absorbed in her, also attains to the treasure defended by the dragon, but he does so in spite of himself and to his own great loss.[45]

To be heroic, the hero must return victorious. Just to dare the venture is not enough. He must resist the universal yearning for reintegration.[46] His discovery of essential oneness (the collective unconscious, sometimes called the collective psyche; the macrocosm in the societal microcosm, etc.) must be used for the benefit of himself, or his people, or mankind - depending on the

sophistication of the myth. He must "become himself the initiator and guide through whom others might transcend good and evil to the majesty and serenity of the universe."[47]

Transcending good and evil would be restoring the "normal state of things." The hero cuts off some vital organ, killing the monster. He then steps forth, often with those whom the monster devoured before. The unconscious is now "robbed of its energy, (and) no longer occupies the dominant position."[48] The reborn hero now takes the final step in his return from the depths. He returns to land. It now remains for him to find a position in the area where he will act as guide, i.e., in the land where he is to exercise his greatest influence. The potential force of his influence lies in his having assimilated his unconscious. Once he has done this, he realizes all the difficulties that make up his being. He feels responsible for the entire human condition, a responsibility that the "mass man" is unable to perceive. According to Jung, the man who assimilates his unconscious at least has the chance to reach a higher spiritual perspective. The hero, however, as the ideal, <u>does</u> reach it. He attains to a "spiritual point of vantage, a kingdom that is not of this world."[49]

The last step to this vantage point represents the final, but pleasant obstacle, pleasant because it does not obscure the final goal, but rather connotes fulfillment in

its position as the last step of the way. It is an imposing obstacle, though; it requires a helper to surmount. Again, the helper often appears as an animal. In psychoanalysis, the helpful animal is the Self trying to free itself from the negative forces of the anima (the feminine tendencies within every man) in order to enroll her in her positive role as mediator between the ego and the unconscious, "between the ego and the Self."[50] In mythology, the hero's first experience of the anima is negative. On his passage to totality, he perceives woman as a fiery, voluptuous manifestation of the flesh. But as he probes more deeply into the secrets of life with the guidance of helpers in animal and other forms, he comes upon the secrets of existence which lie beyond the flesh.

The female image then becomes positive as it is enlisted first as a mediator between ego consciousness and the unknown, then as a symbol for what has been learned about the unknown.[51] The positive evolution of the feminine image is symbolically marked by the hero's fight with the dragon. In Jungian terms, the negative force of the anima is an over-bearing mother-image from which the hero frees his anima when he subdues the dragon. The youthful feminine image released from the dragon's power represents the hero's newly-won maturity. He has

clarified and made a more conscious part of his total being that aspect of his personality personified in the feminine image. To state it in terms of the myth, the maiden plays a positive role as a symbol for a consciously comprehended aspect of totality.[52]

Whatever the critical and analytical approach to the myth, the process of becoming always threatens the ego. Explicitly or implicitly all interpretations consider this to be a real and present danger to the final meaning of the myth. If the hero's introspectiveness holds him inside, the loss of his own finite identity will be a loss to his fellow man also. In his new awareness of all there is to know, he is far from the world of secondary appearances which is the world of men. But as the Pattern shows, his destiny fulfills itself only when he returns to the world of appearances "to confront society with his ego-shattering, life-redeeming elixir, and take the return blow of reasonable queries, hard resentment, and good people at a loss to comprehend."[53] Just as he was helped on his way "in," he must now be helped on his way "out." Whereas before the helpers appeared as aspects of the hero's unconscious, as emissaries from unknown regions, the helpers who appear now are masculine images (feminine in women) from the conscious world, such as wise old men, gurus, etc. They prevent the destruction of ego-consciousness and save the

total individual. He now becomes aware of his total self - which would not be total without what was before a severely-limited ego-consciousness. All symbols of danger are rendered harmless. This redemption of the self is the ultimate meaning of the hero's victory over threatening aspects of his anima (the dragon). The victory can also be described as the "redemption" of this aspect of the anima, which is now a fully integrated, positively contributing part of the Self.[54]

The feminine image of the maiden won incorporates the release of energies, the gaining of knowledge, and the achievement of fame; it thus contains in its connotative import all of the stages along the way to total awareness. His marriage to her is the marriage of his ego to his total self. It is the communication of his personal conscious with the personal and the Collective Unconscious. It is the mythological consummation of his destiny. Whatever the interpretive application, the essence of the feminine image of this motif is life itself. The maiden is life, and the hero knows her in every respect.[55]

Motif F. The hero becomes king.

1. Very little is heard about him after he ascends to the throne.

2. He descends to the underworld.

The hero at the summit, disposing human history and providing a continuing example of the fulfilled life: this is the image which reveals itself at all levels of speculation on the human ideal. It has inspired the thinking of men on the "edge of experience," the vanguard thinkers who have dreamed the heroic dream right down to our own time. Their projection of sublime values and divine attributes onto the image and their subsequent effort somehow to identify with it reveal mankind's common desire to transcend the present human condition. This desire is the very thread of the composite myth, and the wishful-thinking that it is has been cited as the primary reason for the universality of the Pattern. Its intensity varies. It ranges from practical-sounding political considerations to the unio mystica. But always implicit is the conception of fulfillment. In the imagery and symbology of the myth, fulfillment clothes itself in the royal vestment of the hero-king. This carries over to other contexts, as well, for the man who has fought and won the battle, killed the monster, won the maiden and proven himself superior to the common lot can always be thought of as king, whatever the point in time.

The deeds of the man who has undergone so many grueling tasks in order to become king cannot possibly be so spectacular again. He is fulfilled in his role as king, and little more is heard from him. Indeed, if speculation on the hero emanates from the desire to identify with projected ideals, the vicarious fulfillment of imitating the projection is reason enough for the hero's reticence at this point. He does indeed symbolize fulfillment as king, and further progress is redundant, no matter what context the projection issues from. Thomas Carlyle's hero, for instance, connotes this sort of fulfillment beyond which it is impossible to go. Of Carlyle's hero, Eric Bently writes:

> He postulates the hero because, in the first place, the hero is human, fleshly, successful, the highest point in the evolutionary process, and because, in the second place, men may transfer to the hero the feelings they had associated with God. The hero is an instrument of progress and a justification of life. His achievements are substantial, the hope he holds out is unbounded. Through him body and spirit, time and eternity, policy and religion, and reconciled . . . in a new Weltanschauung.[56]

Hope of fulfillment in the hero is expressed by Nietzsche in a preface (originally unpublished) to The Birth of Tragedy: "I would like nothing better," Nietzsche writes, "than to meet a man . . . of angry greatness, with the bravest eye and keenest will; at once warrior, poet, and philosopher; one whom you could imagine standing over serpents and monsters."[57]

These projections were as real to Carlyle and Nietzsche as initiatory identification with the tribal hero was to primitive man. The obvious difference is that Carlyle and Nietzsche were speculating on a potential, vicarious fulfillment, whereas the primitive initiate was actually fulfilled in his identity as tribal hero. Another difference is the earth-bound setting of Carlyle's and Nietzsche's hero, whereas the tribal hero or hero of myth was a link between the earth and the transcendent place that existed before the Fall. Nevertheless, the Carlylean and Nietzschean hero is really just as utopian a concept in its direct expression of the total realization of a human potential transcending the present condition. Only the setting and language are different. Instead of linking man with heaven, or of insuring his immortality by integrating him into the microcosmic society he personifies, or of giving him ontological and eschatological insight, this hero implements their hope for the realization of human potential by determining and thereby justifying history. Other than this, neither Carlyle nor Nietzsche saw an ultimate goal, a higher destination for man.[58]

Thus for Nietzsche and Carlyle, the hero as determiner of human history is the fulfilled hero - quite in keeping with the mythical hero's role as King. But aspects of heroic completeness vary, as mentioned. Other,

more intense levels of experience substantiate this motif even more convincingly.

The ultimate goal of mysticism and alchemy, for instance, reveals the same conception of fulfillment as connoted by the hero-king of the Pattern. The entire myth of the hero actually reveals allegorically the soul-purifying process of mysticism and of alchemy (which is its own form of mysticism) as well.[59] Above comments have shown that political and historical heroes accumulate human projections which betray a hope for some sort of objective redemption, be it from historical whim, economic tyranny or societal oppression. But whereas the "redemption" offered by these heroes remains objective, the redemption offered by the hero of myth - in his symbolic role in the mystical process of alchemy, for instance - is wholly subjective: "It is not outside, it is inside: wholly within," wrote Mister Eckhart.[60] He attains an inner freedom which he then tries to impart to his people. In terms of mysticism and alchemy, it is freedom from earthly desire, the ultimate goal of spiritual man. Man has trod many paths down through the ages to fulfill his wants; along the way he has moved from magic through religion to science.[61] But the goal of mysticism is much more sublime than the fulfillment of mundane wants - it is the freedom from wanting. The less need a man has of magic, religion and science, the freer

he is in the mystic sense.[62] This freedom is what the true alchemists were trying to achieve before their spiritual symbols were objectified in the laboratory and transformed into the practical foundations of chemistry. The hero-king personified and symbolized this goal for the alchemists. It was the sole object of his journey. After he reached it, he no longer had to engage in spectacular deeds. The sound of his name diminished, and little was heard of him thereafter.

But the objection arises, why does the hero descend to the underworld, if he has indeed realized his destiny? The imagery of the motif is quite spectacular in itself, standing in seeming contradiction to the entire discussion above. But the resolution of the objection lies, symbolically, in the image of the constant renewal of nature. The image reflects man's constant need for spiritual renewal, and evidence indicates that the descent can be understood in this sense. Full realization of the heroic destiny does not preclude a fall back into spiritual imperfection.[63] Such a regression carries with it the obligation to renew the lost spiritual state, and so the hero must re-exhibit his ability to return to the transcendent place again and again. One evidence of such ability is incorporated in the mastery of fire. Both primitive mysticism and Christian mysticism speak of the need for the spirit or soul to be purified by fire before

it can experience the primordial time before time when man was not separate from God. Also evident in the Shamanism of archaic societies, mastery of fire (walking on coals, swallowing coals, etc., are variations on this) seems to be a universal requirement for spiritual renewal. Again, the idea in both traditions is one with which the reader is familiar by now: man must enter a transcendent place, i.e., transcend the human condition. The best evidence of having attained the desired state is the ability to walk through fire with impunity. To primitives, the main characteristics of spirits was their "incombustibility." This idea is alive in the Christian tradition as a sign of the spiritual nature of the unio mystica: the age-old yearning for a return to Paradise and union with God.[64] Similarly, mythological systems which tell of the periodic destruction and re-creation of the world give cosmic expression to the yearning that motivates the hero's descent.[65] Whatever proportions the allegorical expression of this yearning might take, and however it may be interpreted and analysed, the essential point is that, like nature's annual renewal, so the spirit, or soul, or psyche of man must be periodically rejuvenated. Here this means that the hero will have to descend to the underworld and do battle with the forces of chaos again and again. When he is successful, the renewal - now in terms of depth-psychology - manifests in a

personification of the unconscious as a woman, rather than a dragon, and he repeats the process discussed above in the motif of the adventure. As a result, the "shadow side of the personality," i.e., the previous spiritual imbalance, "takes on a less menacing form."[66]

As a reader knows, the aspect of the underworld varies from myth to myth. But whatever the imagery, whether a place of fire, a treasure hoard guarded by dragons, a place of darkness or a place inhabited by shades of men, to return from it is to unlock the door to spiritual renewal. And the hero has the key. Sometimes, though, the hero refuses to return from the underworld. This can be symbolic of a real-life individual, as well. An individual who becomes obsessed with the superficial and transitory goals of the world of secondary appearances, is like the hero who becomes entangled in what he thinks are his own best interests. He forgets that the values perceived by him in his present form are - like his form itself - of the passing moment only. To paraphrase Campbell, he forgets that the god within him represents the life force in and around about him. He sees only that the withdrawal of this god will paradoxically and inevitably mean his own demise. The god then becomes a monster in his mind from whom he tries to hide. The result is a living hell, for the hero is a god, and god is the hero. It is impossible to hide from one's self.[67]

In this case, the hero has descended to the underworld, but is unwilling to return. Only the one who goes down and returns to the world of men can be said to have fulfilled the heroic destiny.

Motif G. The hero's death is miraculous and occurs amidst extraordinary circumstances.

1. He loses his throne suddenly and mysteriously, without really suffering a defeat.
2. He dies young.
3. His death has been prophesied to him.
4. He defies his death.
5. He often dies on a hilltop.
6. His body is not buried nor is it ever found, but he does have one or more sacred shrines.

This motif by no means brings the pattern of the hero's life to an end; it brings it rather full circle. Here death recycles the main "adventure," which is really itself his whole life, as mentioned above. As such, it parallels all of the other motifs in every respect but one: it goes beyond the rest (except for the preceding one, which has been seen to reflect this idea somewhat, although to a far lesser degree than this motif) in its connotation of endless repetition. This is its universality. The perception of life and the human condition as an ever-recurring cycle of generation, death and

rebirth reveals itself to us in primitive as well as more sophisticated initiation rites. The cyclic Pattern of the rites re-enforced the hope that death was a "rite of passage" which ended in the creation of something. The "creation" could be conceived of as knowledge gained in the passage, thus making death a symbol of wisdom; only through a death-symbolism did primitive man realize a spiritual renewal, as revealed by the many and complex stages of his initiation rites.[68]

This explains the apparently acausal loss of the throne in the myth of the hero. Since ancient religious evidence testifies both to the belief that ritual repetition of the hero's death maintains and renews the wisdom the hero won through the original death, and to the initiate's having undergone the agony willingly at a definite point in his life as the only way to rebirth, then it is obvious that the hero-initiate really suffers no defeat at all. He really enjoys a spiritual victory in death. The myth shows the hero continually losing his throne in order to perpetuate this victory in the eternal cycle of the Pattern.

His early death symbolically re-enforces this belief, for vital, life-affirming youth usually stands farthest from a concept of death understood only as the end of all things.

To conquer death this way is to fulfill the heroic destiny. Those who are destined are usually aware of their destiny. The hero of myth is no exception. Since he realizes his destiny by acquiring the wisdom symbolized in his death, he knows that he must die. The very cyclic succession of the Pattern informs us that prophecies of this sort will be known. All of this has been undergone before and will be undergone again. It follows, then, that the wisdom and knowledge of previous cycles lends prophetic insight into coming cycles, and that the Pattern has come full circle.

Out of the connected circuit of the closed circle flows the full current of meaning, comprehensible now that the total Pattern is in view. The cyclic succession of the Pattern shows forth as the end and beginning of all things. This is the knowledge the hero has acquired. It is a perception of men and events that transcends time and space, and one which the hero must continually refocus by repeatedly confronting chaos, for here is where true wisdom lies. As Micea Eliade writes:

> One goes down into the belly of a giant or a monster in order to learn science or wisdom . . . But, if entering into the belly of a monster is equivalent to a descent into Hell, into darkness among the dead - that is, if it symbolizes a regression to Cosmic Night as well as into the darkness of 'madness' where all personality is dissolved - and if we take account of all these homologies and correspondences between Death, Cosmic Night, Chaos, madness as regression to an embryonic condition, etc., then we can see why

> death also symbolizes Wisdom, why the dead are omniscient and know the future, and why the visionaries and poets seek inspiration among the tombs.[69]

The Greeks were aware of the hero's intimate relationship with death and its significance. Kerenyi points out, for instance, that Dionysis and Hades are different aspects of one and the same concept. In these two images, the concept reveals itself symbolically as opposites. First, the dead hero is presented as Dionysis, King of the Underworld. He suffers and dies in this role, whereupon he reveals his opposite nature and dispenses happiness to his people. Herein lies the essence of the prophesy, for the hero, Kerenyi continues, like the god-man Dionysis, is not born <u>in</u> death, but <u>to</u> death so that his life will continue to have an effect on men after he dies.[70]

Man perceives this effect mirrored in the symbolism of the death and rebirth of the hero. In the conceivable image of the hero's defiance in the face of death, man can see his own destiny reflected. The defiance supports man's hope that the coincidence of opposites - in the figure of Dionysis, for example - really does represent a beginning in death. The hero's resistance here is his saying that he ". . . is the champion not of things become but of things becoming; the dragon to be slain by him is precisely the monster of the status quo: Holdfast,

the keeper of the past."[71] It is obvious that the motif could support other interpretations, as well, from the psychoanalytical to the theological. And underlying all of them might be defiance as an ontologically meaningful experience. Mircea Eliade, for instance, envisions the constant reliving of death and resurrection as "the beginning of immortality," i.e., as an anticipation and preparation for immortality as a situation in which one participates "from now on outward and from this present world."[72] For ages the hero's defiance of death has instilled men with such a hope by opening to them the symbolic path to renewal.

The hero as god and the god as hero: man's projection reaches the heights in the myth, and the hero's death on a hilltop objectively implements the mental projection; it certainly visualizes the starting point to the transcendent place. The hill points the hero in that direction and thereby implies a joining of the human and the divine, just as the figure of Dionysis implies such a coinciding at the opposite end of the universe. The joining of opposites at diametrically opposed places only re-enforces the significance of the symbolism which is the conception of totality. It has twice the impact on the human conscious. The inseparability of the two is incorporated in the inseparability of the myth from the rite: the hero is the god in myth, and the god is the

hero in ritual passage.[73] The hero's death on a height provides his followers with a symbolic ladder of ascension to the "new" creation above profane, earthly existence (Jacob's Ladder, The Cross, The Cosmic Tree, The Axis Mundi, etc., are several variations among a great number of such symbols).

That such sacred meaning is attached to the hero's death in a place which connotes transcendence precludes his body ever being found. Such a discovery would completely invalidate the preceding discussion. There is nothing at all divine about a corpse. It seems almost a paradox, then that it is the hero in the underworld amidst the dead who makes the most awe-inspiring impression. But it is not really a paradox. As discussed above, it is a coincidence of opposites which underscores the meaning of the cyclic Pattern of the whole myth. It shows the hero at the beginning and end of all things. Here is where the hero performs his most difficult and most meaningful deeds. Here is where the entire heroic Pattern takes place, for the hero stands at the beginning and end at all points in his life. To this idea the hero-cult paid tribute, not in exaltation, but in imitation of the hero's life.[74] For the Greeks, the hero was inseparable from his cult. We have seen that this is true in the myths of other races, as well, especially where the initiate assumes the identity of the tribal

hero. Any difference would be a difference in degree, and not form, i.e., the intensity of the imitation probably varied from cult to cult.

We have seen in our final view of the total Pattern that the hero's significance is a humanizing one, containing ideals which are possible to emulate on this side of life. His cult testifies to the primary significance of the hero as a knower of death and witnesses to this by recalling in the symbolic images of his life Pattern what he learns in the face of death. His confrontation with and victory over death stand perpetuated in the shrines erected to his memory, and the final, human import of the myth of the hero lies in the tradition of stories which have arisen from the cult of the hero.[75]

CHAPTER III

THE MYTH OF THE HERO IN E. T. A. HOFFMANN

The spiritual adventure of our time is the exposure of human consciousness to the undefined and the indefinable. C. G. Jung.

I. The Hero and The Christian Adventure of Evil and Spiritual Renewal: Die Elixiere des Teufels.

A. The Birth Motifs.

The prediction of Medardus' birth is an expression of hope and faith that his family will be released from the long-standing curse cast upon it. Medardus is the last in a line of sons from Camillo, Fürst von P. Francesko I is Camillo's son and Medardus' great-grandfather. The reader first sees this Francesko as the Old Painter who appears throughout the novel in the role of Medardus' primary spiritual helper. Later it is learned that as a youth he perpetrated grievous crimes, sinking his progeny into a mire of murder and incest which has cursed the line right down to the time of Medardus' birth. The mission of the hero of myth appears already in the suggestion of Medardus' liberating role, for his birth, foretold to his father in a vision, is to free the family from the curse and insure Christian forgiveness for

their sins. Told to proceed to the sacred Holy Linden monastery in East Prussia, Medardus' father knows the prophecy is true when, on the way, Medardus' mother realizes that she is pregnant:

> Auf der beschwerlichen Wanderung dahin fühlte meine Mutter nach mehreren Jahren der Ehe zum erstenmal, daß diese nicht unfruchtbar bleiben würde, wie mein Vater befürchtet, und seiner Dürftigkeit unerachtet war er hocherfreut, weil nun eine Vision in Erfüllung gehen sollte, in welcher ihm der heilige Bernardus Trost und Vergebung der Sünde durch die Geburt eines Sohnes zugesichert hatte . . . er starb entsündigt und getröstet in demselben Augenblick, als ich geboren wurde.[1]

The cyclic Pattern of the family's history points to the inevitability of Medardus' birth. His existence is an existence in sin, just as his ancestor's was. Later, Medardus becomes aware of the Pattern his life is following and finally realizes that his destiny has required the entanglement with sin. He had to assume the burden of his family's curse in order to release them from it through his death. His death is a death of expiation, a true, heroic mission. The Old Pilgrim who appears at the beginning of Medardus' life sums up his destiny in a statement to his mother. The statement foreshadows the hero's struggle with dualism, with the clash of opposites:

> Euer Sohn ist mit vielen Gaben herrlich ausgestattet, aber die Sünde des Vaters kocht und gärt in seinem Blute, er kann jedoch sich zum wackern Kämpen für den Glauben aufschwingen, lasset ihn geistlich werden! (PW, II, 7)

That this potential was indeed predictable, that it had to happen, that Medardus' life is heroically 'correct' in terms of the Pattern, all of these references to the Pattern of the myth are upheld by the Old Painter, the first Francesko. His continued appearance throughout the story is like a musical leitmotif, constantly reminding of the original crime and implying that Medardus, too, must undergo the cycle before deliverance can be final. Thus the weight of destiny attaches to the prediction of Medardus' birth, and the entire Pattern of the myth of the hero is implied.[2]

One of the Old Painter's first appearances takes place after the adult Medardus has become a Capuchin Monk. Preaching for the first time in St. Anthony's Day, Medardus' egotistic arrogance and puffed-up pride in his eloquence engenders the Old Painter's scorn and hate, for he sees in Medardus the beginning descent into the same sin from which he knows Medardus must release him. But then images of the Holy Linden from Medardus' childhood suspend the chronology of the immediate moment to reveal an instant of hierophanic time, a concept of time which implies the transcendent goal of the hero's mission.[3] Hierophanic time suggests that all points of time are capable of revealing the absolute. For Medardus, the absolute is symbolized by the Holy Linden, and the Old Painter evokes, through his presence, the sacred image:

". . . Die ganze Gestalt hatte etwas Furchtbares - Entsetzliches! Ja! - es war der unbekannte Maler aus der heiligen Linde." (PW, II, 29-30)

The Holy Linden symbolizes the Cosmic Tree, the center of the earth. The conception of time invoked by this scene is a fifth dimensional, all-in-the-present, time. The appearance of the Holy Linden, connecting heaven and earth, at this chronologically later time reflects the archetypal urge to live in eternity; the hero sees through profane time for an instant to his own timeless symbol of the absolute.

The Old Painter's role here is really that of conjuror: he reminds Medardus of his source, which is incorporated in the sacred symbol of the Holy Linden. Seen this way, the Old Painter's intermittent appearances, of growing and ultimate significance to Medardus right to the end of his life, serve as a continual reinforcement of the interpretation that Medardus is acting out a destiny. The destiny is, like the Pattern of the myth, cyclic in form; the birth is thus inevitable and predictable.

Medardus' reaction to the Old Painter's presence on that St. Anthony's Day reveals the irresistable motion towards his destiny. It is not just the Old Painter's deathly pale face and piercing gaze that transfix him, but more the merciless penetration of his eyes to the

quick of his soul. The Old Painter knows the hateful force which must be extirpated from Medardus' soul before the destiny can be fulfilled. Medardus subconsciously perceives this knowledge in his ancestor's unmoving gaze:

> Sein Gesicht war leichenblaß, aber der Blick der großen schwarzen, stieren Augen fuhr wie ein glühender Dolchstich durch meine Brust. Mich durchbebte ein unheimliches grauenhaftes Gefühl, schnell wandte ich mein Auge ab und sprach, alle meine Kraft zusammennehmend, weiter. Aber wie von einer fremden zauberischen Gewalt getrieben, mußte ich immer wieder hinschauen, und immer starr und bewegungslos stand der Mann da, den gespenstischen Blick auf mich gerichtet. So wie bittrer Hohn - verachtender Haß lag es auf der hohen gefurchten Stirn, in dem herabgezogenen Munde. (PW, II, 29)

Later, when Medardus is masquerading as a private person on a pleasure-trip in the busy industrial city, both the appearance of the Old Painter's exhibition showing scenes from Medardus' life at the Holy Linden, and the presence of the Old Painter himself at the Stammtisch to which Medardus had been invited, allude to the Old Painter's knowledge of the higher powers which are at conflict in Medardus' soul from the very beginning of his life. The Painter's portrait of the young Aurelie, done at the Baron F.'s while Medardus was there posing as Viktorin in the guise of - himself (more on this below), has deeply affected all present. They comment on how closely it resembles a Saint's portrait. The Painter's description and interpretation of the portrait reveal his foreknowledge of the course of Medardus' life, and so

establishes the connection of the scene to the birth motifs. The Old Painter knows what development the relationship between Medardus and Aurelie is going to take. The likeness of his portrait of her to the Saint Rosalia proves this. The connection of this knowledge to the course of Medardus' life is apparent to the reader who remembers Aurelie's murder by Viktorin at the very moment of her initiation into the convent. The Old Painter's knowledge of the future establishes him in the role of helper and guide in terms of the myth; it implies his foreknowledge of Medardus' birth and its significance as a hope for forgiveness and salvation - the Christian expression of the spiritual liberation implicit in the life of the hero; and it surrounds the birth with a supernatural aura, an important aspect of the birth motifs, as discussed in the previous chapter. Replying to Medardus' comment that the portrait would comply exactly with his conception of the holy St. Rosalia - a comment that itself foreshadows and anticipates and adds the momentum of inevitability to the conclusion and thus to all of Medardus' life - the Old Painter says:

> In der Tat ist jenes Frauenzimmer, die das Porträt getreulich darstellt, eine fromme Heilige, die im Kampfe sich zum Himmlischen erhebt. Ich habe sie gemalt, als sie, vom dem entsetzlichsten Jammer ergriffen, doch in der Religion Trost und vom dem ewigen Verhängnis, das uber den Wolken thront, Hilfe hoffte; und den Ausdruck dieser Hoffnung, die nur in dem Gemüt wohnen kann, das sich über das Irdische hoch erhebt, habe ich dem Bilde zu geben gesucht.
> (PW, II, 100)

At the end of the novel, Aurelie dies with just this sublime, martyred expression on her face. Her last words reveal that her similarity to the St. Rosalia in the portrait and in Medardus' mind was an intimation of her destiny; they reveal that her fate and Medardus' were inextricably intertwined and disposed by higher powers; that evil forces hid the meaning of the higher powers from Medardus and Aurelie, causing them to interpret their mutual love in earthly terms. The sacred manifesting itself in the profane is the central problem of all religion,[4] and here on this highly personalized level it torments Medardus with unbearable lust until he is finally able to perceive the sacred symbol of the Saint in the earthly form of the girl Aurelie. This is Aurelie's problem, too: her love for Medardus is a hierophany, but she must struggle to see the sacred nature of her love beyond the profanity of her earthly desire, where fulfillment is incest:

> Ein besonderer Ratschluß des Ewigen hatte uns bestimmt, schwere Verbrechen unseres freveligen Stammes zu sühnen, und so vereinigte uns das Band der Liebe, die nur über den Sternen thront und die nichts gemein hat mit irdischer Lust. Aber dem listigen Feind gelang es, die tiefe Bedeutung unserer Liebe uns zu verhüllen, ja uns auf entsetzliche Weise zu verlocken, daß wir das Himmlische nur deuten konnten auf irdische Weise. (PW, II, 312)

But these evil forces were working at the disposal of the higher powers of good, incongruously plunging Aurelie and Medardus into horrible quagmires of incest

and murder as expiation for the family's crimes. The threads are finally woven together at Aurelie's death, rendering the prediction of Medardus' birth at the beginning of the story a reflection of the beginning of the universal Pattern, and endowing it with the heroic potential to transcend human guilt. Breaking through the cause and effect nexus to a point where guilt and innocence lose their opposing meanings is the hero's goal in the Christian setting. The cyclic path he takes again and again to accomplish such spiritual renewal comes together in this novel in the appearance once again of the Old Painter at the time of Aurelie's martyrdom. Just as his presence before and during Medardus' birth and childhood at the Holy Linden pointed ahead to the hero's destiny, so his appearance now coincides with the realization and fulfillment of the destiny. The story is brought full circle. The family is free of the curse:

> Eine starke Stimme sprache neben mir: 'Sancta Rosalia, ora pro nobis', und alle, die noch in der Kirche geblieben, riefen laut: 'Ein Mirakel - ein Mirakel, ja sie ist eine Märtyrin. Sancta Rosalia, ora pro nobis.' Ich schaute auf. Der alte Maler stand neben mir . . . ernst und mild . . . Kein irdischer Schmerz über Aureliens Tod, kein Entsetzen über die Erscheinung des Malers konnte mich fassen, denn in meiner Seele dämmerte es auf, wie nun die rätselhaften Schlingen, die die dunkle Macht geknüpft, sich lösten. (PW, II, 310)

The prediction of Medardus' birth as motif of the myth of the hero includes the other motifs of this part of the Pattern as well. Medardus' mother, for instance,

is the daughter of a Landsmann, suggesting close ties to the earth and implying the Tellus Mater conception of the source of children, discussed above. She represents the purifying power of love, for she carries the means of Francesko's (Medardus' father's) penitence in her womb. The knowledge of Medardus' impending birth and its signal of delivery for Francesko came to him in a vision of St. Bernard, instilling a more than common significance in the figure of his mother. Medardus is the first and only child of the marriage. These implications of the virgin birth together with the clear play of transcendent powers evident in all of the passages quoted so far, recall Campbell's words about the virgin birth being the "Invisible-Unknown" putting on an earthly disguise (See above p. 27). As pointed out above, Medardus was born to release his father and the family from the cycle of crime which has degenerated it. And his birth was decreed by higher powers: "Ein besonderer Ratschluß des Ewigen . . ." The outcome is inevitable, even though Medardus' confined vision blinds him for a time to the real meaning of machinations. In this context, his mother is definitely the "Invisible-Unknown" putting on an earthly disguise in order to facilitate the will of the Absolute. In the short passage devoted to Medardus' mother it is very clear that Hoffmann conceives of her as an agent of the power which lifts the guilt-ridden Francesko out of himself

through the birth of Medardus:

> Von Gram und Krankheit gebeugt, kam er (Francesko) auf der Flucht zu einem Landmann, der ihn freundlich aufnahm. Des Landmanns Tochter, eine fromme, stille Jungfrau, faβte wunderbare Liebe zu dem fremden und pflegte ihn sorglich. So geschah es da, als Francesko genesen, er der Jungfrau Liebe erwiderte, und sie wurden durch das heilige Sakrament der Ehe vereinigt. . . Endlich sandte ihm der Himmel einen Strahl des Trostes. -Er soll pilgern nach der heiligen Linde, und dort wird ihm die Geburt eines Sohnes die Gnade des Herrn verkünden. (PW, II, 267)

Hoffmann had the Old Painter write the above passage, and the entire account of the family history, on an old parchment in which the editor (Hoffmann) found Medardus' manuscript. The Old Painter has been given permission by the "ewige Macht des Himmels" to accompany Medardus to his destiny. His narrative describes the miraculous birth and its circumstances and points to Medardus' latent heroic potential. This child is clearly set apart from the common human lot. The promise of a new beginning stands out against the death of the old: Francesko, Medardus' father, dies on the day of his birth. The serenity of the birth-place, the Holy Linden, and the play of transcendental powers narrated and described by "The Messenger of Celestial Peace," the Old Painter, all point to the birth place itself as the goal of Medardus's life.[5] When the reader remembers that the Holy Linden is a perfectly legitimate representation of the Cosmic Tree, then he sees the miraculous birth, the hero's goal and the entire cyclic pattern of the myth all implicit in the Old

Painter's account of the birth of Medardus at the Holy Linden Monastery:

> In dem Walde, der das Kloster zur heiligen Linde unschließt, trat ich zu der bedrängten Mutter, als sie über dem neugebornen vaterlosen Knäblein weinte, und erquickte sie mit Worten des Trostes.
>
> Wunderbar geht die Gnade des Herrn auf dem Kinde, das geboren wird in dem segensreichen Heiligtum der Gebenedeiten! Oftmals begibt es sich, daß das Jesuskindlein sichtbarlich zu ihm tritt und früh in dem kindischen Gemüt den Funken der Liebe entzündet. (PW, II, 267-68)

The figure of Medardus' father is another aspect of the motif. First, he is of royal lineage. As mentioned, Hoffmann describes a line which goes back to a noble Italian family with Camillo, Fürst von P., as the progenitor. Second, and more important, he believes himself to be operating according to a higher principle which has given him insight into the conditions and presuppositions of life. This establishes a connection of the character with a divine source of power, but there is a qualification to be made here. Francesko believes himself to be in control of this power, but in reality the power is controlling him. He is merely acting out a role which he has in no way created. Like the hero who is held fast by ego, Francesko tries to use the unknown power within him for egotistic purposes; he forgets that his form is only one of many finite manifestations of the power, and that its real meaning lies in conceiving of it as a whole. This is Medardus' challenge: to overcome the urge to

misuse the power implicit in the knowledge of the conditions of life. When he places this knowledge, given to him through the imaginative workings of the subconscious, in the service of the ego-bound self, he allies himself with what the Christian setting of Die Elixiere calls the powers of evil. He then becomes like his father and his ancestors, whose tradition of evil is the very tradition Medardus must destroy. This tradition is Medardus' legacy. It is the threatening force of the authority figure of the myth. If Medardus fails, the tradition will destroy him. As the editor (Hoffmann) says in the Foreword:

> . . . (es) war mir auch, als könne das, was wir insegeheim Traum und Einbildung nennen, wohl die symbolische Erkenntnis des geheimen Fadens sein, der sich durch unser Leben zieht, es fest knüpfend in allen seinen Bedingungen, als sei der aber für verloren zu achten, der mit jener Erkenntnis die Kraft gewonnen glaubt, jenen Faden gewaltsam zu zerreißen und es aufzunehmen mit der dunklen Macht, die über uns gebietet. (PW, II, 3)

While Medardus thinks for a time that he is in control of higher powers, he is in fact only their tool. The only way to peace of mind for him lies in recognizing that fact. Free will plays its significant role here, for it is only Medardus who can see the evil in his arrogance and recognize the Good which is latent in his soul. Whenever his will strengthens in this respect, the power of Good begins to stir. His heroic task is to dispel the darkness of his father's tradition of evil and illuminate the essence of the more sublime power operating here.

Francesko, like his forefathers, was unable and unwilling to do this. He was subjected to this power in its good and evil connotations, but remained blind to its real meaning, which goes beyond good and evil to an acceptance of total self. The Old Painter, Francesko's grandfather, represented the power for him, too; as he relates in his manuscript:

> Mit kräftigem Arm wollte ich den schwankenden Francesko erfassen, wenn er sich dem Abgrunde nahte, der sich vor ihm aufgetan. Törichtes Beginnen des ohnmächtigen Sünders der noch nicht Gnade gefunden vor dem Throne des Herrn! (PW, II, 267)

The time has come for the new hero to confront the old and evil tradition of "Holdfast" and to represent the promise of liberation for the family. Medardus confronts the problem of evil within himself. The abstract power in its evil aspect is embodied in the Elixirs, and the connecting symbol of the tradition of evil reveals itself shockingly at the end of Part I, where Medardus realizes that the knife with which he murdered Hermogen is the same knife his father used to murder the Prince's brother. At this point the inner conflict turns to a conscious struggle upward as Medardus' will begins to assert itself:

> Klar stand es vor meiner Seele, Francesko war mein Vater, er hatte den Prinzen mit demselben Messer ermordert, mit dem ich Hermogen tötete! Ich beschloß, in einigen Tagen nach Italien abzureisen und so endlich aus dem Kreise zu treten, in den mich die böse feindlich Macht gebannt hatte. (PW, II, 162)

That Medardus' father, under the control of the

'powers' spoken of here, has passed on to his son the evil tradition which must be destroyed by him in order to begin anew, is the best evidence for his place in the composite Pattern. For Francesko has fathered a man who in this special context works his way up to a projected ideal, Hoffmann's in this case. This is one of many statements of Medardus' heroism, for Francesko functions according to the direction of a transcendental power when he sires Medardus, but the spiritual traits passed on to him remain unknown and unknowable.

Let us sum up, then, the evidence for the birth motifs of the myth in Die Elixiere des Teufels. First, the prediction of Medardus' birth expresses the all-important liberating role the hero of the myth plays. His birth brings expiation for his father and ultimately for the whole family. In the sense that his life will release the family from the curse of sin, his birth defies the tradition of his fathers. Here, the tradition of evil presents the immediate threat to the infant-hero; its very real potential stands out sharply against the holy surroundings of his birth. Hewett-Thayer calls the novel a story of Christian meaning: sin and redemption is the theme.[6] The Christian helpers and guides are present from the very beginning to warn against the destructive potential the sins of his fathers hold for him; the Pilgrim, for instance, is Joseph. He appears

with the child Jesus, who points Medardus in the direction of his destiny:

> Er brachte einmal einen fremden wunderschönen Knaben mit . . . wir (saβen) im Grase, ich schenkte ihm alle meine bunten Steine, und er wuβte damit allerlei Figuren auf dem Erdboden zu ordnen, aber immer bildete sich daraus zuletzt die Gestalt des Kreuzes. (PW, II, 6)

This Christian symbol of the Center of the Universe and of Medardus' immovable center imprints itself indelibly on his soul later, when the Abbess embraces him:

> . . . es fand sich, daβ das diamantne Kreuz, welches die Fürstin auf der Brust trug, mich, indem sie heftig mich an sich drückte, am Halse so stark beschädigt hatte, daβ die Stelle ganz rot und mit Blut unterlaufen war. (PW, II, 8)

Finally, these indications of his heroic potential are confirmed through their anticipation implicit in the surroundings and circumstances of his birth. His mother bears him in the Holy Linden, and keeps him for a time in the Monastery there: the concealed-place motif. These surroundings suggest a closeness to the earth, to a utopian conception of the microcosm reflecting the serenity of the universe; Medardus' description of the place evokes this mood, and the yearning tone of his reminiscence casts the Holy Linden as the transcendent goal of the hero's mission, implying spiritual rebirth and the cyclic form of the Pattern:

> Mit dem ersten Bewuβtsein dämmern in mir die lieblichen Bilder von dem Kloster und von der herrlichen Kirche in der heiligen Linde auf. Mich umrauscht noch der dunkle Wald - mich umduften noch die üppig aufgekeimten

> Gräser, die bunten Blumen, die meine Wiege waren. Kein giftiges Tier, kein schädliches Insekt nistet in dem Heiligtum der Gebenedeiten; nicht das Sumsen einer Fliege, nicht das Zirpen des Heimchens unterbricht die heilige Stille, in der nur die fromme Gesänge der Priester erhallen . . . (PW, II, 5-6)

He is truly born at the place of the Cosmic Tree, at the World Navel, at the Center of the Universe: "Noch sehe ich mitten in der Kirche den mit silber überzogenen Stamm der Linde, auf welche die Engel das wundertätige Bild der Heiligen Jungfrau niedersetzten." (PW, II, 6) The reflection of the myth of the birth of the hero in the life of Medardus is very clear. Let us follow the course of the Pattern in his life and see how the heroic potential is activated.

B. The Childhood.

The exposure motif is very apparent in the conception of the Holy Linden, with its symbol of the axis mundi incorporated in the tranquil and completely integrated scene described above. Here the reader sees Medardus exposed to the lonely stillness of the universe at the symbolic place of its center. The appearance of Joseph and of the boy Jesus marks the hero's destiny to ascend this image which connects heaven and earth, or the subconscious and the conscious. When Jesus draws the cross in the soil he points ahead to Medardus' later ascension to the loftiness of spiritual regeneration and access to the knowledge of and assimilation into the universe.

The helpful animals commonly represent the hero's contact with the fundamental forces of nature. But so do other figures (See Chapter I, n. 18). The Old Painter, the Pilgrim (Joseph) and the boy Jesus all assume this role for Medardus. Clearly, they are all trying to show him the way to the source - especially the Old Painter, who overtly and covertly assists Medardus throughout his "adventure." The Painter's role reflects the image of the monsters of the threshhold: just as their terrible presence becomes less menacing and turns into an image of help and assistance the moment the hero dares to go beyond ego to contemplate his inner self, so the presence of Medardus' ancestor turns from that of emissary of evil to a guardian and helper the more Medardus is able and willing to acknowledge his total self. As long as Medardus is under the control of evil, i.e., as long as he refuses to take the responsibility for all aspects of his existence, he continues to interpret the figure of the Painter as an image of evil working for his destruction.[7] It is apparent, however, that Medardus does learn the secrets of the source from these helper-figures. The real effect of his contact with these "seed powers," with those who sowed the seeds of regeneration in him, reveals itself dramatically after his arrival at the Cisternian convent. There the blood drawn by the Abbess's cross impresses on him an external sign of the heroic potential activated by

these helper-figures. His amazing display of religious knowledge proves the inner validity of the external sign of the cross and reveals the effect the presence of his still unknown main spiritual helper, the Old Painter, has had on him:

> . . . ich (konnte), wie von einer höheren Macht inspiriert, ihr (der Äbtissin) die schönen Bilder des fremden unbekannten Malers so lebendig, als habe ich sie im tiefsten Geiste aufgefaβt, beschreiben. Dabei ging ich ganz ein in die herrlichen Geschichten der Heiligen, als sei ich mit allen Schriften der Kirche schon bekannt und vertraut geworden. (PW, II, 9)

Medardus' mother gives him over to the Abbess, who raises him. In the religious atmosphere of the convent, personified in the Abbess, Medardus remains close to the source, revealed to him before at the Holy Linden. The Abbess, as Medardus' foster-mother, joins the group of helper-figures by exerting a holy and exalted effect on him:[8]

> Welche Heiligkeit, welche Würde, welche überirdische Gröβe strahlte aus jedem Blick der herrlichen Frau, leitete jede ihrer Bewegungen! Es war die triumphierende Kirche selbst, die dem frommen gläubigen Volke Gnade und Segen verhieβ. Ich hätte mich vor ihr in den Staub werfen mögen, wenn ihr Blick zufällig auf mich fiel. (PW, II, 12)

The symbolic proximity to the center of the universe connoted by the religious atmosphere of the convent and made audible by the choral, evokes in Medardus visions of his first contact with the emissaries from the transcendental place, and reconfirms the immovable center

within:

> Ich versank in das hinbrütende Staunen der begeisterten Andacht, die mich durch glänzende Wolken in das ferne bekannte, heimatliche Land trug, und in dem duftenden Walde ertönten die holden Engelsstimmen, und der wunderbare Knabe trat wie aus holden Lilienbüschen mir entgegen und frug mich lächelnd: 'Wo warst du denn so lange, Franziskus? - Ich habe viele schöne bunte Blumen, die will ich dir alle schenken, wenn du bei mir bleibst und mich liebst immerdar. (PW, II, 12)

But Medardus has yet to undergo the horror of venturing out beyond earthly ego in search of total self. He must first know good and evil as it confronts him along the path to the Kingship; eternal life as symbolized in the convent and the Abbess must be won through his own efforts, and not passively accepted as "the gratuitous gift of the sky god."[9] Just as the hero of the myth chooses to be like the gods, knowing good and evil, so Medardus yields to the archetypal urge to know life in every respect. His battle is then the battle for self: He must acknowledge his involvement in the sins of his fathers by turning inside - by accepting total responsibility for life instead of projecting part of his self onto other images.[10] Thus Medardus' visions of the Holy Linden soon dissipate in the colorful images of earthly existence:

> Hatte sich erst mein Innres, von heiliger Andacht durchglüht, ganz dem überirdischen zugewendet, so trat jetzt das frohe Leben auf mich ein und umfing mich mit seinen bunten Bildern. Allerlei lustige

> Erzählungen, Späße und Schwänke wechselten unter dem lauten Gelächter der Gäste, wobei die Flaschen fleißig geleert wurden, bis der Abend hereinbrach und die Wagen zur Heimfahrt bereitstanden. (PW, II, 12-13)

The motif of the obscure upbringing in the novel implies, as in the myth, the hero's further contact with the seed powers in preparation for the next step of the Pattern, the "adventure." We first hear of Medardus again many years later: ". . . Sechzehn Jahre war ich alt geworden, als der Pfarrer erklärte, daß ich nun vorbereitet genug sei, die höheren theologischen Studien . . . zu beginnen . . ." (PW, II, 13) His transferral from the convent to the Caphucin monastery as a novice marks his readiness to begin the descent to the depths on the long climb to spiritual renewal, here symbolized by the Christian concept of salvation. Medardus will confront the horrors along the way to total self-knowledge before he reaches the proper state of detachment. From the priest's declaration above, we can assume that his upbringing in the convent, of which we hear nothing at all, has set in motion the drive to his spiritual goal.

In his new surroundings at the Monastery, Medardus' goal lives in the person of Prior Leonardus, whose glowing spirit embraces the total man and leads him to complete realization and acceptance of self. In him burns a flame of life fed by the most perfect combination of the bright spirit of antiquity and the dark mysticism of Christianity.

He will understand Medardus' coming trials and know how to help him to the final goal. Leonardus is a mystic whose religious awareness extends beyond Christianity to the realms of rite and myth. He is the perfect representative of the meaning of the Pattern of the hero of myth; Hoffmann even implies that the old Prior knew and understood the ancient, archetypal images of the myth of the hero, sound evidence for the validity of this interpretation:

> . . . aber auch den Unglücklichen . . . hätte Leonardus bald getröstet; mit der Welt versöhnt . . . hätte er, im Irdischen lebend, doch sich bald über das Iridsche erhoben. Diese ungewöhnlichen Tendenzen des Klosterlebens hatte Leonardus in Italien aufgefaßt, wo der Kultus und mit ihm die ganze Ansicht des religiösen Lebens heitrer ist als in dem katholischen deutschland. So wie bei dem Bau der Kirchen noch die antiken Formen sich erhielten, so scheint auch ein Strahl aus jener heitern lebendigen Zeit des Altertums in das mystische Dunkel des Christianism gedrungen zu sein und es mit dem wunderbaren Glanze erhellt zu haben, der sonst die Götter und Helden umstrahlte. (PW, II, 16)

C. The Adventure.

Medardus' naiveté and severely limited existential awareness at the beginning of his "adventure" out of the Monastery into the world reveals itself at the time of his monastic vows. It is the desire to purge himself of erotic thoughts of the Concert Master's daughter, rather than sincere religious devotion, that decides him to take them. The maid of the myth cannot communicate with such

an impure soul, she has only the effect of the negative anima (See Chapter II, n. 51). Trying to respond to the Prior's inquiry about his celibacy, Medardus involuntarily conjures up the erotic image in his mind's eye. The Prior's ironic smile confirms the characterization of him above, and his admonition to Medardus reveals his insight into the hero's soul and anticipates the "adventure":

> . . . der Herr bewahre Sie vor der Verführung der Welt; die Genüsse, die sie Ihnen darbietet, sind von kurzer Dauer, und mann kann wohl behaupten, daß ein Fluch darauf ruhe, da in dem unbeschreiblichen Ekel, in der vollkommenen Erschlaffung, in der Strumpfheit für alles Höhere, die sie hervorbringen, das bessere geistige Prinzip des Menschen untergeht. (PW, II, 17-18)

The Prior's warning is a prophecy of Medardus' fate and "adventure." It foreshadows his eventual submission to fleshly pleasures and thereby places him on the unchangeable course of the Pattern which ineluctably guides the hero - first down to the depths of sin and death, then up to the heights and existential awareness of Leonardus, The Abbess and the Holy Linden.[11] Medardus takes the vows, rises rapidly in the esteem of the Prior and his brothers and, five years later, is put in charge of the relic room. Here he learns the legend of St. Anthony and the Devil's Elixirs. Brother Cyrillus warns him not to open the little box containing the bottle, and therewith confronts Medardus with the taboo which, when violated, triggers the "adventure."

Medardus locks the box in a cupboard and hides the key, apparently putting it out of his mind. As he rises in the esteem of the monks and the congregation through his eloquence as chief preacher, he begins to lose his peace of mind, implying that the taboo has already been violated mentally, and that he has already begun the fight with the evil within. He is aware of his apartness: "Da keimte in mir der Gedanke auf, ich sei ein besonders Erkorner des Himmels . . ." (PW, II, 27), but pride blinds him to the transcendent meaning of his divine nature: "Den Heiligen, den hoch über sie (die Brüder und den Prior) erhabenen, sollten sie in mir erkennen, sich niederwerfen in den Staub und die Fürbitte erflehen vor dem Throne Gottes." (PW, II, 28) Werner's statement of Medardus' coming battle with himself, echos Campbell's comment on the hero who forgets that his form is finite. (See above, p. 59): "Sünde ist es, wenn der Mensch sich zum Herrscher über sein Leben aufwirft und vergißt, daß er nur das Geschöpf einer höheren Macht ist."[12]

Medardus' overweening misinterpretation and misuse of his call deludes him into construing the Prior's admonitions as envy of his eloquence. On St. Anthony's Day he sees the Old Painter staring at him with hatred and scorn. The effect on Medardus is that of a microscopic flash of insight into one's inner being: the shock triggered by the sudden but momentary awareness of

incomprehensible instinctual images overwhelms the subject.[13] Medardus screams madly that he is St. Anthony - and faints. The experience robs him of his eloquence, and he is replaced as head preacher.

Now the violation of the taboo is objectified. The key to the cupboard mysteriously appears in conjunction with a strange visit to the relic room by two men who doubt the probability of the legend behind the Elixirs. Medardus opens the cupboard and drinks of them. In so doing, he again breaks into an instant of hierophanic time. By drinking of the Elixirs, he reenacts the rite which is narrated and implied in the legend of St. Anthony. The connection of this inviolable act in present time with the implied ritual in the legend of St. Anthony as told to Medardus by Cyrillus (PW, II, 23-24), merges past and present. It sets Medardus apart from other men, but because the legend of St. Anthony gives his action a holy aspect, it suggests that he is about to embark on a timeless adventure from which others might benefit.[14]

St. Anthony, in Hoffmann's account in the novel, was spiritually advanced enough to resist the temptation of the Devil's Elixirs; he had already fought his battle and was thus far beyond the first step away from ego that the violation of such a taboo represents in the myth. But Medardus' battle is just beginning. His eloquence returns when he drinks of the Elixir, but it is accompanied by a

strange feeling of guilt. He begins to realize aspects of his being which he could not see before. His experience of the anima, his approach to the maiden of the myth, shows him to be the novice that he is. He takes the confession of a girl who resembles St. Rosalia. The girl, Aurelie, confesses her love for Medardus. The combining of the figure of the girl with the image of the Saint anticipates the final release of the anima from Medardus' lust to the elevated feminine ideal at the end of the "adventure." Again, the total cyclic Pattern emerges at all points in the story, just as it does in the myth. At this immediate point, though, Medardus' violation of the taboo invokes the initial horrors of the threshhold. Here they take the form of his overwhelmingly lustful desire for the girl, Aurelie, and his attendant mental anguish. Her image is alive in his mind. He flaggelates himself before the portrait of St. Rosalia, but curses his vows. Medardus' anguish is clearly the anguish of the hero-initiate between identities. He has rejected the identity assigned to him by the Monastery, but he is far from the goal of totality which lies at the end of the "adventure." His ignorance of self appears in his perception of woman as voluptuous flesh, as the negative anima:

> Ich hatte das Gesicht der Unbekannten nicht gesehen, und doch lebte sie in meinem Innern und blickte mich an mit holdseligen dunkelbraunen Augen, in denen Tränen perlten, die wie mit verzehrender Glut in meine Seele fielen und die Flamme entzündeten, die

> kein Gebet, keine Bußübung mehr dämpfte. Denn diese unternahm ich, mich züchtigend bis aufs Blut mit dem Knotenstrick, um der ewigen Verdammnis zu entgehen, die mir drohte, da oft jenes Feuer, das das fremde Weib in mich geworfen, die sündlichsten Begierden, welche sonst mir unbekannt geblieben, erregte, so daß ich mich nicht zu retten wußte vor wollüstiger Qual. (PW, II, 39)

And he suffers the terrible desperation of self-alienation, the first horrors on the path to totality:

> Da lag ich stundenlang, wie von verderblichem Wahnsinn befangen, niedergeworfen auf den Stufen des Altars und stieß heulende entsetzliche Töne der Verzweiflung aus, daß die Mönche sich entsetzten und scheu von mir wichen. (PW, II, 39)

The central adventure begins objectively with Chapter II, "Der Eintritt in die Welt." Prior Leonardus, understanding Medardus' spiritual problem and reconfirming his own role as helper and guide, wisely assigns Medardus a mission to execute for the Monastery in Rome. This is the beginning of Medardus' journey in, when the challenges of the central adventure of the myth rise up to confront the hero. In his case, the challenge is the confrontation with evil. The insight of the depth-psychologist best illuminates the meaning implicit in the mythological allusions here; Karin Cramer defines the evil as a misunderstanding of self. It continues and is reinforced so long as Medardus projects his guilt onto the figure of his half-brother, Viktorin, who personifies Medardus' subconscious.[15] Medardus' battle to bring the irrational manifestations of his subconscious, personified in the

insane Viktorin; under control is the hero's hazardous journey to totality. Medardus' journey south triggers the release of energies described in the Pattern. For Medardus, the release of energies is the activation of his will. The process is long and torturous, for Medardus continues, first intensely, then intermittently - to attribute his mistaken identity to a higher power. He ignores his own free will in so doing. This is his most powerful talisman, once he is willing to use it; it represents the ability to assimilate his entire being.[16]

The first confrontation happens soon after Medardus leaves the Monastery at the beginning of his journey. He comes upon a man, apparently sleeping, who seems to be about to slide off the edge of the rock and down into the chasm, appropriately called Devil's Canyon. Medardus startles the man, who we know is Viktorin, and he falls to the bottom far below. Viktorin's valet appears immediately, and mistakes Medardus for his master, who he thinks has disguised himself as a monk. Medardus goes along with the mistaken identity, and his "adventure" with evil begins dramatically. He goes to Baron F.'s castle, where Euphemie, the Baron's young and beautiful wife, takes him for Viktorin in disguise. Medardus confronts therewith the monster of unharnessed subconscious, what the initiation rite interprets as the psychological wrench of leaving one identity for another.

Perceived as an irresistable urge, it compels Medardus to disregard the truth of an inner voice which already begins to articulate his real goal: to accept his total self. Medardus continues the deception:

> Der innere unwiderstehliche Drang in mir, wie es jenes Verhängnis zu wollen schien, die Rolle des Grafen fortzuspielen, überwog jeden Zweifel und übertäubte die innere Stimme, welche mich des Mordes und des frechen Frevels bezieh. (PW, II, 46)

Medardus becomes Euphemie's accomplice in evil and soon surpasses her. The farther Medardus sinks into this pool of deceit, lust and finally, murder, the farther he removes himself from his own complete identity. There is little chance at this point for mediation between conscious and unconscious reality, or for integration into a societal group - the reader is reminded of the numerous interpretive possibilities the myth offers. Medardus' ego seems detached, floating in the ocean of his experiences. Dissolution of superficial ego has begun, but the dragon of the unknown might devour the hero - to his complete loss of self. To Reinhold, the hero is Medardus; to Euphemie, he is Viktorin: "Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärlich Rätsel, bin ich entzweit mit meinem Ich." (PW, II, 60)

The unharnessed forces of the subconscious rage out of control. The storm jams mediation and communication with self and compounds the futility of Medardus' present

approach to his search for meaning. This is a modern reflection of the changing approach of man's quest for happiness as it evolved in the heroic epics, from Gilgamesh to Homer's works. Overcoming the obstacles for Gilgamesh and Hercules, for instance, meant overcoming death in some way. But by the time of the Iliad and Odyssey, the futility of continuing such a search appears as absurdities in man's quest for meaning. The obstacles now appear gratuitous and senseless, especially since they reflect attempts to ". . . exhaust the possibilities of the finite."[17] At this point in the novel, Medardus' quest directs itself towards this goal instead of the greater goal of Gilgamesh and Hercules. So long as he remains apart from himself - and thus the universe, his quest, like Ulysses', centers on the ultimately meaningless finite forms. Viktorin and Euphemie are the two best examples of this, and Medardus is plagued by thoughts of insanity. But when his quest turns to a quest for total meaning, meaning beyond the fulfillment of just earthly wants, then the obstacles, in their implication of total fulfillment, lose their grotesqueness. In Medardus' case, Viktorin vanishes and the threat of insanity abates.

But at Baron F.'s, Medardus' quest is still blind to the higher reality. The crimes he plans and perpetrates with Euphemie and finally by himself, and his uncontrollable lust for Aurelie are misguided attempts to

defend himself. His reaction is his desperate effort to appease the monsters which have arisen to defend the superficial ego with self-centered earthly pleasures. The effort corresponds in its depravity to the terrible symbols of the myth mentioned in Chapter II. Medardus is not yet able to call on the existential forces within him which could show him that the anguish he feels in the growing doubt of his own identity, expressed above, is really one of the first signs of an incipient journey to totality and real meaning. The beginning dissolution, here expressed in negative terms in an evil setting, is really necessary if he is to overcome the limitations of earth-bound ego. The superficial ego, defending itself, leads him to misinterpret the potentially good significance of what he has called "ein unerklärlich Rätsel." Thus he persists for now in refusing to recognize Viktorin as part of his own identity, and continues to wallow in the evil of compliance in the demands of ego.[18]

The terror Medardus incites in his soul represents its most gruesome image at the end of Chapter II. In a fit of lust evoked through the religious eroticism of their prayers together, Medardus seizes Aurelie in a passionate embrace. She screams and evades him. Hermogen, her brother, suddenly appears. His weird, crazed words express the conflict of Medardus' soul in grotesque

images: "Ich wollte mit dir kämpfen, aber ich habe kein Schwert, und du bist der Mord, denn Blutstropfen quillen aus deinen Augen und kleben in deinem Barte!" (PW, II, 73-74)

This is a prelude to Medardus' full confrontation with the horrors of the unintegrated hero. Still at Baron F.'s, Medardus responds to a vision of Aurelie beckoning to him with loving eyes. He goes to her room, leaving Euphemie to die from the poisoned fruit and wine she had intended for him. In Aurelie's room, Hermogen walks in and attacks him from behind. In the struggle, Medardus stabs and kills him with the knife he had meant to use on Euphemie. At this point, Medardus sees himself reflected in all the horror of the unknown depths of his being. The experience of the non-ego surfaces in the image of Viktorin's bloody corpse. This grotesque image of his subconscious strikes him with terror, the terror of the unknown and misunderstood. Medardus is still far from mediating and communicating with this aspect of the self. In fact, his ego is still able to delude him for another instant into seeing this misconstrued symbol of totality as a manifestation of his own power, given by God. His pursuers stop short when he cries

> . . . mit schrecklicher Stimme: 'Wahnwitzige, wollt ihr das Verhängnis fahen, das die frevelnden Sünder gerichtet?' . . . Nicht fliehen wollt' ich mehr, ja ihnen entgegenschreiten, die Rache Gottes an den Frevlern in donnernden Worten verkündend. (PW, II, 81)

But then he realizes with terror that it was not he, not Medardus the monk who spoke these words: "Aber - des gräßlichen Anblicks! vor mir! vor mir stand Viktorins blutige Gestalt, nicht ich, er hatte die Worte gesprochen. Das Entsetzen sträubte mein Haar, ich stürzte in wahnsinniger Angst heraus . . ." (PW, II, 81) Medardus has now had his first full glimpse of the world within, of a seemingly grotesque world beyond the ego's setting in objective reality. Just as the myth of the hero shows, the irrationality of the primordial images of totality is almost too frightening to bear. To Medardus, they appear grotesquely evil.

Medardus escapes from Baron F.'s. He meets Viktorin's valet in the forest, as though by plan. The aid, still believing Medardus to be Viktorin, has a horse and a change of clothes for him. Medardus disposes of the habit, putting it in a hollow tree, and rides into a large industrial city, beginning Chapter III, "Die Abenteuer der Reise." He decidesto go into the city and give himself over to his fate. He is now completely over the threshhold and ready to do battle with the forces within which stand in the way of his salvation. He will sever all ties with the outside world - an essential requirement of the hero's mission:

> Die vornehmsten Maßregeln . . . schienen mir . . . alles Auffallende aus meinem Äußern zu verbannen und mir irgendeinen Namen zu geben, mit dem ich ganz unbemerkt

> in die Masse der Menschen eindrängen könne. Das Leben lag vor mir wie ein finstres, undurchschauliches Verhängnis, was konnte ich anders tun, als mich in meiner Verbannung ganz den Wellen des Stromes überlassen . . . (PW, II, 86)

The above passage is an expression of the hero's isolation and apartness from the world as he uncovers the secrets of life within his own being. Like all traditional heroes, Medardus embarks on a solitary journey with no provisions or spare clothing, to engage in single combat with another hero.[19] Medardus' adversary is himself, as has been pointed out several times. The hero's urge to know the secrets he will uncover in his victory over the adversary invokes a yearning for this - as yet - dimly perceived goal. The maiden of the myth personifies the goal. She is all there is to know. Medardus has this yearning. It is inarticulate and hardly understood, but it is very real and quite corresponds to the motif of the Pattern. Medardus is closer to the truth of this image than to any other he has seen up to this point:

> Nur Aureliens holdes Bild lebte noch wie sonst in mir, und ich konnte nicht an sie denken, ohne meine Brust beengt, ja physisch einen nagenden Schmerz in meinem Innern zu fühlen. Doch war es mir, als müsse ich sie vielleicht in fernen Landen wiedersehen, ja als müsse sie, wie von unwiderstehlichem Drange hingerissen, von unauflöslichen Banden an mich gekettet, mein werden. (PW, II, 82)

In the city, Medardus meets one of the most important helper-figures in the whole novel. The barber-philosopher-fool Peter Schönfeld - Belcampo belongs in

the ranks of the other significant figures, Francesko I, the Abbess and Prior Leonardus. He plays the fool's role, revealing secrets to Medardus that would otherwise remain hidden from view. His perception and empathetic insight into Medardus shows through his droll humor and idiosyncratic behavior. Even though his manner is almost farcical, his ironic, detached view of life contains the distancing necessary for both an objective and subjective view of self; a trait that is not lost on Medardus:

> Sehen Sie, mein Herr', sagte der Kleine, 'das sind die Hauptingredienzien Ihres äußern Anstandes, und wenn Sie es wünschen, so will ich, Ihre Züge, Ihre Gestalt, Ihre Sinnesart beachtend, etwas Caracalla, Abälard und Boccaz zusammengießen und so in der Glut, Form und Gestalt bildend, den wunderbaren antik-romantischen Bau ätherischer Locken und Löckchen beginnen.' Es lag so viel Wahres in der Bemerkung des Kleinen, daß ich es für geraten hielt, ihm zu gestehen, wie ich in der Tat geistlich gewesen und schon die Tonsur erhalten, die ich jetzt soviel möglich zu verstecken wünsche. (PW, II, 90-91)

Medardus feels that a spiritual principle vitalizes his new life, that his old life is over. This is yet another sign of evolving forces within trying to come to conscious awareness. He has assumed the identity of a private person on a pleasure-trip, but the disguise only intensifies his feeling of apartness from the objective world, the significance of which was discussed above. Even though his superficial self tries to ignore the deeper aspects of his existence by concentrating on the

immediate condition, Medardus dimly perceives the other reality in which he is suspended as he walks incognito through the city:

> Von niemanden gekannt zu sein, in niemandes Brust die leiseste Ahnung vermuten zu können, wer ich sei, welch ein wunderbares, merkwürdiges spiel des Zufalls mich hierher geworfen, ja was ich alles in mir selbst verschließe, so wohltätig es mir in meinem Verhältnis sein mußte, hatte doch für mich etwas wahrhaft Schauerhaftes, indem ich mir selbst dann vorkam wie ein abgeschiener Geist, der noch auf Erden wandle, da alles ihm sonst im Leben Befreundete längst gestorben. (PW, II, 94-95)

When Medardus hears from the friends at the Stammtisch of the Old Painter's exhibition, he goes and discovers the scenes from his childhood at the Holy Linden. He sees the old Pilgrim and the Abbess in his ancestor's pictures. Clearly, the Old Painter has re-appeared to resume his role as helper and guide. He has confronted Medardus with scenes from the innocent and naive time of his childhood. This is the time before the central "adventure" when the hero is least burdened by the weight of the earth. It is the time most like the released spiritual state effected by the central adventure, but before the hero is consciously aware of his destiny. So the effect of Medardus' viewing these scenes implies yet another awakening of latent powers and feelings. It triggers the yearning experiences of an archetype as it bores into the center of his being. Viewing his foster-mother, the Abbess, Medardus sees the archetypal image

and intuits the instinct it symbolizes:

> Gefühle, die mir längst fremd geworden, durchströmten meine Brust, eine unausprechliche Sehnsucht riß mich fort, ich war wieder bei dem guten Pfarrer im Dorfe des Zisterzienserklosters, ein muntrer, unbefangener, froher Knabe, vor Lust jauchzend, weil der Bernardus tag gekommen. (PW, II, 96)

Then the portrait of Aurelie to which the Old Painter leads him next fires another bolt of momentary self-awareness, Aurelie still evokes lust, still has the impact of the negative anima, but it is nevertheless the Old Painter's intent to show him the portrait of Aurelie, not to titillate him, but rather to awaken in him yet another weapon to use against the monster. For the view of Aurelie reveals to him for a second a sliver of a beam of self-awareness: "Der Alte stellte mich sorglich in das gehörige Licht und zog dann schnell den Vorhang weg. Es war Aurelie! Mich ergriff ein Entsetzen, das ich kaum zu bekämpfen vermochte."

Medardus' "Entsetzen" is the reaction of horror at seeing his total self reflected for only an instant, in the knowing eyes of the girl's portrait, depicted by the Old Painter, Medardus' great grandfather, with all-knowing strokes of his brush. It is not his horror of renewed lust. The word "aber" provides the contrast, which proves that Medardus, after the first flash of insight, immediately misinterprets his initial reaction of horror as the work of the Devil; it is really his own misunderstood

self, sublimated and projected as lust and evil:

> Aber ich erkannte die Nähe des Feindes, der mich in die wogende Flut . . . gewaltsam hineindrängen, mich vernichten wollte, und mir kam der Mut wieder, mich aufzulehnen gegen das Ungetüm, das in geheimnisvollen Dunkel auf mich einstürmte. (PW, II, 98)

At this point the Old Painter reminds Medardus directly of the impure nature of his soul. First, he interprets the portrait of Aurelie for what it will ultimately mean to Medardus (we have already seen the interpretation in another context). Aurelie becomes the idealized, positive anima, the maid of the myth. In her martyrdom as St. Rosalia, she reveals the knowledge of the absolute through the connotation of archetypal yearning in the pain of earthly existence. Then, the Old Painter confronts Medardus with the image of the battle: he must fight and win before he can hope to understand the meaning of the portrait. He asks the men at the Stammtisch, "Haben Sie schon den Teufel gesehen, meine Herren?" referring obviously to Medardus. It is true that the threat which total self-knowledge poses to the false security of existence in the world of senses appears to Medardus as the Devil. But he does not know that the personification rises out of him! He ironically perceives the emissary of the spirit, the Old Painter, as the Devil. He rejects his most significant helper and guide, and shows that his struggle with self, which is his adventure, is far from decided:

> Der fremde Maler war aufgestanden und durchbohrte mich mit den stieren lebendigtoten Augen wie damals in der Kapuzinerkirche. Er sprach kein Wort, er schien starr und leblos, aber sein gespenstischer Anblick sträubte mein Haar, kalte Tropfen standen auf der Stirn, und von Entsetzen gewaltig erfaßt, erbebten alle Fibern. 'Hebe dich weg', schrie ich außer mir, 'du bist selbst der Satan . . .' (PW, II, 102)

Medardus is forced to flee the tavern and the members of the Stammtisch when the Painter identifies him as the monk who murdered Hermogen at the Baron F.'s castle. With the help of Belcampo, Medardus leaves the city. He notices that his route has been exactly in the direction of the mission assigned to him by Leonardus, south, towards Rome. Waylaid by a terrific storm, he stays a day and a half at a forester's house. This sojourn deep in the forest releases the remaining existential forces deep within his soul, and the central "adventure," objectified in the cyclic journey from the Monastery in B. to Rome and back again, takes its symbolic upward turn toward the light after he leaves the forest.

The turn is made when Medardus dies to himself. The death of his limited identity in the world began when he pushed Viktorin off the cliff. Later at Baron F.'s, he alluded to his ego's death-struggle when he expressed confusion about his conception of self - "ein unerklärlich Rätsel." The final blow is struck here at the forester's. Shocked by the sudden appearance of the crazed Viktorin dressed in his own Capuchin habit,[20] Medardus listens

apprehensively as the Forester relates the story of the monk who claims to be Medardus. The incredulous Medardus hears the latest experiences of his own life attributed to a figure who confronts him in the guise of - himself! In terms of the myth, the forester is another helper along the way. In the figure of Viktorin he supplies Medardus with the means to view an aspect of totality again in order to dispel self delusions. But when Medardus hears his own life outlined, his formidable adversary rages up anew, preventing his seeing the tranquility behind the terrible image of Viktorin. He feels encaged, dead to the world and to himself; clearly, he is trapped in the belly of the whale:

> Aber ich selbst war herabgesunken zum elenden Spielwerk der bösen geheimnisvollen Macht, die mich mit unauflöslichen Banden umstrickt hielt, so daß ich, der ich frei zu sein glaubte, mich nur innerhalb des Käfigs bewegte, in den ich rettungslos gesperrt worden. (PW, II, 123)

In a scene highly suggestive of ritualistic drama in its almost mindless sequence of instinctive reactions, Medardus re-enacts his own death to himself and to the world. With a hunting party in the forest, Medardus waits alone at an assigned post for a chance to shoot. Shocked by the vision of Euphemie's hands, red with the blood of Hermogen's wound, he cries out in terror. His gun fires, and two birds fall dead at his feet. The implications of the symbol are obvious. The forester's

story of Viktorin-Medardus and the bloody visions out of his past have rubbed Medardus' sensitivity raw. His alienation from himself - his death - surfaces and focuses dramatically in the image of the two dead birds, felled by an involuntary shot. Neither Medardus, the traveler, nor Viktorin-Medardus, the false monk, are alive to the truth of their one identity. Both are separate and apart - dead to each other, like the two birds. The involuntary shot is the hero's inevitable destruction of the finite manifestations of self in anticipation of their mergence in an image of totality. The inevitability suggested by the myth reveals itself here in the direction in which Medardus was aiming the gun - in exactly the opposite, away from the birds! His confusion signals his own inarticulate awareness of the death to self:

> . . . mein glücklicher Schuß in jener aufgeregten, entsetzlichen Stimmung, den doch nur der Zufall herbeigeführt, erfüllte mich mit Grauen. Mit meinem Selbst mehr als jemals entzweit, wurde ich mir selbst zweideutig, und ein inneres Grausen umfing mein Wesen mit zerstörender Kraft. (PW, II, 124)

Medardus' death of superficial ego is an agonizing, desperate, inner dissolution. Just as the myth relates, to challenge the guardians at the threshhold of the five senses is to die a horrible death, it seems. But as the courage and ability of the hero rises, the frightfulness and danger of the monster-watchmen diminish. The hero

transcends the five - senses and therewith dies to the world.[21] There is no sudden transition, of course. The progress Medardus makes towards this goal is one of slow evolution, and any lines of demarcation between one stage of development and another are always somewhat arbitrary. But seen from the total perspective of the novel's structure, it is safe to say that he is within the other realm at this point, and that his journey out begins with the fourth chapter, "Das Leben am fürstlichen Hof." For here at the Residence Medardus fights his most significant battle and opens a clearer perspective of the meaning of the feminine image.

Medardus has impressed the Prince with his erudition and receives an invitation to play faro at the Residence. The Prince's enthusiastic description of the psychic stimulation of the game presents Medardus with the chance to view the workings of his destiny from an ironic distance:

> 'Das ist ein herrliches Spiel', fuhr er fort, 'in seiner hohen Einfachheit das wahre Spiel für geistreiche Männer. Man tritt gleichsam aus sich selbst heraus, oder besser, man stellt sich auf einen Standpunkt, von dem man die sonderbaren Verschlingungen und Verknüpfungen, die die geheime Macht, welche wir Zufall nennen, mit unsichtbarem Faden spinnt, zu erblicken imstande ist.' (PW, II 134)

Medardus plays the game. True to the Prince's description, he does see the dim outline of his destiny in motion. And it is clear that it moves according to

his will, for he does not win until he plays on his own and bets on the queen. The queen's face is - Aurelie's. His luck astounds the others as he continues to bet on the queen, but his mind is not on the game itself. Playing almost unconsciously, he thinks of Aurelie and thus of the fulfillment she represents. The image begins to clear as he intuits a relationship between his lucky shot in the forest and his luck here at the gaming table: "Auf wunderbare Art fand ich einen geheimen Zusammenhang zwischem dem glücklichen Schuβ aufs Geratewohl, . . . und zwischen meinem heutigen Glück." (PW, II, 139) This perception, in conjunction with Aurelie's image, reveals his feeling that a relationship exists between the two situations is clearly evoked by her face in the card. Her clarified image will ultimately mean fulfillment for Medardus, a fulfillment which is total acceptance of self and the universe. It is anticipated by Medardus' death to himself in the forest, and by his luck at the faro table in the imagined presence of Aurelie.

The paradox implied between Medardus' willing his destiny, the third statement in the preceding paragraph, and his seemingly blind luck at the tables resolves itself when the concept of will is understood in the special context of Medardus' problem. R. Taylor's discussion of free will in Die Elixiere points to the hero's task to know and integrate the forces of the underworld and to

use them to his advantage, expressed here in Christian terms. He says,

> All rests on his own inner conversion - on his realization that his life has been that of a willing agent in the service of the Devil, on his final sincere and complete renunciation of evil, on his own free and conscious choice of the true and the divine.[22]

His luck in the forest and at the gaming table is really the result of an incipient inner conversion. But his continuing problem is that of a limited perspective. He has free will, the will to see and accept totality, and thus renounce evil, but he is unwilling to accept the personal responsibility for the actions of his will; so long as he sublimates his guilt in this way, he remains in the service of the Devil.

> Es wurde mir klar, daß nicht ich, sondern die fremde Macht, die in mein Wesen getreten, alles das Ungewöhnliche bewirke und ich nur das willenlose Werkzeug sei, dessen sich jene Macht bediene zu mir unbekannten Zwecken. (PW, II, 139)

He will not recognize the power of his will, and so he separates himself from his actions by attributing their cause to "die fremde Macht." His "blind luck" must then be understood as the result of an inner volition which he still fails to recognize and acknowledge. It is the moving inertia of the hero's still invisible, immovable center.

But Medardus' perspective is not absolutely limited. As mentioned above, his stay at the Residence marks the

beginning of his journey out. Even though he still misinterprets signs of totality as evil, and projects his own responsibilities onto "die fremde Macht," he is, nevertheless, beginning to feel a developing inner power. This is the power of his will. Finally he begins to acknowledge it, showing that he is on his way out and up towards totality. Before, this was "ein unerklärlich Rätsel"; now, it is an awareness of a deeper aspect of being:

> Die Erkenntnis dieses Zwiespalts, der mein Inneres feindselig trennt, gab mir aber Trost, indem sie mir das allmähliche Aufkeimen eigner Kraft, die, bald stärker und stärker werdend, dem Feinde widerstehen und ihn bekämpfen werde, verkündete. (PW, II, 139)

The enemy is, of course, himself. He has unknowingly acknowledged this in the above passage. But even though he is aware of the need to reconcile the schism in his soul, he still misinterprets the very image of this reconciliation, the image of Aurelie. He refuses to look beyond the effect her physical appearance has on him, and so the fight to free the maiden continues:

> Das ewige Abspiegeln von Aureliens Bild konnte nichts anderes sein als ein verruchtes Verlocken zum bösen Beginnen, und eben dieser frevelige Mißbrauch des frommen lieben Bildes erfüllte mich mit Grausen und Abscheu. (PW, II, 139)

Medardus' insight continues to deepen, though, while he is at the Residence, where full knowledge of his legacy comes from an unexpected source. From the

court physician, Medardus learns that his father long ago seduced the bride of the Prince's brother and then stabbed the brother to death. The murder weapon is the same knife Medardus used to kill Hermogen, and the issue of the seduction is Viktorin. The sister of the Prince's wife, now the Abbess of the Cistercian Convent and Medardus' foster-mother, was to be married to Francesko. However, on the wedding-day, the Old Painter appeared and silently confronted Francesko with his guilt. The wedding did not take place. Francesko escaped and, as the reader knows, married, traveled to the Holy Linden and died as Medardus was being born.

Medardus now realizes that Francesko was his father, and he feels the full burden of the sin that is his heritage. The nature of his mission is clear to him now; he must distance himself from the circle of evil in which he has been enclosed. To do this, he must probe more deeply into his being. His subsequent incarceration symbolizes this aspect of the myth.

At the Residence, Aurelie, whose appearance shook Medardus to the point of insanity, recognized her brother's murderer in him. She had him arrested and sent to a cell deep within the castle. The location of his cell is another image of the possibility of the complete dissolution in non-ego, of the threat of being devoured and absorbed by the monster and never returning: "Die lange

nachhallenden Tritte und das Auf-und Zuschließen vieler Türen ließen mich wahrnehmen, daß ich mich in einem der innersten Gefängnisse auf der Burg fand." (PW, II, 172)

The thrust of his interrogation is impelled by the symbolic import of the cell. During the questioning, Medardus loses his hold on all of his previous identities. Now with the alias Leonard, Medardus fabricates a story which is to persuade the judge that he is really a Pole, Leonard Krczynski, but that his papers were lost in an accidental exchange of briefcases with a wild-looking stranger. The papers found in the stranger's case contained a few notes, incomprehensible to him, and some letters addressed to a Graf Viktorin. The reader knows that Medardus is relating the story of his flight from Baron F.'s after Hermogen's murder, when he exchanged the Capuchin habit for Viktorin's effects brought to him in the forest by Viktorin's aid. Now the symbolism of the isolated cell focuses. The threat of total absorption grows as Medardus begins to believe his own lie. The forces of the Unconscious are out of control. They dominate and condition his conscious awareness of self: ". . . indem ich alles befriedigend beantwortete, rundete sich das Bild davon so in meinem Innern, daß ich selbst daran glaubte und keine Gefahr lief, mich in Widersprüche zu verwickeln." (PW, II, 177)

After the initial hearing, Medardus is taken back to his cell, which is now even more miserable because of the absence of chair and bed, taken because the jailer suspected him of trying to escape. He is left there for three days, alone. Here the battle alluded to at the beginning of his visit at the Residence begins in earnest. Medardus is still in the belly of the whale, and he must do further battle with himself if he is to emerge victorious.[23] He fights this battle from now to the end of the chapter, when it abates and the final obstacle comes into view.[24] Again, the details shall be considered to see how they reflect the myth.

After the first three days cited above, Medardus becomes hallucinatory. All the grotesque images of his heritage of sin and guilt arise to torment him. On the ninth night, he hears a ghostly voice calling to him.[25] The voice is Viktorin, who was committed by the forester just as Medardus left the Revier for the Residence. The half-brother is in the cell directly below Medardus. The voice stammers ". . . Brüderlein, hast . . . du, du mi-mich erkannt . . . ma-mach auf wir wo-wollen in den Wald." Still Medardus refuses to recognize this other part of his being; ironically, the freedom such an admission holds in store for him is imaged in his own denial: "'Armer Wahnsinniger', so sprach es dumpf und schauerlich aus mir heraus, 'armer Wahnsinniger, nicht aufmachen kann ich dir,

nicht heraus mit dir in den schönen Wald, in die herrliche freie Frühlingsluft, die draußen wehen mag . . .'". Medardus-Viktorin is trapped, ". . . 'eingesperrt im dumpfen düstern Kerker bin ich wie du'". (PW, II, 179)

Medardus is interrogated a second time by a judge who is intellectually more alert than the first one. He knows Polish and, when he hears Medardus speak his broken Polish, he thinks that he is probably lying. Cyrillus, the old monk from the monastery at B., appears and identifies him as Medardus by the red cross on his neck, left from the Abbess's embrace. The incidents of this second hearing now take on the images of alchemy, as the hero comes into contact with the spirit and his form is made receptive to its impression. Medardus' prevarications dissolve in the heat of the alchemist-judge's boring gaze, magnified by his glasses:

> Der Richter war bis jetzt in ruhiger Fassung geblieben, ohne Blick und Ton zu ändern; zum erstenmal verzog sich nun sein Gesicht zum finstern, durchbohrenden Ernst, er stand auf und blickte mir scharf ins Auge. Ich muß gestehen, selbst das Funkeln seiner Gläser hatte für mich etwas Unerträgliches, Entsetzliches, ich konnte nicht weiter reden. (PW, II, 183)

Intuitively, Medardus feels the real meaning of the process he is undergoing. Ultimately, the form-giving spirit will impress itself upon him through his fulfillment in love, which is synonomous with his personal integration into the cosmos in death. The aspect of his being most receptive to the spirit is his anima. His

union with her happens only in the Liebestod: "'Wohl liebe ich dich Medardus, aber du verstandest mich nicht' . . . meine Liebe ist der Tod.'" (PW, II, 189) The reader knows by now that Aurelie-St. Rosalia symbolizes the union of his being with the spirit, with the Absolute. Medardus' perception of this focuses more sharply during his battle for clarity in the interrogation room. The judge's soul-rending questioning tears at Medardus' spirit, pulling him away from his physical being to reveal a flash of truth. To the uninitiated, such truth appears as insanity. To Medardus, the momentary insight appears in the image of Aurelie, but his instantaneous rise to the spiritual vantage point necessary in order to gain the insight, lifts him with a wrench far beyond his meaningless earthly identities. To any vestige of earth-bound ego, such a rent in the cause-effect linkage appears aberrant and even grotesque. Medardus thus first perceives the truth only as his own insanity:

> . . . von innerer verzweifelnder Wut grimmig erfaßt, die geballte Faust vor der Stirn, schrie ich laut auf: 'Aurelie!' 'Was soll das, was bedeutet der Name?' frug der Richter heftig. 'Ein dunkles Verhängnis opfert mich dem schmachvollen Tode', sagte ich dumpf, aber ich bin unschuldig, gewiß . . . ich bin ganz unschuldig—entlassen Sie mich . . . haben Sie Mitleiden . . . ich fühle es, daß Wahnsinn mir durch Nerv und Adern zu toben beginnt . . . (PW, II, 183)

Later, Medardus realizes that his insanity was the only path to self-knowledge: "Schien nicht der Wahnsinn,

der überall sich mir in den Weg stellte, nur allein vermögend, mein Inneres zu durchblicken . . .?"[26]

At this point, Medardus already knows that he has lost his grip on objective reality - a prerequisite to the entire "adventure." It is expected that he should experience this loss as insanity. To lose one's grip on reality is, after all, to go insane.

Back in his cell, Medardus hears the voice again. But this time Viktorin appears through a hole cut in the floor with a knife, the knife used to kill the Prince's brother and Hermogen. When this image of the unharnessed Unconscious confronts Medardus, the shock is too great and he passes out. The horror of the unintegrated self is overwhelming. Medardus no longer knows who he is. He cannot see through the artificial grotesqueness of the misconstrued point of contact between the conscious and the unconscious. Any aspect of being which arises out of something other than the cause-effect sequence still appears grotesque, but the fact that Medardus is doing battle anticipates the hero's final victory. When he tells the guard the next morning that he is accustomed to talking to himself during the night, he tells the truth. This admission marks his stay at the Residence as the most significant battle of the "adventure." He now is ready to begin the journey out, for his self-acknowledgement expresses his greatest effort to defeat the monster.[27]

The sharpened awareness manifests itself, appropriately, as a more positive image of the anima. As Medardus holds the knife his father used to murder the Prince's brother and the one Medardus used to kill Hermogen, the weapon becomes a connecting symbol of past and present, a time-puncturing talisman. With the instrument in his hand, he contemplates suicide, and instantly Aurelie's image appears. The two symbols together, the one of death, the other of love and life, merge in this scene to connote the most exemplary aspect of the life of the hero. As Medardus contemplates his own death with the knife, the image of Aurelie breathes the fire of pure love into his being, and death, life and love come together into one transcendent concept of spiritual renewal. Death then loses its sting as it becomes synonomous with love:

> Die unbegreifliche Art, wie ich das Messer erhalten, war mir ein Fingerzeig der ewigen Macht, wie ich meine Verbrechen büßen, wie ich im Tode Aurelien versöhnen solle. Wie ein göttlicher Strahl im reinen Feuer durchglühte mich nun die Liebe zu Aurelien, jede sündliche Begier war von mir gewichen. Es war mir, als sähe ich sie selbst, wie damals, als sie am Beichtstuhl in der Kirche des Kapuzinerklosters erschien. 'Wohl liebe ich dich Medardus, aber du verstandest mich nicht! . . . meine Liebe ist der Tod!' (PW, II, 189)

In a swirling montage of dreams on the border of consciousness and unconsciousness, Medardus confesses everything, but only to himself. He tries to get another hearing, but no one comes. He dreams he is being tortured,

but when he opens his mouth to confess, meaningless babble spews out. His words make sense only to the all-important inquisitor, to himself:

> Noch einmal forderte mich (der Richter) auf, zu gestehen. Nochmals strengte ich mich an, aber in tollem Zwiespalt stand Rede und Gedanke. Reuevoll, zerknirscht von tiefer Schmach, bekannt ich im Innern alles, abgeschmackt, verwirrt, sinnlos war, was der Mund ausstieß. (PW, II, 190)

Medardus' self-confession signals his acknowledgement of free will and his recognition of responsibility for self. Again, images from alchemy arise. The torture suggests the alchemical purification of the body in preparation for its reunification with the ego-free soul. The result is form-receptive materia, on which the spirit impresses a pure and incorruptible form, represented by gold.[28] Medardus' receptiveness enables him now to accept total responsibility for Self. His new perception of the meaning of the Old Painter reflects this, and marks the point in the Pattern where helpers appear as wise old men, gurus, etc., to protect the total individual. At last Medardus is able to understand that the Old Painter is helping him to his goal. As the ancestor invokes images of Medardus' childhood and his contact with the seed powers, Medardus sees him in his true role as celestial emissary:

> . . . wie ein Gesandter der ewigen Macht, mich aufzurichten, mich zu trösten im endlosen Elend, erschien mir der sonst so schreckliche Maler . . . er legte die Hand auf mein Haupt, wie mich segnend;

> da gingen in lichten Farben herrliche Gebilde in mir auf, -Ach! Ich war in dem heiligen Walde! ja, es war derselbe Platz, wo in früher Kindheit der fremdartig gekleidete Pilger mir den wunderbaren Knaben brachte. Ich wollte fortschreiten, ich wollte hinein in die Kirche, die ich dicht vor mir erblickte. Dort sollte ich (so war es mir) büßend und bereuend Ablaß erhalten von schwerer Sünde. (PW, II, 191-192)

The final obstacle remains. It is imposing for Medardus as it is for the hero of the myth. Medardus cannot conceive of himself as part of the wholeness symbolized by the scenes from the Holy Linden: "Aber ich blieb regungslos - mein eignes Ich konnte ich nicht erschauen, nicht erfassen." (PW, II, 192) He must surmount the barrier from within in order to find his way back to the serenity of his childhood at the Holy Linden. The universal Pattern of the myth anticipates Medardus' success. His destiny is preordained, but he must will it done: "Das Werk, zu dem du erkoren, mußt du vollbringen zu deinem eignen Heil." (PW, II, 192) No one can divert the energy which drives the hero along his course:

> 'Ach', rief ich voll Verzweiflung, 'warum hieltst du nicht meinen Arm zurück, als ich in verruchtem Frevel jenen Jüngling . . .' 'Das war mir nicht vergönnt', fiel der Maler ein, . . . vermessen ist es, vorgreifen zu wollen dem, was die ewige Macht beschlossen.' (PW, II, 192)

The Old Painter then instills in Medardus his most meaningful psychic support, a talisman of confidence: "'Medardus, du gehst deinem Ziel entgegen . . . morgen!'" (PW, II, 192) Medardus thinks that the Painter approves

of his contemplated suicide. The irony in this false interpretation is that Medardus' goal is death, but not through suicide. His still somewhat limited perspective is an aspect of the final obstacle, for self-destruction is not his goal. His goal is rather the goal of life and fulfillment in death, the soteriological statement of the hero's goal. The Painter anticipates this in his answer to Medardus' question: "'Wann, wann sehe ich dich wieder?' 'Am Ziele!' rief er . . ." (PW, II, 192)

Medardus is slowly ascending to the spiritual vantage point. His further attempts to confess are thwarted when Cyrillus identifies the imprisoned monk, Viktorin, as the real Medardus. Whatever the literal events of the plot, Medardus' confession would in any case be an unwarranted concession to objective reality at this point in the journey. His goal is a transcendental one; it cannot be blocked by the demands of human institutions. Although recurring images of the battle will continue to afflict him, Medardus has advanced to the point where the goal is in view. The final path to it is free of the obstacles he has encountered along the way: "Ich stand auf dem höchsten Punkt des Lebens; abwärts mußte es sich wenden, damit ein Geschick erfüllt werde, das die höhere Macht beschlossen." (PW, II, 201)

The evolving significance of the feminine image in Medardus' mind strengthens accordingly. Released from

prison, Medardus learns of the intimate connection of his and Aurelie's fate. In a purloined letter from Aurelie to the Abbess, Medardus reads of the love of Aurelie's mother for his father, Francesko. This love has been passed on to Aurelie in the form of her obsession with his image. The obsession impressed itself upon her psyche when, as a child, she saw her mother gazing at a portrait of Francesko. Plagued by nightmare images in her sleep, she has a vision of a monk, who promises to dispel the images of sin and evil if she will declare her love for him. She does this, calling the monk Medardus by name. Both Medardus and Aurelie carry the blood of Francesko I, the Old Painter, in their veins,[29] and its effects show in Aurelie through her forbidden love for the image of a monk. Still in her dreams, she goes to confess the next morning and sees that her confessor is - Medardus! The confession she then makes to him brings the story full circle, for this is the confession related by Medardus at the beginning of the novel:

> Da rauschte es in meiner Nähe, und ich erblickte ein groβes, schlankes Frauenzimmer . . . einen Schleier über das Gesicht . . . Jedes ihrer Worte griff in meine Brust, als sie bekannte, wie sie eine verbotene Liebe hege . . . sie stockte -mit einem Tränenstrom . . . brach sie los: 'Du selbst - du selbst, Medardus, bist es den ich so unaussprechlich liebe.' (PW, II, 38-39)

The integration of self has thus already begun at the beginning of Medardus' experience, in keeping with

the timeless symbol of the circular Pattern of the myth. Clearly, the epistolary reference to this incident not only connects their fates, it also imperceptibly merges their two identities. As Aurelie frees herself from her passion for the monk, so Medardus slowly rises above his lust for Aurelie. The freeing of self and further progress towards the goal spoken of above is signaled by the evolution of the symbol of the feminine image from earthly form and physical desire, to transfiguration and fulfillment in physical death. The appearance in Aurelie's dream of the Old Pilgrim, St. Joseph, from Medardus' childhood (it is never certain whether Medardus' sight of her in the confessional was a vision or real) is a certain sign of this. In the letter to the Abbess, she tells of her declaration of love for Medardus and how it was heard by Joseph. Joseph knows that her love is Medardus' salvation.

> 'Du selbst, du selbst, Medardus, bist es, den ich so unaussprechlich liebe.' Das waren die letzten Worte, die ich zu sprechen vermochte, aber nun floß lindernder Trost der Kirche, wie des Himmels Balsam, von den Lippen des Mönchs, dir mir plötzlich nicht mehr Medardus schien. Bald darauf nahm mich ein ehrwürdiger Pilger in seine Arme und führte mich langsamen Schrittes durch die Gänge der Kirche zur Hauptpforte hinaus. Er sprach hochheilige, herrliche Worte . . . Ich verlor was Bewußtsein. (PW, II, 219)

The release of energies loosed in the rescue of the maiden continues. Seen in only its physical setting, the planned marriage of Aurelie and Medardus would be blasphemous, for Medardus is still a monk. But in the suggestion of their ultimate union in death, it contributes

to the ever-deepening awareness Medardus develops within. As the wedding-preparations proceed, Medardus learns that the trial of the insane monk (Viktorin) has been interrupted by new evidence of the monk's insanity. The court has received news of the death of Medardus' mother, and had immediately informed Viktorin, still believing him to be Medardus. Viktorin laughed wildly and said that the Italian princess, wife of the Prince's murdered brother, had died long ago. This sounded like insane babble to the court, but Medardus knows the grisly reference. He then learns the exact time of his mother's death from the judge, and discovers that his vision of her several days before, took place at the same moment of her death. Suddenly he understands the meaning of the vision: she is the mediator between him and Aurelie. Her image incorporates the ancient symbol of Tellus Mater, a symbol of human integration into the earth as microcosm. It explains the Aurelie-St. Rosalia image as a symbol of human integration into the universe as macrocosm, and thus deepens Medardus' understanding of Aurelie's love:

> . . . und tief eindringend in Sinn und Gemüt, war nun auch die nur zu sehr vergessene Mutter die Mittlerin zwischen mir und der reinen Himmelsseele, die mein werden sollte. Milder und weicher geworden, schien ich nun erst Aureliens Liebe ganz zu verstehen, ich mochte sie wie eine mich beschirmende Heilige kaum verlassen, und mein düsteres Geheimnis wurde, indem sie nicht mehr deshalb in mich drang, nun ein mir selbst unerforschliches, von höheren Mächten verhängtes Ereignis. (PW, II, 224)

The connection between his unconscious and conscious has been made, but it has yet to be firmly secured. It is made again on the day of the wedding, when intimation of the transcendent knowledge that Aurelie-St. Rosalia holds for Medardus appears. Aurelie's dress and hair invoke ancient, archetypal yearnings, and the mergence of the two figures fires a bolt of insight into Medardus' soul:

> Ihr Gewand sowie ihr Haarschmuck hatte etwas sonderbar Altertümliches, eine dunkle Erinnerung ging in mir auf, aber von tiefem Schauer fühlte ich mich durchbebt, als plötzlich lebhaft das Bild des Altars, an dem wir getraut werden sollten, mir vor Augen stand. Das Bild stellte das Martyrium der heiligen Rosalia vor, und gerade so wie Aurelie war sie gekleidet . . . mit dem Kuβ des reinsten Entzückens durchdrang mich aufs neue das deutliche Gefühl, daβ nur durch Aurelie meine Seele errettet werden könne. (PW, II, 224-25)

Even though Medardus must still struggle for the final release of the maiden, this confession signals and anticipates the ultimate meaning she has for him. She is the salvation of his soul, the Christian gift of life. In the myth, the maiden is life, and the hero knows her in every respect.

D. The Kingship.

Chapter II of the second part of the novel, "Die Buβe," clearly implies elements of the kingship motif. Medardus' progressively firmer grasp of the concept of the feminine image has lead him closer to a psychological

possession of her her knowledge, idealized and personified in the figure of St. Rosalia. True to the essential meaning and purpose of the ancient initiation rites, Medardus has become another.[30] He is at the point of the Pattern where the hero as king descends to the underworld. The restoration of the external signs of his real identity, his Capuchin habit, clearly symbolizes his ascension to the throne and his readiness to assimilate the knowledge represented by the underworld. As a vestment of the Church, the habit is the mark of the mediator between heaven and earth, - another symbol of totality. Let us recall the events leading to this restoration. The marriage did not take place. Viktorin's appearance on the wedding-day sent Medardus into a crazed frenzy, culminating in his attempt on Aurelie's life and in another struggle with the escaped Viktorin.[31] Medardus awakens from the experience to find that he has been in an asylum in Italy for three months. Schönfeld found him naked in the woods, an apparent symbol of the complete dissolution of superficial ego. After the struggle in the woods, Viktorin had taken Medardus' clothes and left his habit lying beside him. Schönfeld dressed him in the habit and took him to the asylum.[32]

The figure of Schönfeld now becomes more than that of a helper-figure. He becomes a representative of the underworld and, in his mediating role between the forces

of the depths and the consciousness of Medardus, another symbol of totality. In colorful images, he praises and describes the treasures that lie buried in the unconscious. These are the treasures the hero wins in his battle and the ones he gains in his descent and return from the underworld. The reader knows from the previous chapter that the winning of "treasures" means the gaining of the knowledge of death. Only the hero can see beyond their misleading and sometimes frightening appearance on the surface, to the enlightening, ultimately comforting substance beneath. First, Medardus expresses relief that his ravings have subsided, and that he seems to be free of impending insanity. But Schönfeld's description of the unconscious raises the monk's misconstrued perception of the conscious and unconscious as opposing aspects of the two levels of reality, to one that transcends all opposites, a mental process that is the function and goal of most myths, rites and beliefs.[33] Medardus is then able to see the rich images of the unconscious:

> 'Ei, ehrwürdiger Herr! was haben Sie denn nun davon! Ich meine von der besonderen Geistesfunktion, die man Bewußtsein nennt . . . Die schönsten Juwelen werden wie schnöde Saatkorner in die Erde gesteckt, und was emporschießt, sind höchstens Runkelrüben, aus denen die Praxis . . . eine Viertelunze übelschmeckenden zucker preßt . . . Hei . . . hei . . . und doch sollte jede Ausfuhr einen Handelsverkehr begründen mit der herrlichen Gottesstadt da droben, wo alles stolz und herrlich ist. (PW, II, 238)

Belcampo-Schönfeld then alludes to Medardus'

readiness to begin the descent, having fought through the "beet-roots" lying just underneath the surface, the subconscious, to the seeds of jewels in the depths, to the knowledge of the underworld, to the Collective Unconscious: "'Du bist, mein lieber Bruder Medardus, nunmehr ganz genesen, du bedarfst meines Beistandes nicht mehr . . .'". (PW, II, 240)

Medardus leaves the asylum and continues on his way to Rome, ever on the route of the mission given him by Prior Leonardus. The quest-aspect of this mission corresponds to the hero's descent to the underworld, for here, appropriately in another Capuchin monastery just outside Rome, Medardus plumbs the farthest depths of his being in the most severe acts of penance. In the torment of starvation and flagellation, he is separate from the upper world of men. Horrible, grotesque images of his past loom up at the entrance to the underworld, and visions of Aurelie still incite lust. But the intensity of Medardus' penance convinces the Prior that his contrition is genuine. His intercession signals the beginning revelation of the underworld's treasures to Medardus. Defining virtue, the Prior lifts the opposing fields of Good and Evil to the one, higher plane where the two are coincidental, mutually generating parts of a greater concept. He explains that an inescapable fate (the hero's immovable center) has subjected Medardus to the power of

the devil (the lost perception of oneness, unharnessed subconscious forces, ego-bound intransigence, etc.), but that he was never at any time without the power of free will to combat the evil. The clash of opposites in his soul has caused him the most agonizing psychic torment, but the battle has been necessary. Without it, there could be no virtue. Battling through to this level of existential awareness is a struggle which Medardus' free will has enabled him to fight, even though fate has decreed that he shall. In his conquest of the self, his free will recognizes and concedes the inevitability and necessity for evil to generate virtue or for virtue to generate evil. In thus accepting the universe for what it is, the self rises above the view which shows him only the clash of opposites to a perspective which reveals a coincidence of opposites. Instead of viewing the process of creation from the attitude of the forms created, the hero now views it from the comprehensive vantage of the creating source.[34] The greater entity formed out of this coincidence is like the fruit of the marriage of sun and moon, sulpher and quicksilver, king and queen; the energy released is the source of the light of the Absolute shining through the purified soul; it is the universe seen, not as a chaotic raging of eternally warring opposites, but as an undifferentiated totality.[35] The Prior explains this to Medardus:

> In wessen Menschen Herz stürmt nicht der Böse und widerstrebt dem Guten; aber ohne diesen Kampf gäb' es keine Tugend, denn diese ist nur der Sieg des guten Prinzips über das Böse, sowie aus dem umgekehrten die Sünde entspringt.

After a few days, the Prior gives Medardus the Old Painter's manuscript. Opening it, he sees sketches of the frescos in the Holy Linden, and reads the entire family-history. This is the point in the Pattern where the hero receives final, full revelation of the secrets and treasures of the underworld. Medardus is not surprised at the contents of the book:

> Längst wußte ich ja alles, was in diesem Malerbuch aufbewahrt worden. Das . . . waren meine Träume, meine Ahnungen, nur deutlich, bestimmt, in scharfen Zügen dargestellt, wie ich es niemals zu tun vermochte. (PW, II, 248)

Appropriately, the image of the anima takes on a more comforting aspect just before this revelation of self. Just as the myths of the heroes represent the agonies of finite form in various ways: "Blutete auch meine Herzenswunde fort, wurde auch nicht milder der Schmerz, der aus dem Innern heraus mich durchbohrte . . .", they also and at the same time reveal the peace permeating the cosmos, "the heavenly rose":[36] ". . . an dem schönen Bilde der heiligen Rosalia (war) ein Strauß der schönsten, in dieser Jahreszeit seltenen Rosen (befestigt)." (PW, II, 319) To Medardus, Aurelie-St. Rosalia is the heavenly rose:

> . . . ich sah die holde Gestalt der lebenden Aurelie, die, himmlisches Mitleiden im Auge voll Tränen, sich über mich hinbeugte. Sie streckte die Hand, wie mich

> beschirmend, aus über mein Haupt, da senkten sich meine Augenlider, und ein sanfter erquickender Schlummer goß neue Lebenskraft in meine Adern. (PW, II, 248)

At this point in the novel, the editor (Hoffmann) interrupts to supply the reader with the Old Painter's manuscript. It tells how a drink of the Devil's Elixirs also began his, the first Francesko's, life of evil. As the family multiplied, the web of incest and murder grew more intricate. The Old Painter, given a special dispensation by heaven to follow his progeny through their earthly lives, hopes that Franz-Medardus will release the family from its curse. He sees Medardus fighting evil, but St. Rosalia interceding and saving him. He vows to stand by him throughout his life - then the manuscript breaks off. Again, the prophecy and the promise of liberation expressed in the manuscript confirm Medardus as a hero of the Pattern. All of the motifs are implicit in the Old Painter's closing words - from birth to the knowledge of death as a transcending experience not to be feared:

> Wirst du es sein, Franziskus, der an heiliger Stätte geboren, durch frommen Wandel den verbrecherischen Ahnherrn entsündigt . . . Fern von der Welt . . . soll der Knabe sich ganz dem Himmlischen zuwenden. . . . So hat es der heilige Mann, der wunderbaren Trost in meine Seele goß, der Mutter verkündet, und es mag wohl die Prophezeiung der Gnade sein, die mich mit wundervoller Klarheit erleuchtet, . . . Ich sehe den Jüngling den Todeskampf streiten mit der finstern Macht . . . Er fällt, doch ein göttlich Weib erhebt über sein Haupt die Siegeskrone! Es ist die heilige Rosalia selbst, die ihn errettet! (PW, II, 268)

Medardus' treasure is the full knowledge of the self and the awareness of his purpose of existence, given him by the Manuscript. Like all heroes, his purpose in life is to teach the exemplary death. The hero's return to meet this goal is the subject of the last chapter of the novel, appropriately titled "Die Rückkehr in das Kloster."

E. The Death of the Hero.

Medardus' death is a spiritual victory signifying the ultimate assimilation of the wisdom symbolized by the sanctified feminine image of Aurelie-St. Rosalia and confronted in the descent into the underworld. It occurs amidst extraordinary circumstances and reflects the Pattern in every respect. Again, we shall follow the evolution of the motif in the novel to its fulfillment.

Medardus decides to leave Rome, because of the danger to his life. The Pope, a worldly man, has decided to elevate Medardus to the office of Papal confessor, and this news has inflamed the jealousy of the Dominicans, one of whom presently holds that office. But before Medardus has a chance to leave the city, he is awakened late in the night by some hooded monks and taken to the outskirts of town. In underground vaults, Medardus administers the Last Rites to his brother Capuchin, Cyrillus, whom the Dominicans then behead for allegedly plotting

against the Pope. An attempt to poison Medardus fails when he secretively pours the poison into the sleeve of his habit. But the strong poison eats away the flesh of his arm, leaving him permanently without the use of the limb. Still, Medardus' words to Cyrillus comfort him and dispel any latent doubts and fears the old monk may have had: "O, mein Bruder Medardus, wie haben mich deine Worte erquickt! Froh gehe ich dem Tode entgegen . . ." (PW, II, 280)

This episode reveals Medardus' awareness that his finite form is but the agent - just a limited personification of the God that is the life force in and around him. Neither the time-bound transgressions of form nor its transitory nature violates the integrity and essential nature of the whole. When he administers the Last Rites to Cyrillus, he imparts this knowledge to the old monk. He thus sees beyond the immediacy of his personal sins to prove that he has been born to death, that he has returned from the depths of his penance to share the knowledge with men in order to de-alienate them from the cosmos:[37]

> Cyrillus erholte sich bald und beichtete mir, er, der Fromme, dem freveligen Sünder! Aber es war, als würde, indem ich den Greis, dessen höchste Vergehen nur in Zweifel bestanden, die ihm hie und da aufgestoßen, absolvierte, von der hohen ewigen Macht ein Geist des Himmels in mir entzündet, und als sei ich nur das Werkzeug, das korpergewordene Organ, dessen sich jene Macht bediene, um schon hieneieden zu dem noch nicht entbundenen Menschen menschlich zu reden. (PW, II, 279-80)[38]

The association of Medardus' excrutiatingly painful arm with his feelings of guilt, makes the withered limb the image of the hero's one vulnerable spot:

> aber zu dem peinigenden Andenken an alle begangenen Frevel, das die strengste Buße nicht zu vertilgen vermocht hatte, gesellte sich der körperliche empfindliche Schmerz des abwelkenden Armes . . . (PW, II, 283)

The possibility of spiritual regression which the image from the myth symbolizes is not lost on Medardus. Thoughts of suicide invoked by the unbearable pain of the arm soon expand to delusions of martyrdom, and Medardus slips back into the only real sin, pride:

> . . . So arbeitete meine Phantasie ein Gemälde aus, das meine Verherrlichung hienieden mit lebendigen Farben darstellte, und nicht gedenkend, nicht ahnend, wie der böse Geist des sündlichen Stolzes mich auf neue Weise zu verlocken trachte, beschloß ich, nach meiner völligen Genesung in Rom zu bleiben, meine bisherige Lebensweise fortzusetzen und so entweder glorreich zu sterben oder, durch den Papst meinen Feinden entrissen, emporzusteigen zu hohen Würden der Kirche. (PW, II, 284-85)

Medardus' delirious vision of his own martyrdom becomes the vision of his redemption and spiritual renewal in death. Still suffering recurring fever from the pain in his arm, implying in a collage of images the loss of throne, the prophecy, and defiance of death, he dreams that someone stabs him through the chest with a dagger. But his arrogant desire for martyrdom is deflected by the voice of his own soul; no blood of redemption can flow from the wound so long as he continues to want the honor

and reverence of men: "Statt des Blutes quoll ein ekelhafter farbloser Saft aus der weit aufklaffenden Wunde, und eine Stimme sprach: 'Ist das Blut vom Märtyrer vergossen?'" His inner awareness tells him in the ancient symbology of spiritual renewal (See pp. 57-58) that he, too, can expect salvation: "Doch ich will das unreine Wasser klären und färben, und dann wird das Feuer, welches über das Licht gesiegt, ihn krönen! Ich war es, der dies gesprochen . . ." (PW, II, 284) Even though Medardus' insight is still limited to the perception of a clash of opposites ("das Feuer, welches über das Licht gesiegt"), it continues to deepen as the images become more and more profound. The fulfillment of his love for Aurelie-St. Rosalia is the final assimilation of his knowledge of death. Only the blood of redemption and the heavenly rose of St. Rosalia's intercession make this possible. He progresses by degrees towards this awareness. Any aspect of pride and arrogance results in damnation: Instead of the red blood of Christ, impure water continues to flow out of the vision of his martyred corpse, because he does not will the intercession himself. His will is "der Gedanke":

> . . . als ich mich aber von meinem toten Selbst getrennt fühlte, merkte ich wohl, daß ich der wesenlose Gedanke meines Ichs sei- . . . 'ich - ich', sprach der Gedanke, 'ich bin es, der Eure Blumen - Euer Blut färbt - Blumen und Blut sind Eure Hochzeitsschmuck,

> den ich bereite!' Sowie ich tiefer und tiefer niederfiel, erblickte ich die Leiche mit weit aufklaffender Wunde in der Brust, aus der jenes unreine Wasser in Strömen floß. (PW, II, 284-285)

Then, in one all-encompassing metaphor, Medardus learns from himself that the light of heaven and the fire of hell are one and the same essence: the light of spiritual renewal shines forth out of the soul-cleansing baptism in fire, and the agent of this baptism is the blood of Christ and the red rose of Aurelie-St. Rosalia, whom Medardus has been trying to poison with his projection of earthly desire: "Verblendeter, törichter Gedanke, kein Kampf zwischen Licht und Feuer, aber das Licht is die Feuertaufe durch das Rot, das du zu vergiften trachtest." (PW, II, 285)

The element of the satanic conveyed in the above images of fire and death foretoken the redemption to come for the hero.[39] The vision finally culminates in the appearance of Christ, a vision which brings Medardus back full circle to the boy Jesus of his childhood. The association implies the cyclic form of the Pattern, and Medardus' immediately preceding descent into the satanic realm becomes another instant of hierophanic time; the hero stands at the beginning and end of all things at all points in the Pattern. He must constantly confront chaos, madness, regression in order to renew himself spiritually with the wisdom symbolized by death. Medardus agonizingly

does this in his dream. Desperation and despair permeate his being as he descends to the Gates of Hell, and he is confronted once again by the unintegrated force of the unconscious - his Doppelgänger. - He thinks only

> . . . daß ich erettet werden möge von den dunkeln Mächten, die aus der offenen Höllenpforte auf mich eindrängen. Es geschah, daß ich mein Gebet, nur im Innern gedacht, laut und vernehmlich hörte, wie es Herr wurde über das Klopfen und Kichern und unheimliche Geschwätz des furchtbaren Doppeltgängers, aber zuletzt sich verlor in ein seltsames Summen . . . (PW, II, 285-286)

His prayer becomes the lament of the demand. But in this instant of deepest despair is the victory over despair, a concept which directly concerns our own century, and which places Hoffmann's work in a timeless dimension.[40] Now the treasure of the underworld, always in Christian symbols, reveals itself to him again, and his soul asks:

> 'Ist das nicht der weissagende Traum, der sich auf deine blutende Wunde heilend und tröstend legen will?' In dem Augenblicke brach der Purpurschimmer des Abendrots durch den düstern farblosen Nebel, aber in ihm erhob sich eine hohe Gestalt. Es war Christus, aus jeder seiner Wunden perlte ein Tropfen Bluts, und wiedergegeben war der Erde das Rot . . . (PW, II, 286)

But Medardus must first experience and understand the interceding love of the maiden before he can ascend once again to the plane of spiritual perception on which the kingship motif of the Pattern has its throne. Aurelie's significance for Medardus is given directly by Hoffmann at the beginning of Part II of the novel.

Desiring to evoke in the reader that nebulous vision of the feminine ideal of one's youth, he gives expression to the archetypal yearning which the maiden, the girl of one's dreams, symbolizes:

> Wer du auch sein magst, . . . rufe dir jene höchste Sonnenzeit zurück, schaue noch einmal das holde Frauenbild, das, der Geist der Liebe selbst, dir entgegentrat. Da glaubtest du ja nur in ihr dich, dein höheres Sein zu erkennen . . . Und sie kam, sie wollte dein sein ganz und gar. Du umfingst sie voll glühenden Verlangens und wolltest, losgelöst von der Erde, auflodern in inbrünstiger Sehnsucht! (PW, II, 165)

Such fulfillment, however, is impossible this side of life, for the vision vanishes the instant he reaches out to embrace her. Hoffmann pleads for empathy with Medardus, whose grief has been just this unfulfilled love. Only in death can the yearning be fulfilled. In the following passage, Hoffmann expresses this deep, humanizing meaning of the myth, which it is the hero's mission to convey by living it. The hero has been born to death to provide a timeless example of its liberating conception. Hoffmann implies his own awareness that the primitive rites and myths of heroes acted out and narrated this secret, in the time before time, and so establishes the most direct relationship between the myth of the hero and the story of Medardus - Medardus, too, has been born to death; in death, he knows the maiden:

> Noch ehe du zu hoffen wagtest, hattest du sie verloren, alle Stimmen, alle Töne waren verklungen, und nur die hoffnungslose Klage des Einsamen ächzte grauenvoll durch die düstre Einöde . . . Aber auch du . . . glaubst es, daß der Liebe höchste Seligkeit, die Erfüllung des Geheimnisses, im Tode aufgeht. So verkünden es die dunklen weissagenden Stimmen, die aus jener, keinem irdischen Maßstab meßlichen Urzeit zu uns herübertönen, und wie in den Mysterien, die die Säuglinge der Natur feierten, ist uns ja auch der Tod das Weihfest der Liebe! (PW, II, 165)

Knowing the maiden, Medardus, returned now to the monastery at B., understands Prior Leonardus' perception of the coincidence of opposites which is the oneness of the universe. In the clash of opposites there operates a principle which goes beyond good and evil. Just as the hero must descend to the darkness before he can ascend to the light, so Medardus must drink of the Devil's Elixirs before he can rise to the perspective of the higher principle. Here there is no clash, but only the stillness of the universe, remaining constant in change. The Prior tells him:

> Ach, Bruder Medardus, noch geht der Teufel rastlos auf Erden umher und bietet den Menschen seine Elixiere dar! . . . aber das ist der Wille des Himmels, das der Mensch der bösen Wirkung des augenblicklichen Leichtsinns sich bewußt werde und aus diesem klaren Bewußtsein die Kraft schöpfe, ihr zu widerstehen. Darin offenbart sich die Macht des Herrn, daß, so wie das Leben der Natur durch das Gift, das sittlich gute Prinzip in ihr erst durch das Böse bedingt wird. (PW, II, 303-304)

As he explains the necessity of evil for good, the Prior anticipates the conclusion of Medardus' adventure with death. The ultimate fulfillment of his love for

Aurelie-St. Rosalia in death and the realization of complete and pure being in the cosmos both arise out of Aurelie's murder. First, as Aurelie walks into the church in procession to take her vows, Medardus fights the last vestige of his physical desire for her. But finally the sound of her voice quells his passion and his thoughts reflect the meaning of the myth. She is the wisdom gained in the descent to the underworld. Knowing her is realizing victory over death:

> Als ich ihre Stimme hörte. . . . (wurde) es Licht in mir, und ich erkannte den bösen Geist, dem ich mit aller Gewalt widerstand. Jedes Wort gab mir neue Kraft, und im heißen Kampf wurde ich bald Sieger. Entflohen war jeder schwarze Gedanke des Frevels, jede Regung der irdischen Begier. Aurelie war die fromme Himmelsbraut, deren Gebet mich retten konnte von ewiger Schmach und Verderbnis. Ihr Gelübde war mein Trost, meine Hoffnung, und hell ging in mir die Heiterkeit des Himmels auf . . .! (PW, II, 308-309)

Aurelie takes her vows. Then, in a turbulent, swirling rush of action, the crazed Viktorin runs into the church, springs over the gallery and stabs Aurelie. Magically, the Old Painter appears out of the portrait above the altar, and the premonition of Aurelie-St. Rosalia's martyrdom and elevation to Sainthood is fulfilled. Medardus' final awareness is complete. He understands her dying words to him, which imply the path of his "adventure." Francesko I, the Old Painter, knows now that Medardus has almost liberated the family from the curse: "Wohl dir, Medardus, bald ist deine

Prüfungszeit beendet und wohl mir dann." (PW, II, 312)

The need to engage in the "adventure" and descend to chaos again and again in order to insure continual spiritual renewal, is the essential meaning of this last motif of the Pattern. The last penance imposed on Medardus by Prior Leonardus states the motif for the last time in the novel. Medardus must write down the course of his "adventure" out from the Monastery at B. and back again, exactly as it happened, with no detail omitted. His life and its narration in this manuscript, which is the text of the novel itself, written by Medardus in the first person, allude to the inseparability of the myth from the rite. Its publication by the editor (Hoffmann) makes possible a continual repetition of the exemplary life of the hero Medardus, whose human-divine spirit is the higher principle hovering over the Pattern and infusing it with meaning. This is documentary proof that Medardus has descended to hell and returned to the world of men in fulfillment of his heroic destiny, and that his life will continue to have an effect on men after he dies. This is not a vicarious repetition, but a living of the experience as it actually happened - an ancient concept of ritual time discussed above. Leonardus' charge confirms this idea:

> 'Du magst die Geschichte deines Lebens genau aufschreiben. Keinen der merkwürdigen Vorfälle, auch selbst der unbedeutenderen, vorzüglich nichts,

> was dir im bunten Weltleben widerfuhr, darfst du auslassen. Die Phantasie wird dich wirklich in die Welt zurückführen, du wirst alles Grauenvolle, Possenhafte, Schauerliche und Lustige noch einmal fühlen, . . . so wirst du wie ein höheres Prinzip über alles schweben . . .'

Medardus does indeed experience the entire "adventure" again as a reality; his narrative verifies this: "Ich tat, wie der Prior geboten. Ach! Wohl geschah es so, wie er es ausgeprochen! Schmerz und Wonne, Grauen und Lust - Entsetzen und Entzücken stürmten in meinem Innern, als ich mein Leben schrieb." (PW, II, 316)

He dies exactly one year to the hour after Aurelie-St. Rosalia's martyrdom. The time, the pervading, sweet smell of roses and the bouquet left on Rosalia's portrait by Schönfeld (whose deep perception of the irony of life has pulled him inside, never to return to reality) - all connote again the life and purpose of the hero. "Die Stunde der Erfüllung ist nicht mehr fern," intones the Old Painter, who materializes mysteriously in Medardus' cell. The miraculous death amidst strange and extraordinary circumstances transpires. The Pattern of the myth of the hero in the Christian images and symbols of Die Elixiere des Teufels is complete.

The hero of myth must abandon all and be abandoned.
Dorothy Norman.

II. The Artist as Hero: Kapellmeister Johannes Kreisler.

Kapellmeister Johannes Kreisler fully personifies the hero of myth.[41] To show this, the following discussion draws simultaneously on Kater Murr, the Kreisleriana and other Kreisler-tales where the motifs of the Pattern appear. For example, a cursory survey of the motifs appearing in the second Kreisleriana, number IX of Phantasiestucke in Callots Manier (PW, I, 342-384) outlines almost the entire Pattern and so anticipates the detailed discussion which follows. The first two of these Kreisleriana are based on the unsent letters of a Baron Wallborn and Johannes to one another. Both men show the same peculiar behavior, extreme eccentricity bordering on madness; thus they reveal a sort of spiritual kinship. Kreisler's inner spiritual turmoil suggests his withdrawal to a deep level of introspection:

> Schon lange galt der arme Johannes allgemein für wahnsinnig, und in der Tat stach auch sein ganzes Tun und Treiben, vorzüglich sein Leben in der Kunst, so grell gegen alles ab, was vernünftig und schicklich heisst, dass an der inneren Zerüttung seines Geistes kaum zu zweifeln war. (PW, I, 342)

Kreisler's vehicle to the inner world is his music. The hero's difficulty in returning from this inner world, and the practical impossibility of communicating with the real world appear in Wallborn's letter to Kreisler,

where the Baron laments the unfeeling soul of an otherwise lovely girl:

> . . . es geschah Euch vielleicht noch nie, daß Ihr . . . glaubtet, o Johannes, nun habe Euer Laut die geliebte Seele durchdrungen, und nun, eben nun werde des Klanges höchster Schwung Tauperlen um jene zwei Sterne ziehen, mildernd und schmückend den seligen Glanz, und die Sterne wandten sich nach irgendeiner Läpperei hin, etwa nach einer gefallenen Masche, und die Engelslippen verkniffen, unhold lächelnd, ein übermächtiges Gähnen, -und, Herr, es war weiter nichts, als Ihr hattet die gnädige Frau ennuyiert. (PW, I, 346)

In Kreisler's reply to Wallborn, he admits to his propensity for expressing himself musically, and so anticipates the sole vehicle of his heroism. Music has infused itself so thoroughly into his entire world that unknowing persons are at a loss to understand him: ". . . die Leute behaupten, die musik, die sonst in meinem Innern verschlossen, sei zu mächtig und stark herausgegangen und habe mich so umsponnen und eingepuppt, daß ich nicht mehr heraus könne . . ." (PW, I, 348) The musical phantasies Kreisler experiences show him moving in a world of tones and reveal several motifs of the Pattern of the myth, such as archetypal yearning and the call: "Ach! sie (holde Geister) tragen mich ins Land der ewigen Sehnsucht . . ."; the horrors of the threshhold and of ego-dissolution: "Halt dich standhaft, mein Herz! -brich nicht, berührt von dem sengenden Strahl, der die Brust durchdrang . . ."; soul-purification by fire: "Sie haben mir eine herrliche Krone

gereicht, aber was in den Diamenten so blitzt und funkelt, das sind die tausend Tränen, die ich vergoss, und in dem Golde gleissen die Flammen, die mich verzehrten . . ."; latent heroic attributes and the transcendent kingdom: "Mut und Macht -Vertrauen und Stärke dem, der zu herrschen berufen ist im Geisterreich!"; the rescue of the maiden, whose knowledge the hero assimilates:

> Warum fliehst du, holdes Mädchen? Vermagst du es denn, da dich überall unsichtbare Bande festhalten? Du weisst es nicht zu sagen, was sich so in deine Brust gelegt hat wie ein nagender Schmerz und dich doch mit süsser Lust durchbebt? Aber alles wirst du wissen, wenn ich mit dir rede, mit dir kose in der Geistersprache, die ich zu sprechen vermag, und die du so wohl verstehst. (PW, I, 353-54)

Other motifs of the Pattern continue to appear: The winning of the maiden: "Du magst nicht mehr weichen von mir, denn jene geheimen Ahnungen, die deine Brust beengten, sind erfüllt. Der Ton sprach wie ein trösten-des Orakel aus meinem Innern zu dir . . ."; the perception of unity and harmony in the universe, which is the place beyond dualism, the secret of death: "Welch lustiges Leben in Flur und Wald in holder Frühlingszeit! Alle Flöten und Schalmeien, die wintersüber in staubigen Winkeln wie zum Tode erstarrt lagen, sind wach worden . . ."; descent into the underworld, to the world of the dead (Kreisler's descent is down to the depths of in-sanity; madness is his own personal devil):

> Er greift mit glühender Kralle nach meinem Herzen! . . . siehst du es lauern, das bleiche Gespenst mit

> den rot funkelnden Augen . . . es ist der Wahnsinn! . . . Verruchter, du hast mir alle Blumen zertreten in schauerlicher Wüste grünt kein Halm mehr -tot -tot -tot. (PW, I, 355)

Kreisler's horror of insanity is the hero's ever-present danger of not returning from the descent. Because his perception is not clear enough to allow him an unobstructed view of the life within - a common problem among Hoffmann's artist-heroes - the subjective import of his music threatens him with insanity and actually appears as such to most of those around him. His horror roots ironically in his naiveté vis-a-vis the spiritual world of his music. He believes that integration and assimilation into the cosmos should be as easy for him as it is for a melody. The irony is that the prerequisite dissolution of ego, appearing as insanity to others, is only initially horrible. In terms of the myth, Kreisler's insanity, before which he has such great fear, is a desirable state, because it opens the door to the other world, and its initial horror is short-lived. His refusal to return would then indeed surface as insanity, but his wished-for integration would be fulfilled:

> Ach, Freund! Ein düster Wolkenschatten geht über mein Leben hin! Glaubst du nicht, daß es einer armen unschuldigen Melodie, welche keinen - keinen Platz auf der Erde begehrt, vergönnt sein dürfte, frei und harmlos durch den weiten Himmelsraum zu ziehen? (PW, I, 356)

Thus the greatest danger for Kreisler lies, not in his excursions into phantasy on the tones of his

music, but rather in the possibility that his naiveté in the face of the wrenching separation from the "real" world will prevent his ever returning to try to communicate with others. This is his continuing problem. A central theme in all of Hoffmann's artist-stories, the problem of the artist in Philistine society torments Johannes Kreisler wherever he appears. Although this discussion and analysis of the figure follows the course of his life as he proceeds along the circular path taken by the hero of the myth, the question of his return and ability to communicate with the every-day world will remain unanswered, leaving the circle open at that point.

A. The Birth Motifs.

The contrast of Tomcat Murr's autobiography with the biography of Johannes Kreisler in Kater Murr best reveals the motifs. Set in the irony of the Tomcat's pseudo-heroism as contrasted with Kreisler's genuinely artistic soul, the truly heroic birth of the Kapellmeister is implied through Murr's boorish boasting. Whereas Kreisler's heroic calling, his inner urging, is genuine and profound, Murr's reference to his fabricated origins is mendacious and condescendingly arrogant. The inanity of Murr's pretense evokes the image of Kreisler's genuineness, and one sees through the cheap veneer to the real, heroic birth. First, Murr meets a female cat and

learns that she is his mother. Their ensuing conversation alludes to the motifs of the virgin birth: "Ja, du bist mein guter Sohn, den ich ohne sonderliche Schmerzen geboren!"; the royal father-figure: "Dein Vater hatte einen sehr vornehmen Anstand, auf seiner Stirne lag eine imponierende Würde . . ."; the threatening authority-figure: "Kaum warst du geboren, als dein Vater den unseligen Appetit bekam, dich . . . zu verspeisen . . ."; the concealed place of birth: ". . . du wärest ganz gewiss gefressen worden von dem blutdürstigen Tyrann, hätte ich nicht, bald hier, bald dort hinfliehend in Keller, Boden, Ställe, dich den Verfolgungen des unnatürlichen Barbaren entzogen."; abandonment in water: "Als ich von einem kleinen Spaziergang einst heimkehrte, weg warst du samt deinem Geschwister! Ein altes Weib hatte mich Tages zuvor in meinem Schlupfwinkel entdeckt und allerlei verfängliche Worte von ins Wasser werfen . . . gesprochen." (PW, IX, 43-44)

The empty Philistinism of Murr's autobiography reflects the conventional society in which Hoffmann-Kreisler has such difficulty existing. The heroic birth of a cat is funny, but meaningless. The lack of depth so apparent in Murr's narrative anticipates the arrival of one whose vision goes deeper than the surface realities of the Tomcat's world. At another point in the novel, Hoffmann decries the empty testimonies to

banal pedagogical experimentation to which the belief in man's inner world has yielded. Only the artist and the scholar are able to mediate between inner and outer realities, but this fact has been lost in modern times. The expression of the need for a heroic figure to appear and provide such insight and mediation is an allusion to the task of the hero to awaken the soul to its "celestial origin."[42] Implicit in the allusion, then, is the prophecy of the hero's birth. The hero is chosen from on high; he can't be manufactured like the Professor's hypothesized hero of the arts and sciences in the following conversation between him and Meister Abraham:

> 'Sagt mir,' begann der Professor, . . . was haltet Ihr von dem Grundsatz, daß, . . . ohne Rücksicht auf angeborne geistige Fähigkeit, auf Talent, auf Genie, vermöge einer besonders geregelten Erziehung aus jedem Kind in kurzer Zeit, . . . ein Heros in Wissenschaft und Kunst geschaffen werden kann?' 'Wer wird aber jemals solch einen . . . Jungen einen Gelehrten im echten Sinne des Wortes nennen?' 'Die Welt, . . . die ganze Welt! O, es ist entsetzlich! Aller Glaube an die innere, höhere angeborne Geisteskraft, die allein nur den Gelehrten, den Künstler schafft, geht ja über jenen heillosen tollen Grundsatz zum Teufel. (PW, IX, 74)

Kreisler's birth conforms to neither the ordered, synthetic, "practical" creative process of the Professor's pedagogues, nor to the bathos of Murr's inflated narrative. His birth is humorous, though, and in its humor lies the essence of the motif. As with the birth of any hero, from folk to cosmic, the question of the conventional or historical truth of his birth pales in the

light of its doctrinaire or symbolic meaning; thus its aspect is unusual, sometimes even humorous.[43] The humor of Kreisler's birth is generated by its incongruity. Because he is not really of this world, his first appearance is as incongruous as his whole life. Consequently, the world does not understand what his birth signifies; it does not grasp the soteriological clues.[44] The first one is the date itself. Johannes is born on the 24th of January, the same day as John Chrysostomus. Chrysostomus was a nonconforming Church radical whose famed eloquence points to Kreisler's musical ability.[45] The clue is their mutual ability to give expression to transcendental concepts. Johannes cites the birth date himself: "Am Tage Johannes Chrysostomi, . . . um die Mittagsstunde, wurde einer geboren, der hatte ein Gesicht und Hände und Füsse." This is the humor of his birth, for the incidents that immediately follow imply that face, hands and feet are the only things Johannes will have in common with the rest of humanity. The confusion which follows his birth springs the strings of the lute - and of conventional behavior - and marks Kreisler's apartness:

> Der Vater aß eben Erbsensuppe und goß sich vor Freuden einen ganzen Löffel voll über den Bart, worüber die Wöchnerin, unerachtet sie es nicht gesehen, dermaßen lachte, daß von der Erschütterung dem Lautenisten, der dem Säugling seinen neuesten Murki vorspielte, alle Saiten sprangen und er bei der atlasnen Nachthaube seiner Großmutter schwor, was Musik

> betreffe, würde der kleine Hans Hase ein elender Stümper bleiben ewiglich und immerdar. Darauf wischte sich aber der Vater das Kinn rein und sprach pathetisch: 'Johannes soll er zwar heiβen, jedoch kein Hase sein.' (PW, IX, 84)

The difficulty the world has accommodating itself to Kreisler even at his birth points ahead to the difficulties he himself will have in society. This is evidence even at the beginning of Kater Murr of the archetypal theme of the myth, which stays the same even when it degenerates into epic legend, romance, or ballad. The difficulties Johannes will have can be compared to the trials of the archetypal initiate on his way to the "center." The settings, costumes, mannerisms, speech and characters change, but the theme always remains the same.[46] The unusual aspects of Johannes Kreisler's birth show him to be another form of this "archetypal initiate" just beginning his search for paradise, which is the unchangeable theme.

B. The Childhood.

The hero's childhood contact with the seed powers, spoken of so frequently in this paper, brings him under the spell of the archetypes and compells him to yield to the richer and fuller life-meaning they reveal to him. The archetypes exert an irresistable influence on even those who think they are far beyond such inner experiences. The hero personifies, of course, such an

experience, an experience which can be either healing or destructive, but never ambiguous.[47] Whether the experience is healing or destructive for Kreisler is moot at this point in our discussion, but it is very real for him. In Kater Murr the Privy Councilor asks Johannes for some biographical details, and alludes to the mysterious forces which affected Kreisler's psyche earlier - forces first appearing to the hero during his childhood:

> 'Und nebenher mußt du es dir, da du nun einmal seltsam genug auftrittst, gefallen lassen, daß jeder glaubt, nur das bunteste Leben, eine Reihe der fabelhaftesten Ereignisse könne die psychische Form so auskneten und bilden, wie es bei dir geschehen.' (PW, IX, 85)

It is to these experiences that Kreisler retreats when he wants to escape the artificiality of the objective world. Earlier, the Councilor, Meister Abraham and Kreisler had been listening to a young officer read selections of his poetry. The apparent plagiarism and otherwise superficiality of the work was almost unbearable, and Johannes escaped by invoking images from his childhood. The images are clearly images of archetypes; the unexpressible yearning for the transcendent place already at age 12 shows Kreisler in contact with these powers:

> Wenn du aber meinst, daß ich des Leutnants Leserei ruhig angehört, so bist du in großem Irrtum! - Der Sturm war vorüber, . . . Ich stellte mich unter den großen blühenden Apfelbaum und horchte auf die verhallende Stimme des Donners in den fernen Bergen, die wie eine Weissagung von unaussprechlichen Dingen in meiner Seele widerklang, und schaute auf zu dem

> Blau des Himmels, das wie mit leuchtenden Augen dort und dort durch die fliehenden Wolken blickte! . . . Ich stand wirklich, ein Junge von höchstens zwölf Jahren, in des Onkels kleinem Garten . . . (PW, IX, 82-83)

D. H. Lawrence believed that the hero is more fully alive because he is sensitive to the non-human cosmos as well as to the world around him.[48] Kreisler, as shown by the above passages, is also alive to the cosmos in this sense, but he is so alive to it, that he seems dead to the objective world. This is his continuing problem. Kreisler relates his expression of childhood grief over the death of an aunt, and shows that, at this time during his childhood, he completely withdrew from the physical world. In a state of catalepsy, Kreisler's complete unresponsiveness to external stimuli suggests the hero's mythical regression to the formlessness of pre-existence in preparation for his reemergence as a repetition of the first act of creation:

> . . . diese stille Trauer der sonst zu den lebhaftesten Ausbrüchen geneigten Kindes (hatte) etwas unbeschreiblich Rührendes gehabt, und daß man selbst einen nachteiligen psychischen Einfluß gefürchtet, da ich mehrere Wochen in demselben Zustande geblieben, nicht weinend, nicht lachend, zu keinem Spiel aufgelegt, kein freundlich Wort erwidernd, nichts um mich her beachtend. (PW, IX, 88)

In "Nachricht von den neuesten Schicksalen des Hundes Berganza" (PW, I, 90-164), Kapellmeister Kreisler appears as one of Berganza's former masters. The alienation from the world described above is exhibited here,

also. However, the futility of trying to communicate the knowledge of the seed powers to others, symbolized in the rigid posture above, is ironically, not the hero's alienation, but that of those who are deaf to the communication. Berganza, referring to Novalis, describes the true poet by his insight into nature and by his mission to share this insight with other men, implying that those who are unable to grasp the message are the alienated ones. To them, nature is unyielding and unresponsive, like Johannes above.

> Ebenso weiß ich recht gut, daß man ihm (Novalis) Unverständlichkeit und Schwulst vorwarf, unerachtet es zu seinem Verständnis nur daruf ankam, mit ihm in die tiefsten Tiefen hinabzusteigen und wie aus einem in Ewigkeit ergiebigen Schacht die wundervollen Kombinationen, womit die Natur alle Erscheinungen in ein Ganzes verknüpft, heraufzubergen, wozu denn freilich den mehrsten es an innerer Kraft und an Mut mangelte. (PW, I, 159-160)

The hero-artist's child-like naiveté is the most important aspect of this motif of the myth. Kreisler has an artistic soul whose very essence is just this naiveté in the face of the real world. Schelling's theory, as interpreted by Schubert through legends, myths and visions, that only the intuition of the artist could perceive the absolute in nature, became Hoffmann's concept of the artistic soul. The artist revealed the harmony of nature and spirit in his creations. This state of harmony is the first and third stage of Hoffmann's theory of human progress, which he borrowed from Schubert.[49] The

Philistine lives in the second epoch. And the smug Philistine even lives a happy life, blissfully ignorant of any other reality. To him, then, the personality of a Johannes Kreisler appears naive in the extreme. But to Kreisler himself, and to those who might understand him and poets like Novalis, his naiveté is a sublime, noble part of his heritage. He is born to it to his own great advantage, for it refuses to take the dualism of life seriously. Explaining this, Berganza describes a depiction of the birth of Shakespeare, another artist-hero, and shows how nature's seeming contrariness reconciles with the naive artistic soul of a Novalis.

> Das erste Blatt . . . stellte Shakespeares Geburt vor. Mit ernster hoher Stirn, mit hellen klaren Augen um sich schauend, liegt der Knabe in der Mitte, um ihn die Leidenschaften, ihm dienend; -die Furcht, die Verzweiflung, die Angst, das Entsetzen schmiegen, gräβlich gestaltet, sich willig dem Kinde und scheinen auf seinen ersten Laut zu horchen.
> Ich. Aber die Deutung auf unsere Dichter?
> Berganza. Kann man nicht ohne allen Zwang jenes Bild so deuten: 'Sehet, wie dem kindlichen Gemüte die Natur in allen ihrer Erscheinungen unterworfen, wie selbst das Furchtbare, das Entsetzliche sich seinem Willen und seinem Worte schmiegt, und erkennt, daβ nur ihm diese zauberische Macht verstattet? (PW, I, 160-161)

Finally, for Kreisler, contact with the other realm means immersion in the world of music. Music is the idiom of his expression, wherever he appears. As the language in which Johannes tries to communicate transcendental ideas, its conception here is a direct reflection of Hoffmann's. Hoffmann saw in music the vehicle to " . . .

the creative forces at the center of the universe . . ." To him the world was "embodied music."[50] The Romanticists all thought that music revealed certain metaphysical truths, and so to them a profound knowledge of music meant a knowledge of the secrets of the universe; ". . . it is the musician who holds in his hand the key to the meaning of God, of man, of life."[51] This makes the musician-composer a hero.

Appropriately, Kreisler's most significant helper is Meister Abraham, an organ-builder and master of the occult, in general. Meister Abraham calls Johannes to his true mission. He personifies the seed powers who appear early in the hero's childhood. In fact, the entire environment of Kreisler's upbringing seems suspended from real time, set as it is in the phantastic town of Gönißnesmühl. Abraham lives here, too, and the peculiar relationship which forms between Johannes and Meister Abraham in this town of eccentric characters, is like the affinity of the emissary from the other realm for the hero of the myth. He sets the hero in motion towards his goal. In this passage the hero is isolated from men - the obscure upbringing - and in contact with mysterious figures, the most important one being Abraham:

> Fürs erste ist gar nicht daran zu zweifeln, daß zu Gönißnesmühl, wo Johannes Kreisler geboren und erzogen wurde, es einen Mann gab, der in seinem ganzen Wesen, in allem, was er unternahm, seltsam und eigentümlich erschien. Überhaupt ist das Städtlein Gönißnesmühl

> seit jeher das wahre Paradies aller Sonderlinge gewesen, und Kreisler wuchs auf, umgeben von den seltsamsten Figuren, die einen desto stärkern Eindruck auf ihn machen mußten, als er wenigstens während der Knabenzeit mit seinesgleichen keinen Umgang pflegte. (PW, IX, 106)

It is very definitely Meister Abraham who prepares Johannes for his "adventure" into the other realm. He is the catalyst for the activization of Kreisler's soul. He cultivates in Johannes the humor of the knowledge of the irony of life, the irony that dualism is in truth only a limited manifestation of the oneness of the universe. The reader knows that the gaining of such knowledge is the mission of the hero of the myth, a mission realized by Kreisler through his music:

> Zu leugnen ist aber auch nicht, daß der wunderliche Orgelbauer recht dazu geeignet war, den Keim des tiefen Humors, der in des Knaben Innern lag, zu hegen und zu pflegen, der denn auch sattsam gedieh und emporwuchs. (PW, IX, 110)

C. The Adventure.

The threat to self-preservation implicit in the violation of the taboos at the threshhold was a very real one for Hoffmann. The possibility that knowledge of the unconscious might be a revelation of evil found poetic expression in many of his stories in which heroes disappear, never to return.[52] Kreisler suffers this anxiety also. Johannes's fear of such inner forces is known to Meister Abraham, who exhorts him to control the fire of his creativity. Just as fire can symbolize the

instrument of spiritual purification in the myth, so for Kreisler fire is the creative heat of the artist, the heat that burns away self-deception to reveal life's secrets. But Kreisler cannot control his fire. This gives it the evil aspect feared by Hoffmann, for such an uncontrolled inner force becomes destructive. Kenneth Negus sees two opposing forces at work here: "the disciplined and creative versus the uncontrollably impassioned and destructive."[53] In Kreisler's case, then, like the hero of the composite Pattern, violation of the taboos at the entrance to the unconscious, or to the higher realms, might mean oblivion. Meister Abraham, master of fire and thus of "the disciplined and creative,"[54] proves his insight into this threat to Kreisler's existence. He knows that Kreisler has already violated the taboo of the threshhold; he has already gone beyond the "norms" of objective reality. He knows that he must help Johannes bring the released forces under control. So he organizes a festival at court, ostensibly for the Princess's name-day, but really for Kreisler and Julia, the feminine ideal of Kreisler's life. Abraham's purpose links the two identities inextricably and shows him trying to help Johannes overcome the threat of the taboos. Unfortunately, Kreisler did not attend the festival:

> 'Erfahre es jetzt, Johannes, ich habe tief in dein Inneres geschaut und das gefährliche-bedrohliche Geheimnis erkannt . . . Mit jenem Fest, dessen tieferer

> Sinn nicht die Fürstin sondern eine andere geliebte Person und dich selbst traf, wollte ich dein ganzes Ich gewaltsam erfassen . . . (PW, IX, 16)

Abraham therewith gives expression to the call and throws down one of the first challenges of the "adventure." Kreisler must respond, or die to himself, never to return: "Wie einem zum Tode Siechen sollte Arznei, dem Orkus selbst entnommen . . . dir den Tod bereiten oder Genesung!" And Genesung means for Johannes, as for the hero of the myth, union with the maiden: "Wisse Johannes, daß der Fürstin Namenstag zusammentrifft mit dem Namenstag Julias, die auch, wie sie, Maria geheißen.'" (PW, IX, 16)

Johannes responds to this call with emotion. The fire of his outburst reveals the very real effectiveness of Abraham as helper and spiritual guide:

> 'Ha!' rief Kreisler, indem er, zehrendes Feuer im Blick, aufsprang, 'Ha! Meister! is dir die macht gegeben, mit mir freches höhnendes Spiel zu treiben? Bist du das Verhängnis selbst, daß du mein Inneres erfassen magst?' (PW, IX, 16)

In answer to this, Abraham states the nature of the challenge facing Johannes, a challenge of self, just as the Pattern indicates. Here, mastery over self is expressed as mastery over fire, appropriate to the figure of Abraham, and appropriate to the symbology of the myth, where fire means spiritual purification.

> 'Wilder, unbesonnener Mensch . . . wann wird endlich der verwüstende Brand in deiner Brust zur reinen Napthaflamme werden, genährt von dem tiefsten Sinn für die Kunst, für alles Herrliche und Schöne, der in dir wohnt!' (PW, IX, 16)

Meister Abraham touches here upon the mission of the hero as artist. Through his art, the artist mediates ". . . between ourselves and the eternal universe. Our only really clear sense of the universe is through art."[55] If Johannes cannot comply with Abraham's admonition above, then he forfeits his heroic potential to the forces of chaos, and loses his chance to mediate between man and the universe. This relationship of the artist to social reality is Hoffmann's central problem, from his first real literary effort, Ritter Gluck, on through most of the rest of his work. The two main motifs present in Gluck, the musical expression of another world and the hero's obsession with music to the exclusion of all else, are obvious in the problematic of the figure of Johannes Kreisler. First, Johannes's "adventure" to the higher world is an expression of his music. Second, his complete obsession with music has alienated him from social reality. For Johannes to carry out his heroic mission, he must remain aware of the disparity and duplicity of the dream world and the real world. His real problem, which Meister Abraham recognizes, is his too deep immersion into a musical world of dreams, a condition which blunts and even destroys creativity.[56] This world of dreams must be traversed before the artist-hero can reach the musical world of truth and light. The world of dreams is frought with monsters and demons and is perilous indeed. Just as

in the myth of the hero, so in Hoffmann's myth the artist can be destroyed by these monsters. In Kreisler's case, his insanity signals his destruction in this world. Abraham sees at the outset that Kreisler is sinking into this sort of oblivion from which he may well never return.[57]

Meister Abraham understands that true knowledge of both worlds lies in recognizing the duplicity of all life. In this indirect manner Hoffmann represented his perception of the unity of all being, but his perception had always to remain distorted because of human limitations. When he confronted the everyday world with the mythical world, a tension arose which can be described as grotesque.[58] Such grotesqueness reveals a vision, albeit blurred, of the other world, since the perceiver, through his perception of the tension between the two worlds, acknowledges the truth of both.

But the problem always remains to integrate the two worlds. Eliade writes that man can integrate himself into the total, living universe if he can unite in himself the powers of the sun and the moon, representing the two rhythms of life. If he can do this, he unites himself with the time of undifferentiated oneness and transcends the dualism of life. His comment on the magic power of letters and sounds to effect such a union points to Kreisler's music. His music could carry him back and forth between the two worlds, if he were able

to control the consuming fire, for

> By taking to himself the powers that lie hidden in 'letters' and 'sounds,' man places himself in various central points of cosmic energy and thus effects complete harmony between himself and all that is. 'Letters and sounds' do the work of images, making it possible, by contemplation or by magic, to pass from one cosmic level to another.[59]

The challenge implicit in all of the preceding discussion comes from the other realm. As pointed out above, it receives its most direct expression through Meister Abraham. The relationship between Kreisler and Abraham is like that of Anselmus and Lindhorst in Der Goldne Topf. It is "almost filial."[60] The intimate connection of the higher realm to Kreisler through Abraham is substantial enough proof of Kreisler's calling and his heroic potential. The challenge he faces in Meister Abraham's exhortations above is a directive from the source beyond social reality. Abraham has appeared to others as a person from another place. His relationship with the pseudo-court and Prince Irenäus's family shows this to be true. Having once stood in the confidence of Irenäus's father, Abraham is called back to the court by the Prince, where his behavior once again implies that of a being from another world:

> Dann hatte auch das Ansehen, in dem Meister Abraham bei dem Vater stand, tiefe Wurzel gefaßt in dem Gemüt des jungen Fürsten. Es gab Augenblicke, in denen dem Fürsten Irenäus zumute wurde, als sei Meister Abraham ein überirdisches Wesen, über alles, was menschlich, erhaben, stehe es auch noch so hoch. (PW, IX, 41)

The setting for Kreisler's "adventure" is vague and undefined, for it transpires within and through music - the ethereal nature of which suggests a non-objective setting. As Eliade says of the ritual act of rebirth and access to a new mode of existence, it is ". . . oriented toward the values of the spirit, not behaviour from the realm of psycho-physiological activity."[61] Kreisler's music is oriented in this direction; it has the power to lift him above the limitations and burdens of the psyche and body:

> Nur einen Engel des Lichts gibt es, der Macht hat über den bösen Dämon. Es ist der Geist der Tonkunst, der oft aus mir selbst sich siegreich erhebt, und vor dessen mächtiger Stimme alle Schmerzen irdischer Bedrängnis verstummen. (PW, IX, 69)

In Kater Murr, Kreisler's hurried departure from the Residence, where he held the position of Kapellmeister to the Grand-Duke, and his sudden arrival at Siegwartsweiler and the court of Prince Irenäus, is an image of the journey of the Pattern. But, as stated above, the physical surroundings serve only as reliefs from which Johannes projects his longing "to escape the round" and enter the world of spirit.[62] His name, as the identification of his physical being, signifies the circular enclosure in which the physical can imprison the spiritual. His desire to escape is the hero's awareness of his calling:

> Sie können nicht wegkommen von dem Worte Kreis, und der Himmel gebe, daß Sie denn gleich an die wunderbaren Kreise denken mögen, in denen sich unser ganzes Sein bewegt, und aus denen wir nicht herauskommen können . . . In diesen Kreisen kreiselt sich der Kreisler, und wohl mag es sein, daß er oft, ermüdet von den Sprüngen des St. -Veits -Tanzes, zu dem er gezwungen, rechtend mit der dunklen unerforschlichen Macht, die jene Kreise umschrieb, sich mehr als es einem Magen, der ohnedies nur schwächlicher Konstitution, zusagt, hinaussehnt ins Freie. (PW, IX, 64-65)

This archetypal yearning is the statement of Kreisler's "adventure." The battles he encounters are varying images of the problem of the artist in Hoffmann. As the hero knows of the other world, so Kreisler perceives his existence in a transcendental world expressed and held together by music. That the hero - and the artist - are conditioned by their connection to social reality - or, in Kreisler-Hoffmann's case, Philistine society - is the central problem for both.[63] The contrast between the two worlds is painfully apparent to Johannes, as the description of his duties as Kapellmeister to the Grand-Duke indicates:

> Erlassen Sie mir die Schilderung, wie ich durch fade Spielerei mit der heiligen Kunst, zu der ich notgedrungen die Hand bieten mußte, durch die Albernheiten seelenloser Kunstpfuscher, abgeschmackter Dilettanten, durch das ganze tolle Treiben einer Welt voll Kunst-Gliederpuppen immer mehr und mehr dahin gebracht wurde, die erbärmliche Nichtswürdigkeit meiner Existenz einzusehen. (PW, IX, 70)

But when his demon threatens to crush him into the nothingness of this Philistine world, the maiden appears

with all the promise of release connoted by the myth.[64] For Kreisler, she must appear as a personification of music, and the knowledge of her song would be the hero's knowledge of the dimension beyond death which has been called hierophonic time. The images of youth and eternal love evoked by the anima in the following passage express Johannes Kreisler's spiritual adventure, " . . . the exposure of his consciousness to the undefined and the indefinable":

> Schadenfroh trachtete der Dämon eben das tiefste Geheimnis meiner Brust zuschanden zu machen, da rührte der mächtige Geist der Tonkunst die Schwingen, und vor dem melodischen Rauschen erwachte der Trost, die Hoffnung, ja selbst die Sehnsucht, die die unvergängliche Liebe selbst ist und das Entzücken ewiger Jugend. - Julia sang! (PW, IX, 72)

Kreisler's music carries him beyond objectivity to a secret world hidden in the most profound reaches of the human spirit. As Schlegel's new mythology was to emanate ". . . aus der tiefsten Tiefe des Geistes . . .",[65] so Hoffmann-Kreisler's music flowed from the paradisical Urquelle of his spirit as it awakened to Julia's song. He perceives her voice ". . . wie einen Lichtstrahl, der durch finstere Wolken bricht." (PW, IX, 130) She is to him ". . . wie ein Engel des Lichts, da sie vermochte, (ihm) das Paradies zu erschließen." (PW, IX, 129) But unlike the fulfilled hero of myth, Kreisler shows little interest in sustaining efforts to enlighten his less perceptive fellows. He reaches so far out into the other

dimension of his music that he loses sight of the real world below. This is an aspect of his problem already mentioned. It appears several times throughout his existence. In Kater Murr, for instance, Johannes and Julia's singing is so far removed from the commonplace that those present are disturbed and at a loss to understand:

> . . . aber ist es recht, . . . daß man im gemütlichen Zirkel . . . extravagante Sachen auftischt, die das Innere Zerschneiden, deren gewaltsam zerstorenden Eindruck man nicht verwinden kann? (PW, IX, 131-32)

But Kreisler refuses to recognize the connection his musical "adventure" has to the social reality around him. This reality threatens him with insanity. Instead of trying to reconcile the two worlds, Kreisler uses irony to defend himself against the threat. He distances himself from those who do not understand him and, through his sarcasm, precludes the possibility of ever realizing his heroic potential to mediate between the two worlds. Replying to the passage above, which is the Princess's request to Kreisler and Julia to sing some lighter selections, Kreisler becomes almost bitterly ironic:

> 'O Gott, gnädigste Prinzessin! wie ganz bin ich ärmster Kapellmeister Ihrer gütigen gnädigen Meinung! Ist es nicht gegen alle Sitte und Kleiderordnung, die Brust mit all der Wehmut, mit all dem Schmerz, mit all dem Entzücken, das darin verschlossen, anders in die Gesellschaft zu tragen, als dick verhüllt mit dem Fichu vortrefflicher Artigkeit und Konvenienz?' (PW, IX, 132)

Even when Johannes acknowledges the effect his music has had on the gathering:

> Taugen denn alle Löschanstalten, die der gute Ton überall bereitet, . . . sind sie wohl hinlänglich, um das Naphthafeuer zu dämpfen, das hie und da hervorlodern will? Spült man noch so viel Tee, noch so viel Zuckerwasser, noch so viel honettes Gespräch, ja noch so viel angenehmes Dudeldumdei hinunter, doch gelingt es diesem, jenem freveligen Mordbrenner, eine Congrevische Rakete ins Innere zu werfen, und die Flamme leuchtet empor, leuchtet und brennt sogar, welches dem puren Mondschein niemals geschieht! (PW, IX, 132)

-he nevertheless mockingly intones the Philistine's incorrigible inability to understand its deeper meaning. Instead of patiently trying to communicate his insight, he accedes to their demands for more superficial music:

> Teuerste, holdseligste Julia! Erbarmen Sie sich der hochverehrten Gesellschaft, gießen Sie Trost in die hoffnungslosen Gemüter . . . Tun Sie es nicht, so bleibt mir nichts übrig, als mich hier vor Ihren . . . Augen hinabzustürzen in die Verzweiflung . . . (PW, IX, 133)

But Julia, as is to be expected in her role as the maid of the myth, as Kreisler's positive anima who knows the truth of his being - Julia refuses even to feign the motions of social convention. She implies that it would be better to continue trying to convey the truth of his music, or stop entirely:

> 'Ach,' sprach Julia, 'ach, Kapellmeister, ich kann mich nun einmal in Ihre seltsame Launen . . . gar nicht darin finden! Dieser Todessprung von einem Extrem zum andern zerschneidet mir die Brust! Ich bitte Sie, lieber Kreisler, verlangen Sie nicht mehr, daß ich mit tief bewegtem Gemüt, wenn noch die Töne der tiefsten Wehmut widerklingen in meinem Innern,

daß ich dann Komisches singe, sei es auch noch so artig und hübsch. Ich weiß es - ich vermag es, ich setze es durch, aber es macht mich ganz matt und krank.' (PW, IX, 133-34)

So it is clear that Johannes, in the surroundings where he could exercise his greatest influence, in Philistine society, refuses the call to return and continues on his solitary "adventure" into the realm of music. As a result, he becomes more and more alienated from social reality. He becomes a musically-gifted Serapion, obsessed with the expression of his gift, but blind to the reality from which it springs and to which it must remain attached if it is to have meaning beyond himself.[66] As his attitude of irony vis-a-vis social reality deepens, so does his feeling of insanity:[67] "Von jeher hatte er die fixe Idee, daß der Wahnsinn auf ihn lauere, wie ein nach Beute lechzendes Raubtier, und ihn einmal plötzlich zerfleischen werde." (PW, IX, 149)

Kreisler's insanity proves his heroism, both in terms of the myth and of Hoffmann's conception of heroic insight into the truths of existence. No German writer devoted himself more to the workings of the aberrant mind than did Hoffmann. He was convinced that individuals in such states could see truths of existence that "normal" men could not see. His knowledge of Schelling's epistemology reinforced this view. Schelling said that in moments of deep introspection man can approach God,

the Absolute or the Universal-Unconscious and realize, albeit dimly, the time when man was at one with all men and with nature. The real purpose of life is to regain this lost state of innocence. The means to carry out this mission are visions of "disembodied, unearthly states . . . (and) . . . the miracles of art . . ."[68]

To normal men, such deep introspection can appear as catalepsy, a state of withdrawal known by Kreisler already in his childhood. Kreisler's irony is another expression of this withdrawal, and his music invokes Schelling's visions of disembodied, unearthly states. The timelessness of this concept of a higher level of reality is reflected in ancient New Year rites, where the participants expressed a yearning for the bliss of an existential state that "preceded the human condition." The complete and total destruction of the existing world was required to reach this state, for ". . . every eschatology insists on this fact: the New Creation cannot take place before this world is abolished once and for all."[69] Kreisler's music is this state. In his almost psychedelic experience of music's own reality, he effectively abolishes the existing world and suggests the full existential awareness implied by Schelling's epistemology, sought by Hoffmann's study of the aberrant mind and personified by the hero of the myth. The image of the

released anima, the rescued maiden, appropriately arises out of the hero's full knowledge of the spirit of music:

> Ich sah den Stein - seine roten Adern gingen auf wie dunkle Nelken, deren Düfte sichtbarlich in hellen tönenden Strahlen emporfuhren. In den langen anschwellenden Tönen der Nachtigall verdichteten sich die Strahlen zur Gestalt eines wundervollen Weibes, aber die Gestalt war wieder himmlische, herrliche Musik! (PW, I, 388)

If Hoffmann's artists swang out on the tonal wings of their aeolian harps into a musical paradise whose shimmering frontiers were far beyond the reach of social reality, his concept of art insisted on and maintained a connection between the two worlds. The truly great artist had the self-possession necessary to integrate the feelings and phantasies of music with conscious reality. For Hoffmann, then, it was not his creation Johannes Kreisler, but rather a Beethoven who personified what the myth presents as the fulfilled hero - one who stands over men secure in his knowledge that there is no real conflict between the world and art. Taylor states the heroic conception Hoffmann held of Beethoven, by referring to one of the classic heroes of myth: "In this Promethean figure Hoffmann found and proclaimed the triumphant resolution of the conflicts within the artist, the source of true artistic genius, the transcendental nature and meaning of great art."[70] The lack of Beethovian will to integrate the two worlds is Kreisler's great failing. It does not detract from his heroic

potential, but it does prevent him from crossing the last obstacle and effecting the final release of the maiden. In his naive, seemingly aimless wandering through the musical realm of his experience, Kreisler anticipates the modern-day Knulps, Einharts and Quints who, in their self-imposed isolation in "nature" and "love," ignore the legitimate need to achieve a new synthesis out of the tensions and discrepancies between the technological world and the world of nature.[71] Meister Abraham points this out to Kreisler:

> Immer hat es das Schicksal mit Euch gut gemeint, aber daß Ihr nun einmal nicht im gewöhnlichen Trott bleiben könnt, daß Ihr rechts, links herausspringt aus dem Wege, daran ist niemand schuld als Ihr selbst. (PW, IX, 98)

On his "adventure," Kreisler's experience of the objective Absolute is always suspended from reality and therefore cannot be considered a state of existential harmony. The heroic vibrations which hold men together do not issue from Johannes Kreisler's personality,[72] otherwise he would ultimately not be judged mad or at least highly eccentric by his fellows, and Kater Murr itself, fragmentary like Hoffmann's other artists stories, would probably be complete. Seen against an objective setting, Kreisler's perception of the higher world is always from the point of his awareness of life's disparities and incongruities.[73] This view surfaces as his ironic humor, which most of his fellows interpret as

eccentricity. Thus he can never hope to integrate their reality with his. Only Julia, appropriately, sees past Kreisler's idiosyncracies into his soul and knows that his eccentric behavior is really society's misinterpretation of a profound awareness:

> Ich erkannte Kreislern, und indem ich über sein Beginnen herzlich lachen mußte, kam er mir vor wie der wohltätige Geist, der mich schützen würde . . . Ja, es war, als würde mir jetzt erst Kreislers inneres Wesen recht klar, und ich sähe jetzt erst ein, wie sein schalkisch scheinender Humor, von dem mancher sich oft verwundet fühle, aus dem treuesten herrlichsten Gemüte komme. (PW, IX, 189)

Hoffmann's conception of music is the goal of Kreisler's "adventure," and music is the "adventure" itself. Even though Hoffmann was never able to reconcile his knowledge of the transcendent world of music with objective reality, he was able to approach the expression of the higher world with one of the descriptive tools of social reality, with connotative language; with words, then, Hoffmann attempted to describe music.[74] He viewed instrumental music, for instance, as the most elevated form of art: "Sie ist die romantischste aller Künste, beinahe möchte ich sagen, allein echt romantisch, denn nur das Unendliche ist ihr Vorwurf." To Hoffmann, music was both the expression and substance of the transcendent place of the myth; the goal of the "adventure."

"Die Ahnung des Höchsten und Heiligsten der geistigen Macht, die den Lebensfunken in der ganzen Natur entzündet, spricht sich hörbar aus im Ton . . ." He testifies to

the origins of music in rite and myth when he sets its beginnings in religious cult: "Ihrem inneren, eigentümlichen Wesen nach ist daher die Musik . . . religiöser Kultus und ihr Ursprung einzig und allein in der Religion, in der Kirche zu suchen und zu finden." Hoffmann believed that music permeated the universe, that the ability to hear music emanating from objects of nature was a sign of the individual's closeness to the spirit of nature and the universe. Ronald Taylor has formulated the most precise statement of Hoffmann's conception of music and therewith the definition of Johannes Kreisler's heroic insight and the goal of his "adventure." His definition of music posits the same timeless dimension of existence as the myth of the hero, and so it is quoted here at length:

> Of all the arts music is the furthest removed from material reality: its sounds, organized in a series of relationships of consonance and dissonance, have a private inner logic which owes nothing to the public logic of rational experience, and are not representative of objects or ideas. From one point of view music creates, and lives in, its own world of unreality, a world governed by arbitrary values and beset with all the dangers which attend the condition of isolationism. On the other hand it is to this very detachment that music owes its supreme quality of immediacy as a medium of human understanding, for since it is not weighed down by the force of association, or restricted by the pressure of qualification and relativity, it extends - indeed, it <u>is</u>, a direct experience of true, timeless reality, which the representational arts, employing the finite forms and language of human sense-perception and human thought, can never offer.[75]

As mentioned above, Hoffmann-Kreisler also approaches this dimension with language in efforts to describe the meaning of music. A letter by Kreisler to himself, quoted in part (above, p. 169) provides the frame for the anecdote of the musical experience of Chrysostomus. Chrysostomus tells the story of a demonic stranger who visits the landlord's castle and makes the flesh of all present creep with his weird stories and his dread-evoking way of expressing uncanny things intelligibly without using words. The stranger soon captivates the maiden. They meet for musical trysts under the old tree, where at night the strange and dreadful tones of the stranger's voice could be heard. One morning both the stranger and the girl were gone. A search turned up the girl's bloody corpse and the stranger's lute, both buried under a stone where the two were accustomed to meet. Since then a nightingale sits on the tree and sings lays of profound lament. Peculiar moss and plants grow out of the blood found on the stone. Chrysostomus is strangely drawn to the stone; he thinks he understands the symbolic meaning of the configurations of the moss. His father's and his music professor's attempts to give him formal training in music seem to threaten his more profound feeling for and understanding of it, but upon his return from school as an adult young man, the sight of the stone and the sound of the nightingale reawaken in him the

dormant inner spirit of music. The sights of sounds and the sounds of sights meld together into a symbol of all there is to know, and Chrysostomus perceives the image of woman in the spirit of music.

From this anecdote Kreisler draws inspiration and reinforcement for his belief that music, resting in the human breast, pervades all of nature and is the language of the gods. As such, it is the most significant symbol of heroic integration into the cosmos. Keeping in mind the qualifications which must be applied to Kreisler's heroism in the light of his imperfect relationship with social reality as discussed above, the reader can still conceive of the fulfillment of the heroic "adventure" of the myth as the Kapellmeister, still in the letter to himself, describes his own, albeit isolated, conception of fulfillment in music:

> So würden die plötzlichen Anregungen des Musikers, das Entstehen der Melodien im Innern, das bewußtlose oder vielmehr das in Worten nicht darzulegende Erkennen und Auffassen der geheimen Musik der Natur als Prinzip des Lebens oder alles Wirkens in demselben sein . . . Mit der Erkenntnis steigt der innere Wille, und mag der Musiker sich dann nicht zu der ihm umgebenden Natur verhalten wie der Magnetiseur zur Somnambule, indem sein lebhaftes Wollen die Frage ist, welche die Natur nie unbeantwortet läßt? . . . (PW, I, 389)

In his self-admonition to continue the search for knowledge, Kreisler places himself before the gates of the temple of the Great Goddess Isis-Demeter, thus

signaling both the completion of the "adventure" and his readiness to descend to the underworld. No matter what name the goddess is called, her womb is the universal womb of day and night. She is the great mother-goddess who bears the world of life in the image of Demeter, and the world of death, life's daughter, in the image of Persephone. Awareness of the mystery beyond duality is her knowledge, and her invocation here by Kreisler implicitly raises the image of her ". . . ever-dying, ever-living slain and resurrected son, Dionysus-Bacchus-Zagreus . . ."[76] The reader already knows this coincidence of opposites to be the ultimate meaning of the myth of the hero: "Mit diesen wenigen Sprüchen stelle ich Dich nunmehr, lieber Johannes, an die Pforten des Isistempels, damit Du fleißig forschen mögest." (PW, I, 390)[77]

Kreisler's readiness to consort with the Mothers presupposes his rescuing and winning of the maiden, the last aspect of the motif of the "adventure." He knows the spiritual import of the artist's conception of love as personified in the feminine image, but his ability to express it is inadequate. Only a partial and incomplete revelation of this is possible to objective reality.[78] But for Kreisler himself, as a true artistic soul who draws inspiration from the higher realms, the image of the maiden is a fully integrated aspect of his own being:

> Es begibt sich wohl, daß besagten Musikanten unsichtbare Hände urplötzlich den Flor wegziehen, der ihre Augen verhüllte, und sie erschauen, auf Erden wandelnd, das Engelsbild, das, ein süßes unerforschtes Geheimnis, schweigend ruhte in ihrer Brust!

Her rescue releases the energy of spiritual renewal, but she must be won again and again, as the cycle of the myth implies:

> Und nun lodert auf in reinem Himmelsfeuer, das nur leuchtet und wärmt, ohne mit verderblichen Flammen zu vernichten, alles Entzücken, alle namenlose Wonne des Höheren, aus dem Innersten emporkeimenden Lebens, und tausend Fühlhörner streckt der Geist aus in brünstigen Verlangen und umnetzt die, die er geschaut, und hat sie und hat sie nie, da die Sehnsucht ewig dürstend fortlebt!

When the artist-hero knows her, he is able to perform the final and ultimate heroic mission, he is able to mediate between man and the universe through his art:

> Und sie, sie selbst ist es, die Herrliche, die zum Leben gestaltete Ahnung, aus der Seele des Künstlers hervorleuchtet als Gesang - Bild - Gedicht! (PW, IX, 150-51)

Thus, Kreisler's innermost being is open to the maiden. Julia and he complement and fulfill one another in a personified image of the coincidence of opposites. First, Julia struggles with her negative animus. Her soul is in turmoil. Then Johannes appears to join with her being in a love which quiets and goes beyond the clash of opposing forces within. Describing a dream to her mother, Julia describes images which are psychedelic in their undefined mutual assimilation. She thinks she

is the melody she hears, and when the tone begins to fade, she fears her own death. But then Kreisler appears to her. Knowing her, he revives and rejuvenates her soul. Forms then merge into a sphere of total being, as Kreisler's words of comfort to Julia in her dream become a description of the archetypal yearning to return to the source, where all forms are one:[79]

> Da Gewahrte ich aber, daß ich selbst der Gesang sei, der durch den Garten ziehe, doch so wie der Glanz der Töne verbleiche, müsse ich auch vergehen in schmerzlicher Wehmut! - Nun sprach aber eine sanfte Stimme: 'Nein! Der Ton ist die Seligkeit und keine Vernichtung, und ich halte dich fest mit starken Armen, und in deinem Wesen ruht mein Gesang, der ist aber ewig wie die Sehnsucht!' Es war Kreisler, der vor mir stand und diese Worte sprach. Ein himmlisches Gefühl von Trost und Hoffnung ging durch mein Inneres, und selbst wußte ich nicht, wie es kam, daß ich Kreislern an die Brust sank. (PW, IX, 189)

D. The Kingship.

Most of the above passages have reflected the Kapellmeister's superiority to the common lot. His superiority is a spiritual superiority, and it is most apparent in his separation from the pseudo-court society of Sieghartshof. Meister Abraham's analysis of their reaction to Kreisler is a very direct statement of his kingship and heroism. He stands high over the rest and knows that they are limited; the place they offer him in their little world is too small - Johannes needs a throne: "Seht, der Kreisler trägt nicht eure Farben, er versteht

nicht eure Redensarten, der Stuhl, den ihr ihm hinstellt, damit er Platz nehme unter euch, ist ihm zu klein." (PW, IX, 229)

Kreisler knows that his perception of life is far closer to the truth than that of those around him, and his frustration in the face of their delusion is another aspect of his superiority: ". . . er meint, daß ein arger Wahn, von dem ihr befangen, euch gar nicht das eigentliche Leben erschauen lasse . . ." (PW, IX, 229) His awareness of the divine archetype, the secret of existence beyond dualism, which is his music and which is synonomous with the concept of the Kingship - has endowed him with the ironic humor discussed above in the face of life's seeming paradoxes, a humor that his lesser fellows cannot understand:

> Vor allen Dingen liebt er jenen Scherz, der sich aus der tieferen Anschauung des menschlichen Seins erzeugt und der die schönste Gabe der Natur zu nennen, die sie aus der reinsten Quelle ihres Wesens schöpft. Aber ihr seid vornehme ernste Leute und wollet nicht scherzen. (PW, IX, 229)

Finally, Meister Abraham lays open the essence of Kreisler's being as hero-king of the myth. From his throne, the hero represents, in his exemplary, humanizing significance, the power of love. The superiority of the King over those who do not grasp the existential import of this love and knowledge can be discomfiting, especially if they have forgotten that their superficial goals are of

the passing moment only. To such people, the transcendent majesty of the hero's throne is too much to bear:

> Der Geist der wahren Liebe wohnt in ihm, doch vermag dieser ein Herz zu erwärmen, das auf ewig zum Tode erstarrt ist, ja, in dem niemals der Funke war, den jener Geist zur Flamme aufhaucht? Ihr möget den Kreisler nicht, weil euch das Gefühl des Übergewichts, das ihr ihm einzuräumen gezwungen, unbehaglich ist, weil ihr ihn, der Verkehr treibt mit höheren Dingen, als die gerade in euern Kreis passen, fürchtet. (PW, IX, 229)

In keeping with the basic structure of Hoffmann's works, the reality in the novel Kater Murr is dualistic. One level rests in the objective, physical world, satirically described through the autobiography of a tomcat, and one level rests in the unreal and phantastic, musical world of Kreisler.[80] It is the contrast provided between these two worlds in the novel that so effectively points up the Kingship motif. Murr, in conversations with another tomcat, Muzius by name, has tried to understand the concept of Philistinism, but his grasp of the idea is superficial, at best. In any case, he rejects the concept as he understands it, but it is apparent that Murr, try as he may, is still a Philistine. His inability to extend his thinking beyond egotism and the real world, contrasted with Kreisler's musical excursion into the transcendental realm, lifts Johannes above the common lot. Kreisler's resulting existential problem, his inability to return to superficial society, is thrown into sharp relief by Hoffmann's satire of Murr's Philistinism:

> Aufrichtig gestand ich dem Freund Muzius, daß ich den Ausdruck Philister sowie seine eigentliche Meinung nicht ganz fasse. 'O mein Bruder,' erwiderte Muzius, . . . ganz vergeblich würde der Versuch sein, Euch dieses alles zu erklären, denn nimmermehr könnt ihr begreifen, was ein Philister ist, solange ihr selbst einer seid. (PW, IX, 216-217)

After having taken a few swallows of straight herring-brine, Muzius's remedy for hangovers and for enduring the transition from Philistinism to genuine Burschentum, Murr's thoughts are driven to philosophical ruminations on suffering and its place in the scheme of things. He decides then that suffering (caused by his hangover and compounded by the evil-tasting herring-brine) conditions and balances a sort of cat-pleasure-principle, and is therefore well-grounded and justified - a tomcat theodicy - as part of the universe:

> . . . ein philosophischer Kater erkennt das, . . . jener trostlose ungeheure Jammer ist nur das Gegengewicht, das die zum Forttreiben in der Bedingung des Seins nötige Reaktion bewirkt, und so ist derselbe (der Jammer nämlich) in dem Gedanken des ewigen Weltalls begründet! - Legt Haare auf, Katerjünglinge! und tröstet euch dann mit diesem philosophischen Erfahrungssatz eures gelehrten scharfsinnigen Standesgenossen. (PW, IX, 260)

Such pseudo-philosophy reminds the reader with its shallowness that Kreisler's existential awareness is the diametrical opposite of Murr's and is the only true ontological insight presented in the novel. Ontological concern is another statement of the hero's reason for existence. Its most direct expression is the hero's effort

to know and articulate the concept of hierophanic time. This is the poet's task and it is also Johannes Kreisler's task, against which Murr's priggishness turns sickly pale. It is his mission to know the Urzeit ". . . in his own experience through poetry."[81]

Through his own experience, Kreisler does know the Urzeit, proving the validity of his heroic kingship beyond question. The grotesque tension generated between Murr's world and his, between the court at Sieghartsweiler and Kreisler's eccentricity, is a manifestation of the hero-artist's challenge to the real world's absolute claim to the truth. It is his inarticulate effort to convey the experience of the Urzeit. The ironic destruction of reality, which is the intent of the tomcat's autobiography, is the artist's attempt to show that the objective world and the fantasy world are only finite aspects of a greater whole.[82]

In Kreisler's case, the ontological insight is present, but the ability to reconcile it with objective reality is not. The Abbot in Kater Murr reminds him of his special insight:

> . . . und so verkündet Ihr in mächtigen Tönen das herrliche Wunder der Erkenntnis des ewigen klarsten Lichts aus Eurem tiefsten Innern heraus. Und das Ihr das vermöget, ist das nicht auch ein gnadenvolles Wunder, das die ewige Macht geschehen läßt zu Eurem Heil?
> Kreisler fühlte sich von des Abt Worten gar seltsam erregt; so wie es selten geschehen, trat der volle

> Glaube an sein innere schöpferiche Kraft lebendig hervor, und ihm durchbebte ein seliges Wohlbehagen. (PW, IX, 327)

But, according to the myth, Kreisler should return to the world to communicate his "innere schöpferische Kraft," to tell the secret of being born again, of renewing life.[83] His alienation from the world of men is too intense, however, leaving him in the ambivalent position of wanting continued contact with the hierophanies which the objective world offers to the true artist, but of knowing that the Abbot's advice to flee the world and take monastic vows is sound:

> 'Und Sie - Sie, mein Johannes, gehören zu diesen Menschen, die die ewige Macht im Druck des Irdischen hoch erhebt zum Himmlischen. Das rege Gefühl des höheren Seins, das Sie ewig mit dem schalen irdischen Treiben entzweien wird, entzweien muß, strahlt mächtig heraus in der Kunst, die einer andern Welt gehört und die, ein heiliges Geheimnis der himmlischen Liebe, mit Sehnsucht in Ihrer Brust verschlossen ist. Die glühendste Andacht selbst ist diese Kunst, und, ihr ganz ergeben, haben Sie nichts mehr gemein mit einer buntscheckigen Welttändelei . . .' (PW, IX, 274-75)

If he followed the Abbot's advice, Kreisler would flee the world and take refuge in the protective walls of the monastery. He could refuse the return and quietly live out his life in the reverie of his music. His feeling of apartness from men tempts him to retreat: "'Tief . . . tief fühle ich die Wahrheit Ihrer Worte, mein ehrwürdiger Freund! tief, daß ich wirklich nicht in eine Welt tauge, die sich mir gestaltet wie ein ewiges

rätselhaftes Mißverständnis.'" (PW, IX, 275) But his feeling of oneness with nature and her shimmering symbols of the hero's own perception of universal unity, draws him away from the sterile walls of the monastery. His artist's soul would wither without nature's reinforcing symbols of oneness: "'Es ist mir, als wenn dem Mönch Johannes dieselbe Welt, in der der Kapellmeister Johannes doch so manches hübsche Gärtlein voll duftender Blumen fand, plötzlich eine öde unwirtbare Wüste sein würde . . .'" (PW, IX, 275)

However, Kreisler's perception of nature and the universe is, as the above discussion has implied, objectively "unreal." It is a perception which ignores the challenge of life, forcing him to erect the defensive barrier of irony to protect his retreat from this reality.[84] Like most of Hoffmann's artists, Kreisler remains in his other world. Ideally, the artist as king is a reflection of the sovereign descendent of the sun in the ancient rites of sun worship: through his art, he takes men to their death as limited beings and then guides them up to a spiritual dawning and their rebirth to the entire universe.[85] And Hoffmann's own conception of great art parallels this Pattern of the myth. Hoffmann believed that only the artist who lived in both objective reality and his own "personal, interpreted world" of creation could produce great art. Thus

Hoffmann's artist-hero fails, by his own artistic point of view, when, for whatever reason, he does not return from the world of his art to communicate his knowledge to mankind through artistic creativity.[86]

Ronald Taylor notes that Kreisler is an artist by virtue of his love. To Kreisler, his love is an absolute, an absolute which precludes his communicating with a world which hardly understands even a limited concept of love. Kreisler's love for Julia is the reason for his art. "And as love is itself absolute and self-sufficient, an end, not a means, so art also is an unconditional force, an activity which is its own meaning and its own reward."[87] Thus it is clear that Johannes Kreisler's attainment of this absolute conception of love, personified in Julia and expressed by his music, is like the mythical hero's attaining the knowledge of the treasures of the underworld (which is knowledge of the Absolute, the divine archetype, God) and not returning. Johannes lets himself be devoured by the monster, he becomes absorbed in her. His experience of this is musical. He floats away on the chords of his music to his other world of eternal love:

> 'Mit euch,' rief Kreisler, indem er beide Arme weit ausbreitete, 'mit euch will ich ziehen, ihr Akkorde! Von euch getragen, soll sich aller trostlose Schmerz emporrichten zu mir und sich selbst vernichten in meiner eignen Brust, und eure Stimmen sollen wie himmlische Friedensboten es verkünden, daß der

> Schmerz untergegangen in der Hoffnung, in der Sehnsucht der ewigen Liebe.' (PW, IX, 280)

E. The Death of the Hero.

The preceding passage expresses Hoffmann's conception of death. It is synonomous with "Die Liebe des Künstlers," which finds ultimate fulfillment in death.[88] In terms of the myth, the artist-hero does not suffer a defeat in any sense, for the fulfillment of his love in death is his arrival in paradise, the transcendental place of the myth. As stated many times in this discussion, music is both the vehicle to this goal and the goal itself. Personal assimilation in music relieves the self of finite limitations. Through and in music, the artist-hero dies to himself and is absorbed into the energy of his inexpressible yearning, which is "die Liebe des Künstlers":

> Die Musik schließt dem Menschen ein unbekanntes Reich auf, eine Welt, die nichts gemein hat mit der äußeren Sinnenwelt, die ihn umgibt, und in der er alle bestimmten Gefühle zurückschlägt, um sich einer unaussprechlichen Sehnsucht hinzugeben. (PW, I, 44)

This is the knowledge of death towards which the hero of the myth eternally strives as he continually renews his spirit in dying. This experience is not for the uninitiated. Only those who have heard the call can understand it. In Kreisler's celebration of the initiatory rites of music, he expresses the hero's knowledge

of the secret of life:

> Es gibt Augenblicke . . . in denen mir die musikalischen Zahlenverhältnisse, ja die mystischen Regeln des Kontrapunkts ein inneres Grauen erwecken. Musik! mit geheimnisvollem Schauer, ja mit Grausen nenne ich dich! Dich! In Tönen ausgesprochene Sanskritta der Natur! Der Ungeweihte lallt sie nach in kindischen Lauten - der nachaffende Frevler geht unter im eignen Hohn! (PW, I, 54)

When Kreisler, shuddering, calls out the name of music, he defies death. His daring to die to himself to ascend to the higher realm beyond, is the heroic defiance of this motif. The naiveté of such defiance is an heroic attribute discussed above. Here it is the classical composer who possesses such naiveté. Referring to Haydn, Kreisler recognizes this: "Der Ausdruck eines kindlichen heitern Gemüts herrscht in Haydns Kompositionen. Seine Sinfonien führen uns in unabsehbare grüne Haine, in ein lustiges buntes Gewühl glücklicher Menschen . . ." (PW, I, 45)

In so defying death, the hero loosens the physical veneer to reveal the king within. In Kreisler's yearning, which is his desire to leave the real world - to die - and in his conception of music as the means and the end, is the essential meaning of the myth of the hero: ". . . at the moment of personal dissolution . . . the individual should now return to his pristine knowledge of the world-creative divinity who during life was reflected within his heart."[89] The same idea takes musical

expression in Kreisler's experience:

> Ist nicht die Musik die geheimnisvolle Sprache eines fernen Geisterreichs, deren wunderbare Akzente in unserem Innern widerklingen und ein höheres, intensives Leben erwecken? Alle Leidenschaften kämpfen schimmered und glanzvoll gerüstet miteinander und gehen unter in einer unaussprechlichen Sehnsucht, die unsere Brust erfullt. (PW, V, 95)

Kreisler's complete and profound immersion in music is a consistent aspect of his character throughout his appearance in the Works. Such consistency implies the death-prophecy of this motif, for Johannes always sees through and scorns the superficial Philistine concept of art. His social friends impose their musical dilettantism on him, causing him such mental anguish as to intensify his desire to escape from this limited existence. In this lies the prophecy of his escape, of his death to this world: "Soll man denn ehrliche Musiker so quälen mit Musik, wie ich heute gequält worden bin und so oft gequält werde?" (PW, I, 32) In his introspective awareness of the true source of the power of music, he reveals the mystical essence of the composite hero: "It is not outside, it is inside, wholly within," said Meister Eckhart (See Chapter II, n. 60). Kreisler knows this, too, and so knows that he must die to the outside world:

> Aber wohnt sie nicht in der Brust des Menschen selbst und erfüllt sein Inneres so mit ihren holdseligen Erscheinungen, daß sein ganzer Sinn sich ihnen zuwendet und ein neues verklärtes Leben ihn schon hienieden dem Drange, der niederdrückenden Qual des Irdischen entreißt? (PW, I, 34)

Tearing away the weight of earthly sorrow allows the hero to rise up towards the mystical realm, and so suggests all of the symbols of ascension, from the Cosmic Tree to the Cross. Whatever the context, such symbolism always carries the hero beyond earthly existence.[90] Kreisler is no exception:

> Wie holde Geister haben mich deine Töne umfangen, und jeder Sprach: 'Richte dein Haupt auf, du Gebeugter! Ziehe mit uns in das ferne Land, wo der Schmerz keine blutende Wunde mehr schlägt, sondern die Brust wie im höchsten Entzücken mit unnennbarer Sehnsucht erfüllt.' (PW, I, 37)

With the ascension of Johannes Kreisler to his other world of music, the reader is asked to recall the ultimate meaning of the myth as discussed in the previous chapter. The hero stands at the beginning and end of all things at all points in the Pattern. It is fitting, then, that the last aspect of this last motif of the Pattern, the disappearance of the hero, stands at the chronological beginning of Hoffmann's works. Appearing in 1814 in the first part of the first collection of tales (Phantasiestücke in Callots Manier), the Kreisleriana, Nr. 1-6, consist of the Kapellmeister's left papers. In the preface to these Kreisleriana, the reader learns that Kreisler has disappeared, that he might even have gone mad. His life and activities are gleaned from the papers he has left behind, and Kreisler himself does not reappear. The circle of friends who are concerned for him and the

preservation of his left papers, and who give them over to a former student of his for safe-keeping, strongly suggests an incipient Kreisler-cult. The Kreisler stories that then follow these first Kreisleriana, with the novel Kater Murr being the most fully developed presentation of the Kapellmeister, perpetuate his musical experience in writing. But this experience will always remain only to those who already possess artistic souls. The reader recalls one of the premises of this discussion: Kreisler does not return from his sojourn in the other world. He thus remains incomplete in terms of the myth of the hero. His friends know this. They know that the world will unfortunately have to go without the desperately needed knowledge which only the hero, returned from the depths, can provide:

> Die Freunde behaupteten, die Natur habe bei seiner Organisation ein neues Rezept versucht und der Versuch sei miβlungen, indem seinem überreizbaren Gemüte, seiner bis zur zerstörenden Flamme aufglühenden Phantasie zu wenig Phlegma beigemischt und so das Gleichgewicht zerstört worden, das dem Künstler durchaus nötig sei, um mit der Welt zu leben und ihr Werke au dichten, wie sie dieselben, selbst im höheren Sinn, eigentlich brauche. (PW, I, 25)

The quest has been made. Kreisler's music is both the quest and its fulfillment.

CONCLUSION

The lives of Johannes and Medardus are, like the life of the hero, echoes of the ancient initiation rites. The three stages of the rites are outlined in the lives of the two figures as they endure a rebirth to higher, spiritual levels of existence. This gives their biographies a meaning which goes beyond the artistic sphere. Psychologists and historians, for instance, have tried to find values which would pertain to their disciplines by analysing numerous initiatory motifs and symbols in literary works. Important is not whether the symbols of the rites are objectively believable, but rather how they function in the imaginary universe of their particular setting. As the hero's initiation functions to carry him in three stages to the transcendent place in the most sophisticated myths, so the stages of Medardus' and Kreisler's lives bring them both beyond duality.

Medardus dies to himself. He confronts manifestations of human existence as a non-entity, i.e., he never really knows who he is until he returns to the Monastery at B., where he is reborn to the transcendent place symbolized by his union with St. Rosalia in death amidst

the fragrance of the Heavenly Rose and in the play of transcendent powers.

Johannes Kreisler dies to the Philistine world and yearns for personal dissolution in his music. The rebirth is suggested by his relationship with Julia, but his total integration into all levels of reality never takes place. Where Medardus' last penance and his manuscript imply the possibility of the continual repetition and narration of his experience, reminding the reader of the inseparability of the myth from the rite, of the exemplary purpose of the life of the hero, and of the real function and ultimate purpose of rite and myth, Kreisler's alleged insanity and the limited exposure of his left papers imply his complete dissolution in the tones of his music. In this sense, Medardus returns with the knowledge of death. Kreisler does not.

However, both heroes lead exemplary lives. The Christian setting of Medardus' experience clearly suggests a didactic purpose. Kreisler's musical experience is much more limited, i.e., probably only a person innately in possession of an artistic soul could learn from his life. But the desirability of rooting one's existence in foundations which go deeper than the superficialities of the Philistine world, which caused Hoffmann-Kreisler such anguish, is apparent to anyone who is not completely absorbed in materialism and social status. So an element

of didacticism appears in the Kapellmeister's biography, too.

Indeed, if didactic elements were missing, the function and purpose of the myth would be invisible. Myth is understood as a model after which to pattern human behavior. In the sense that it is a real product of man's imagination, an articulated potential, it must be considered to be true. The truth of Medardus' life is reflected in the legends of the Christian saints who died to their physical beings, confronted the temptations and horrors of hell, and arose to a spiritual rebirth. The truth of Johannes Kreisler's life is reflected in the lives of the classical composers whom Hoffmann admired. Beethoven, for instance, realized the heroic mission when he connected the transcendent realm of his music with objective reality so all could benefit from his insight. Kreisler's inability to mediate in this way leaves his figure incomplete as a hero of the myth, but his failing in this respect implies and even invokes the image of the fulfilled hero-composer in the person of a Beethoven, Haydn or Mozart.

Like the heroes of myth and the music of the great composers, the lives of Medardus and Johannes are analogies which take the reader beyond his senses to approach the source of all things. They take him close to the force that binds the universe together.

For Medardus, amidst the Christian images and symbols of Die Elixiere des Teufels, the force is the universal power of God. For Johannes Kreisler, surrounded by his magical, undefined world of sound, it is the infinite power of music as both the expression and place of timeless reality. An experience to be felt only inside the individual, the force can reveal itself only through the human senses, which as Campbell says, are themselves manifestations of it. But Medardus' life is an analogy which builds on the symbols and metaphors of Catholicism; Kreisler's life is an analogy which builds on the connotative power of music. Both lives are analogies, then, which go beyond the phenomenal world of the senses in order to approach the transcendental source of all things. Carrying the initiate to the source by analogy is the function of the myth of the hero. Within the two settings, then, this paper has shown both Medardus and Johannes Kreisler to be modern personifications of this ancient symbol. By virtue of their analogical journey beyond reality and the world into the transcendent place, they are heroes in the original, truest and most meaningful sense of the word.

FOOTNOTES

CHAPTER I

[1]Jan de Vries, Heroic Song and Heroic Legend (London, 1963), p. 224.

[2]P. Berger, The Sacred Canopy (New York, 1969), pp. 91-92.

[3]Ibid., pp. 27-28: Discussing man's world-building activities, Berger uses the word "externalize" to connote the range of human effort to make society, and thus the world, meaningful. Identifying his man-made world with the world itself, basing it on this and regarding it as a microcosm, man tried to make both worlds sacred in his mind. Although the sacred has now been profaned by science, most human worlds have usually been sacred throughout human history. Thus, as Berger says, " . . . religion implies the farthest reach of man's self-externalization, of his infusion of reality with his own meanings. Religion implies that human order is projected into the totality of being."

[4]de Vries, Heroic Song, pp. 220-226.

[5]M. Eliade, Myth and Reality (New York, 1963), pp. 18-19. Eliade points out that the significance of myth is its function of enabling the people experiencing it through ritual (1) to assure themselves of the truth of the myth (because creation is real), (2) to realize the historical truths of supernatural beings and the sacredness of the myths (because supernaturals did the creating), (3) to see (in the relation of the myth to something created) the Pattern for all important human action, (4) to know and control the origin of things and (5) to actually "live" the myth by being filled with the exalting powers of its import. "In short, myths reveal that the world, man and life have a supernatural origin and history, and that this history is significant, precious and exemplary."

[6]de Vries, Heroic Song, pp. 218-230.

[7]Joseph Campbell, The Hero with a Thousand Faces (Princeton, 1968), pp. 37-38.

[8]F. R. S. Raglan, The Hero. A Study in Tradition, Myth, and Drama (New York, 1956), pp. 141. For other listings of the basic plan of the life "adventure," see also de Vries, Heroic Song, p. 224, and J. Campbell, The Hero with a Thousand Faces, p. 30. See also J. L. Henderson, "Ancient Myths and Modern Man," in Man and His Symbols, ed. by C. G. Jung (New York, 1964), pp. 131-132, where a distinction is made between the hero of myth and the initiate who imitates the life of the hero as it is narrated in the myth. The difference is that the hero always overreaches himself in his efforts to reach his goal and punished for his hybris, but the initiate must submit to the ordeal and give up all self-centered ambition.

[9]See de Vries, Heroic Song, p. 114. In some legends, the prophecy of liberation is made in a dream had by the hero's predecessor on the throne when the hero is in his youth. Knowledge of the prophecy is then passed on to the hero by a woman. This sets the central "adventure" in motion.

[10]Lives showing this motif:

1. Moses: his sister, Miriam, tells his father, Amram, in a dream that her mother will bear him a son who will free his people. See O. Rank, The Myth of the Birth of the Hero (New York, 1964), p. 17.
2. Paris: by Priam and Hekabe. Hekabe, after giving birth to Hektor, becomes pregnant again and dreams that she gives birth to a burning log. The log sets the whole city ablaze. See O. Rank, The Myth of the Birth of the Hero, p. 23.
3. Oedipus: the Oracle tells Laius that he may have a son if he wants, but that fate has decreed that he should die by the hands of his own son. See Sophocles, Oedipus the King, p. 94 of the Bantam edition.
4. Jesus: an angel appears to Joseph in a dream and tells him that his wife is to bear a son who will be his people's saviour. Matthew 1: 18-25.

[11]Raglan, The Hero, pp. 186-188. And when royalty is present, Raglan points out, then the hero's parents are always of royal rank.

[12]Ibid., pp. 258-264. See also O. Rank, The Myth of the Birth of the Hero, pp. 79-81. Rank's psychoanalytical interpretation explains how the hero separates the father concept from the figure of the king to return to a more lowly father in the myths of Perseus, Karna, Ion, Romulus and Jesus. The hero then nullifies this by raising the father-figure to the status of a divinity. This represents childish imaginings of the strength and perfection of the father. In myths where the mother is impregnated by a god and later married to a mortal, the virgin birth symbolizes the hero's absolute repudiation of the father. Lives showing this motif:

1. Gilgamesh: although closely watched by her father's retainers, she (his mother) became pregnant by an unseen man. See Claudius Aelianus: Historia Animalium, translated by F. Jacobs (Stuttgart, 1841), Vol. XII, p. 21. Cited in O. Rank, The Myth of the Birth of the Hero, p. 27, n. 8.
2. Herakles: Son of Zeus and Alkmene. ". . . a dread man and strong, Herakles the powerful. This one she conceived under the embrace of Zeus, the dark clouded." Hesiod, The Shield of Herakles, ll. 52-53. From Hesiod. Tr. by Richard Lattimore (Ann Arbor, 1959), p. 194.
3. Horus the Hawk: Son of Osirus and Isis. See Norma Goodrich, Ancient Myths (New York, 1960), pp. 25-40.
4. Cyrus: Son of Mandane, daughter of Astyages, King of the Medes. To prevent a grandchild from succeeding him, Astyages gave Mandane in marriage to Cambyses, a Persian considered by Astyages to be inferior to even an average Mede. About the time of Cyrus's conception, Astyages has a portentous dream. Herodotus, The Histories. Tr. by Harry Carter (New York, 1958), Vol. I, Book I, pp. 46-47.

[13]According to Rank, this figure is usually the hero's father or maternal grandfather. In myths where the identity of the father as persecutor is not apparent, his presence can still be felt in the person of the tyrant, says Rank. In this case, the word "tyrant" has simply replaced the word "father." The father as royal persecutor seems to have no relation at all to the hero

or to the hero's family. The attempt on the hero's life is thus carried out by the father in the role of the tyrant. Rank explains this paternal malice as the expression of the hero's hostility: the hero projects hatred for his father onto a father-figure from which he then removes all filial feelings in order to justify his hostility. See O. Rank, The Myth of the Birth of the Hero, pp. 75-83. Raglan sees the paternal hostility as the faded memory of a ritualistic sacrifice of the son to a god. See Raglan, The Hero, pp. 187-188.

[14]Lives showing this motif:

1. Achilles: his mother, Thetis; his father, Peleus. The Oracle at Delphi warns Zeus and Poseidon not to woo the Nereide Thetis, because her son is destined to be stronger than his father. Peleus, mortal son of Aiasokos, a son of Zeus, wins Thetis in a hard fight in which she assumes various forms. After Achilles' birth, she is caught by Peleus in the act of anointing Achilles with Ambrosia to make him immortal; consequently, she disappears forever into her father's palace. Achilles has one vulnerable spot as a result of the unfinished anointment. This suggests both the concealed birth-place and the threatening father-figure. By surprising Thetis, Peleus prevents Achilles' rebirth as an immortal. See H. Hunger, Lexikon der griechischen und römischen Mythologie (Wien, 1959), pp. 2-5.
2. Perseus: Son of Zeus and Danae. Akrisios, Danae's father, hears from the Oracle that he is to suffer death at the hands of his grandson. He locks Danae up in an underground vault. Zeus visits her there in the form of a shower of gold. She conceives Perseus and gives birth to him underground. See H. Hunger, Lexicon der griechischen und römischen Mythologie, pp. 277-280.
3. Rustam: son of Zal and Rudabah (Persia). The Emperor is at first against the marriage of the Assyrian Rudabah to Zal, son of Sam, the greatest Persian warrior. Rustam gestates longer than the normal fetus and grows abnormally large in Rudabah's body, threatening her life. He must finally be delivered by Caesarian section after the directions of the Simurgh, the magical bird that raised Zal.

See N. Goodrich, Ancient Myths (New York, 1963), p. 128.

4. Olifat (Micronesia): Son of a mortal woman and a sky-god named Lugeil'ng. Lugeil'ng's heavenly wife tries to prevent the birth. Olifat springs from his mother's head when she pulls on a coconut leaf rib tied to her hair. See R. Poignant, Oceanic Mythology (London, 1967), p. 76.

[15]Psychologically interpreted from dreams, the exposure becomes an act of parental hostility imagined by the child who regards his elders as his first and strongest opponents. In the myth, parental hostility threatens the birth of the hero, but his will to live overcomes it. Exposure in water thus symbolizes the danger inherent in the act of birth itself. See O. Rank, The Myth of the Birth of the Hero, pp. 72-77.

[16]Whatever the obstacle at birth, the entire childhood will be difficult. During this time, the hero disappears from the "real" world of his parents and comes into contact with what Joseph Campbell calls the "seed powers." These powers are represented by various forms, but their effect is uniform: they purge the hero of past values and modes of thinking and instill in him new values of a creative nature. Although the hero's "adventure" is the usual time for the revelation of such powers, the theme of infant exile and return is common to folklore, legend and myth. These powers do not try to extirpate the hero's human character. Human character is always present, both during and after the hero's development. For more on infant exile and for a description of the "seed powers," see J. Campbell, The Hero with a Thousand Faces, pp. 314-318; the consistency of the hero's human character is discussed by de Vries in Heroic Song and Heroic Legend, esp. p. 18; the hero as symbol of latent human qualities is briefly discussed by C. G. Jung in Psychological Reflections (New York, 1961), pp. 36-45.

[17]The animals represent the hero's first contact with the "seed powers" discussed above (see n. 13). The animals nurture the hero's latent qualities. Psychologists have interpreted them as the hero-child's effort to separate his lowly, realistic mother-image from the earlier exalted one. His subsequent denial of his mother can then be justified because she is now nothing more than a lowly animal. But from a cosmogonic perspective, a temporary rejection of even the exalted mother is indicated, for such a rejection would be necessary before

the hero could establish contact with the seed powers. The designation "seed power" suggests an elementary force of nature which is the source of all forms. Thus any form of nature which refused, either willfully or not, to recognize its intimacy with these forms (such as the exalted mother who conceals sexual functions which are quite conspicuous in animals) would have to be denied by the hero, for he must reestablish contact with these fundamental forces of nature in order to fulfill his destiny. This is based on Otto Rank's theory. He writes: "Much as the projection onto the father justifies the hostile attitude on the part of the son, so the lowering of the mother into an animal is likewise meant to indicate the ingratitude of the son who denies her. As the persecuting father is detached from the father, so the exclusive role of wet nurse assigned to the mother - in this substitution by an animal - goes back to the separation of the mother into the parts of the child-bearer and the suckler. Animals are especially appropriate substitutes, because the sexual processes are plainly evident also to the child, while the concealment of these is presumably the root of the childish revolt against the parents. The exposure in the box and in the water asexualizes the birth process. The children are fished out of the water by a stork, who takes them to the parents in a basket. The animal fable improves upon this idea, by emphasizing the similarity between human birth and animal birth." See The Myth of the Birth of the Hero, p. 91.

[18]Mythological figures raise the child in Greek myth.

[19]He can also seem stupid and slow to develop. See J. de Vries, Heroic Song, p. 214. Percival and Hamlet, among others, are cited.

[20]Literally, the hero's obscure upbringing reflects the traditional hero's lack of progress during his youth. (See Raglan, The Hero, p. 189) Otto Rank's interpretation implies both cosmogonic and soteriological purposes for this motif. He says the hero's ego is like the child's. The hero, like the child, tries to replace his parents with a more exalted parental image as his intelligence develops. Cosmogonically, this means that the hero is developing his latent powers and preparing to return to his cosmic origins, to his "royal" parents. In the ancient practice of alchemy, this stage of the hero's development is the second stage of the process of soul-purification: here the soul is cleansed of its narrow, world-oriented outlook. (See Titus Burckhardt, Alchemy (London, 1967), pp. 72-73.) This would also explain

the anonymity of the hero during his childhood. The hero-child seems to want to return to the beginnings of his existence, when integration with the total universe precluded the burden of human guilt. This is, of course, the state of innocence, of residency in Paradise. The hero also wants to bridge the gulf between ego-consciousness and the surrounding world of illusion by re-establishing contact with human beginnings. As Rank suggests, the loss of this contact is represented by the hero's separation from his ideal parental image, but it has been symbolized in various other ways. The ejection from Eden is the best-known symbol to Western man. But if the foster-parents come from a more valid reality which lies beyond consciousness, and if the royal parents also come from this world as symbols of the hero's cosmic origins, then how can the parodox be resolved? By viewing the hero's attempt to replace his lowly parents with exalted ones as the myth's underlying intent to show that the worlds of both sets of parents are one and the same. See Joseph Campbell, The Hero with a Thousand Faces, for the cosmogonic interpretation of the myth on which the preceding is based. Otto Rank writes that the hero always leaves his lowly parents to seek his royal origins. What this means, however, is that the hero transcends his ego-limitations. In the symbolic language of alchemy, this is like the marriage of sun and moon, of king and queen, of sulpher and quicksilver, a marriage which illuminates the essence of the purified soul with the radiant light of pure intellect, of the absolute, and which changes lead to gold. See T. Burckhardt, Alchemy, pp. 105-106; for the details of Rank's discussion see The Myth of the Birth of the Hero, pp. 65-72. Lives showing this motif:

1. Momotaro: the "Peachling Boy": Momotaro comes floating down a river to his foster-parents in the form of a peach. The foster-parents, an old couple living in the mountains, open the fruit, and Momotaro emerges as a strong baby-boy. See J. A. Mac Culloch, The Mythology of all Races (New York, 1964), Vol. VIII: Chinese and Japanese, p. 313.
2. Havelok the Dane: Havelok's father, King Birkabeyn, entrusts his children to a friend and counselor, Jarl Godard. Succumbing to the temptations of power, Jarl kills Havelok's two sisters and gives Havelok over to a lowly fisherman, Grim, who is to throw him into the ocean. Instead, Grim escapes to England. In isolated vignettes from his youth, Havelok demonstrates the usual heroic abilities.

See M. I. Eggutt, Hero Myths and Legends of the British Race, (New York, 1910), pp. 73-94.

3. Muhammed the Prophet of Islam: Muhammed, like all wealthy offspring of the city of Mecca, was placed in the care of a wet-nurse, whose role was really that of a foster-mother. During his childhood, Muhammed exhibits miraculous powers and gifts. Orphaned at six, he is finally raised by an uncle. During his youth, his divine gifts are manifested. See Fazl Ahmad, Muhammed, the Prophet of Islam (Lahore, 1960), pp. 1-33.
4. Maui (Polynesia): Maui is born prematurely, wrapped in a lock of his mother's hair, and thrown into the foamy surf. He was shaped by the movement of the seaweed and guarded by the jellyfish until the god Tama of the sky, an ancestor of his, took him away. Gods raised him, but he identified himself with men. He was an ugly, but precocious child whose activities were primarily directed towards repairing the mistakes made at the time of creation. See R. Poignant, Oceanic Mythology (London, 1967), pp. 54-61.

[21]Raglan, The Hero, pp. 190-191. Raglan suggests here that the old king was probably ritually killed, ". . . and that his successor had to kill an animal - wolf, bear, or snake - into which his spirit was supposed to have entered." This signifies progress in the hero's ritual passage into manhood.

[22]de Vries, Heroic Song, p. 55.

[23]Raglan, The Hero, pp. 189-190.

[24]Interpretations of the marriage of the hero to the maid range from the mundane to the religious. One has it that the marriage could be a reflection of the continuance of a monarchy in the female line and an accrual of power to the hero only by virtue of his marriage to the princess; but that it more profoundly signifies the hero's realization of his preordained right to the throne through the revelation of his divine powers. See Raglan, The Hero, p. 92. Another interpretation sees it as childish obscuring of erotic feelings for the mother (whom he really marries here in the form of the maiden) in intense hostility for the father, whom the child has just done away with. See O. Rank, The

Myth of the Birth of the Hero, pp. 74-75. Coming close to but not really yielding to the cosmogonic interpretation is the view that the marriage reflects the ancient Indo-European rite hieros gamos, the marriage of the land to the prince who is to rule it: symbolically, the god of heaven marries the goddess of earth; to rule over it wisely, he must bow to her will. See de Vries, Heroic Song, pp. 90-91. Lives showing this motif:

1. Thor: Although advised against making the journey to Jötenheim, the land of the giants, Thor makes the trip anyway. There he wants to get a mile-deep cauldron needed for a feast being held at the palace of the Sea-King, Aegir. During his time in Jötenheim, he exhibits courage superior to that of the giant, Hgmir, by catching the sea-serpent, Jörmungand, on his hook and raising his head above the surface of the water. Upon returning to Hgmir's castle, Thor receives some useful advice from the giant's beautiful wife. Pursued by the giants to Aegir's castle, Thor renders them harmless with his hammer by changing them to stone. See A. E. Keary, ed. The Heroes of Asgard (London, 1907), pp. 25-34.
2. Daniel Boone: "Boone was the American Moses who lead us into the Promised Land." "Even in his later years, . . . the component parts of the myth were recognizable . . .: a Promised Land beyond the mountains; land-hungry families who considered it a new Eden; someone leading the people westward; a lone wanderer guiding his generation on a God-sanctioned mission." See M. W. Fishwick, American Heroes, Myth and Reality (Washington, D.C., 1954), p. 56, pp. 59-60.
3. Nyakang (Africa): Nyakang is the founder and culture-hero and first king of the Shilluk tribe of the Sudan. He is considered to be incarnate in every king. The supreme god of this tribe is Juok. Through Nyakang, Juok, the invisible and omniscient one, is approached. Nyakany "fled from the land of Dimo . . . to become the founder and first king of the Shilluk nation (p. 76)." He used his magic along the way to transform animals into men for his subjects. The priests of his shrines are elderly women, frequently widows of the dead king. See C. G. Seligman, Pagan Tribes of the Sudan (London, 1932), pp. 37-38 and pp. 74-102.

4. Moshanyana (Bantu): Warned by his mother, Moshanyana nevertheless sets out to deliver his people from the monster Kholumolumo, who had swallowed them up. The liberated people then make him their chief. See J. A. Mac Culloch, The Mythology of all Races, Vol VII, African, pp. 220-221.

[25]Horrible monsters and grueling trials are both important parts of the initiation rites, which must employ them in order to imitate the creation of the universe. See de Vries, Heroic Song, p. 224. For a detailed study in depth of man's efforts down through the ages to come to terms with the problems of death while on this side of life, see John S. Dunne, The City of the Gods (New York, 1965). Lives showing motif F:

1. Odin, King of Gods and Men (Germanic): Odin journeys to Niflheim, the dark underworld of the dead. He ponders the sights he sees there for nine days and turns away braver and wiser than he was when he came. See A. E. Keary, The Heroes of Asgard (London, 1907), pp. 1-5.
2. Sudika-Mbambi, the Invincible (Bantu): the son of Nzua dia Kimanawege, who married the daughter of the sun and moon. Sudika-Mbambi kills an old witch and marries her granddaughter. After a period of inactivity he journeys to the country of the dead. There he must perform several tasks in order to win a maiden. He is swallowed by a fish and brought back to life. See Alice Werner, Myths and Legends of the Bantu (London, 1968), pp. 120-125.
3. Mbega (Bantu): King Mbega dies after a three-day illness. His death is concealed from his people. Mysterious rites attend the funeral, which is held secretly. As far as his people know, his body is not buried nor is it ever found. See A. Werner, Myths and Legends of the Bantu, pp. 139-140.
4. Ara, the Beautiful (Armenian): Ara, King of the Armenians, is coveted by the beautiful and voluptuous queen of the Assyrians. When he rejects her advances, she attacks his army with a superior force. Ara is found dead among the slain. The Queen has the body brought to his castle. There Ara is brought back to life, after the body had already begun

to decay. J. A. MacCulloch, The Mythology of all Races, Vol. VII: Armenian, by M. H. Ananikan, p. 68. This source also points out that Ara's story in another version is "found at the end of Plato's Republic, where he tells us that a certain Pamphylian hero called Er, son of Armenius, 'happening on a time to die in battle, when the dead were on the tenth day carried off, already corrupted, was taken up sound; and being carried home as he was about to be laid on the funeral pile, he revived, and being revived, he told what he saw of the other state.'" (pp. 68-69; Republic, x. 134).

[26]This has been explained as the faded memory of the ancient ritual of burning the old king on a funeral pyre. His body would then be closer to the sky to facilitate the ascension of his spirit. See Raglan, The Hero, pp. 193-194. The hero's death signifies the fulfillment of his destiny. It reveals probably the most important of the heroic traits: the hero's willingness to die for the spiritual good of his people. See M. Hadas and M. Smith, Heroes and Gods (New York, 1965), p. 15. Lives showing motif G:

1. Yamato-Takeru (Japan): The Japan-Warrior-Hero dies of a malady inflicted on him by an evil spirit. Three times grave mounds are erected to him and three times a white bird flies out of the mound. See J. A. Mac Culloch, Myths of all Races, Vol. VIII: Chinese, Japanese, pp. 304-305.
2. Tammuz (Semitic): Although Tammuz is a dying god of Sumerian literature, there is strong evidence of historical origin, since the earliest mention of Tammuz places him as the fourth king of the prehistoric dynasty of Erech and predecessor of Gilgamesh, thus in a time when "kings of cities suffered death at the hands of their people to satisfy the power of Hades and to ensure the return of life." See page 2 of text. Even though Tammuz won immortality, "the ancient belief that a king or a king's son had died for man and all living creatures could not be eradicated from this myth." See J. A. Mac Culloch, The Mythology of all Races, Vol. V: Semitic, by S. A. Langdon, p. 345.

3. George Washington: Immortalized in his lifetime, Washington is worshipped in death. Mount Vernon is still a national shrine. "When he died in 1799, a symbol and a tradition . . . as well as a human body, was buried at Mount Vernon." See M. W. Fishwick, American Heroes, p. 40.
4. Arthur: Arthur's death is mysterious, his body is not buried, but he has a shrine at Glastonbury. See Raglan, The Hero, pp. 183-184.

CHAPTER II

[1]Joseph Campbell, The Hero with a Thousand Faces, pp. 19-20.

[2]See James Frazer, The New Golden Bough (New York, 1959), pp. 5-6 for a detailed discussion of this relationship. See also the "Additional Notes" by Theodor Gaster, esp. "The King in Primitive Societies," pp. 125-127, where Gaster disagrees with Frazer's original conception of the King as the god's designate or representative.

[3]Karl Kerenyi, Die Heroen der Griechen (Zürich, 1958), pp. 20-21.

[4]Ibid., p. 13. As Kerenyi writes: "Ihre Existenz ist eine besondere Quasiexistenz, die weniger und mehr ist als die gewöhnliche menschliche Existenz: mehr, weil sie auch ihr Nachleben im kult umfaßt . . . Der Glanz des göttlichen, der auf die Gestalt des Heros fällt, ist eigentümlich vermischt mit dem Schatten der Sterblichkeit. Daraus ergibt sich ein mythologischer Charakter, der Charakter eines besonderen Wesens, zu dem mindestens eine Geschichte gehört: die Erzählung won eben jenem und keinem anderen Heros. Wird der mythologischer Charakter durch eine rein menschliche Charakterisierung ersetzt, werden die Heroengeschichten zu Erzählungen von kriegerischen Männern verwandelt - etwa wie 'Edle Herren' - so wird der Mythologie, auch die Heroenmythologie, ihre Grenze gestzt."

[5]This points up the inseparability of myth and rite, which together serve to transcend time. The rite imitates what happened in primordial time and the myth narrates it. The original, primordial event occurs again in the rite. The narration of the myth explains it, and the initiate then experiences it as a reality. All of the

sources used here which dealt with this subject agree that myth and rite are inseparable in this sense.

[6]J. de Vries, Heroic Song, pp. 227-229.

[7]Mircea Eliade, Patterns in Comparative Religion (New York, 1958), pp. 249-250.

[8]Ibid.

[9]See Mircea Eliade, The Quest (Chicago, 1969), p. 68. Eliade makes the point here that all aspects of life, dance, sex, essential work, were once religious facts; the closer the historian of religion gets to the source of religion, the more apparent this becomes.

[10]See John S. Dunne, The City of the Gods (New York, 1965), pp. 71-72. Dunne offers this as evidence of man's real desire to be immortal here on earth, not after death, for it soon became apparent that the experience of death necessary before one could join the company of the gods was too exacting and uncertain. But attempts to achieve immortality on earth by prolonging life failed; Gilgemesh's quest for the Plant of Youth and Hercules' for the Golden Apples of the Hesperides are two examples of this. Ultimately, of course, man has to make the most of his finite existence.

[11]John S. Dunne, A Search for God in Time and Memory, (London, 1969), p. 61.

[12]Ibid., p. 62. Dunne addresses himself here to modern, alienated man. His important contention is that modern man can no longer try to appropriate the lives of great figures, but must appropriate his own life, he must become himself first. But it seems obvious that the exemplary, heroic life would be the logical beginning for this process, since the hero epitomizes the human experience, as the Pattern with its meaning shows.

[13]Ibid., pp. 67-68.

[14]M. Eliad, Patterns in Comparative Religion, pp. 242-245. The historical background is from Chapter VII, "The Earth, Woman and Fertility," pp. 239-262, which is exhaustively documented on pp. 263-264.

[15]Peter L. Berger, The Sacred Canopy (Garden City, 1969), p. 28.

[16]Joseph Campbell, The Hero with a Thousand Faces, p. 297.

[17]M. Eliade, Patterns in Comparative Religion, pp. 245-50.

[18]Ibid., p. 242.

[19]Ibid., pp. 249-250.

[20]See Mircea Eliade, Myths, Dreams and Mysteries (New York, 1960), pp. 13-20, where Eliade agrees that the depth-psychologists can parallel figures and events in dreams with common mythological motifs, but does not agree that the figures and events from mythology are derivations from the Unconscious. A myth relates something that really happened at the beginning; it is universal in its presentation of a primordial event which instituted a way of behavior or way of perceiving reality. It cannot be personal. A dream considered in its own setting does not have the ontological import of a myth; it is not universal, even though it reveals in its limited context parallels to myth.

[21]M. Eliade, Patterns in Comparative Religion, pp. 188-89.

[22]This, it seems to me, is the purpose of his Hero with a Thousand Faces.

[23]M. L. von Franz, "The Process of Individuation," Man and His Symbols, ed. C. G. Jung (New York, 1964), p. 207.

[24]Perhaps the ultimate naiveté is best symbolized in the image of the unselfconscious animal.

[25]D. T. Suzuki, Mysticism: Christian and Buddhist. The Eastern and Western Way, (New York, 1962), p. 19. Quoting from the C. Evans translation of Eckhart (John M. Watkins, London, 1924), pp. 341-2.

[26]J. Campbell, The Hero with a Thousand Faces, p. 11.

[27]Ibid., pp. 149-171. Campbell compares this to the Buddhistic goal of transcending all opposites, of being beyond the superficial dualism of conscious life. The hero now realizes that all forms are the one and the one is all forms.

[28]Cf. P. Berger, The Sacred Canopy, on which this and the following comments from the sociology of religion are based. See esp. Chapter 3, "The Problem of Theodicy," pp. 53-80.

[29]Ibid., pp. 54-55.

[30]Ibid., p. 80.

[31]J. Dunne, The City of the Gods, pp. 93-99.

[32]M. Eliade, Patterns in Comparative Religion, p. 428.

[33]See J. Campbell, The Hero with a Thousand Faces, pp. 72-77.

[34]P. Berger, "Religion and Alienation," The Sacred Canopy, pp. 81-101.

[35]Ibid., p. 92. It is important to note here with Berger that these religious meanings, even though they are projections, appear to man first as alienating symbols. As man perceives them to be his own projections, they become "dealienating"; with the result that religious symbols and doctrines become less plausible.

[36]Ibid., Chapter 4, "Religion and Alienation."

[37]Ibid., pp. 98-99.

[38]J. Campbell, The Hero with a Thousand Faces, pp. 238-243.

[39]C. G. Jung, Two Essays on Analytical Psychology (London, 1953), The Collected Works of C. G. Jung, ed. H. Read, M. Fordham, G. Adler, and Wm. McQuire, tr. by R. F. C. Hull (Bollingen Series, XX), VII, 24.

[40]Ibid., pp. 64-65. Jung takes the phrase "primordial images" from Jacob Burckhardt. The identically-repeating motifs from myth and legend he attributes to the "inherited power of human imagination as it was from time immemorial (p. 64 - Later he calls this the Collective Unconscious)."

[41]Ibid., p. 78.

[42]Ibid.

[43]J. Campbell, The Hero with a Thousand Faces, p. 238.

[44]C. G. Jung, Two Essays on Analytical Psychology, p. 98.

[45]Ibid., p. 281.

[46]See M. Eliade, Patterns in Comparative Religion, pp. 420-425, where he points out that the most perfect expressions of the desired state of undifferentiated form are the myths of divine androgyny, where all attributes exist side by side.

[47]J. Campbell, The Hero with a Thousand Faces, pp. 126-149.

[48]C. G. Jung, Two Essays on Analytical Psychology, pp. 97-98. The anecdote is from Leo Frobenius, Das Zeitalter des Sonnengottes (Berlin, 1904).

[49]C. G. Jung, The Structure and Dynamics of the Psyche, The Collected Works, VIII, 208-209.

[50]M. L.von Franz, "The Process of Individuation," pp. 160-229. The male tendencies in every woman Jung called the animus.

[51]See J. Campbell, "Woman as Temptress," The Hero with a Thousand Faces, pp. 120-126 for a soteriological interpretation of this aspect of the myth; see also M. L. von Franz, "The Process of Individuation," pp. 179-180, where von Franz writes: "Men may be driven to nurse their fantasies by looking at films and strip-tease shows or by day-dreaming over pornographic material. This is a crude, primitive aspect of the anima, which becomes compulsive only when a man does not sufficiently cultivate his feeling relationships - when his feeling attitude toward life has remained infantile."

[52]See Joseph L. Henderson, "Ancient Myths and Modern Man," Man and His Symbols, pp. 106-157, for the details on this variation of the feminine images in the Pattern.

[53]J. Campbell, The Hero with a Thousand Faces, p. 216.

[54]M. L. von Franz, "The Process of Individuation," p. 196.

[55]Although it is not the purpose here to cite all the variations on the Pattern, it is worth mentioning the difference between the "supreme hero" and the "hero of action" as distinguished by Campbell. Whereas the deeds of the hero of action are viewed as transpiring amidst pain and suffering, the great contribution of the supreme hero is to open our eyes to the serenity of the "Invisible Unknown," as Campbell calls it. In this case, the supreme hero goes beyond the life personified in the maiden to the source of life personified in the Father (The Hero with a Thousand Faces, pp. 345-346).

[56]Eric Bentley, A Century of Hero-Worship (Boston, 1957), p. 67.

[57]Ibid., p. 153.

[58]Ibid., p. 166.

[59]C. G. Jung, Alchemical Studies (New York, 1967), The Collected Works, XIII; cf. also Psychology and Alchemy (New York, 1953), XII, 276-303 and 320-326.

[60]Franz Pfeiffer, Meister Eckhart, tr. by C. de B. Evans (London, 1924), 2 Vols., as quoted in C. G. Jung, Psychology and Alchemy, p. 97, n. 5.

[61]James Frazer, "Farewell to Nemi," The New Golden Bough, pp. 648-651.

[62]J. Dunne, The City of the Gods, pp. 119-120.

[63]This is true on the historical-political level, too. Witness the popularity of "debunking."

[64]See M. Eliade, Myths, Dreams and Mysteries, pp. 59-72 for details on this and parallels to Oriental mysticism.

[65]See M. Eliade, The Quest, pp. 65-66.

[66]Joseph L. Henderson, "Ancient Myths and Modern Man," p. 128.

[67]See J. Campbell, The Hero with a Thousand Faces, pp. 59-68.

[68]See M. Eliade, "Mysteries and Spiritual Regeneration," Myths, Dreams and Mysteries, pp. 190-228.

[69]Ibid., p. 225.

[70]K. Kerenyi, Die Heroen, pp. 27-29. Kerenyi points out that the origin of Greek tragedy roots in this myth. The song sung over the sacrificial goat, which represented the hero in suffering, was called "tragödia, das Lied aus dem Anlass des Bocks, und eben darin, in der Tragödie, wurde ihm von immer kühneren Dichtern das Leiden der Heroen dargebracht (p. 28)."

[71]J. Campbell, The Hero with a Thousand Faces, p. 337.

[72]M. Eliade, Myths, Dreams and Mysteries, pp. 227-228.

[73]F. R. S. Raglan, The Hero, pp. 202-203.

[74]See Kerenyi, Die Heroen, p. 22ff. It seems worthwhile here to note a comment by C. G. Jung which reveals that the idea of imitation has remained alive in Christianity but has been emptied of its original meaning. He writes: "The demand made by the imitatio Christi - that we should follow the ideal and seek to become like it - ought logically to have the result of developing and exalting the inner man. In actual fact, however, the ideal has been turned by superficial and formalistically-minded believers into an external object of worship, and it is precisely this veneration for the object that prevents it from reaching down into the depths of the soul and transforming it into a wholeness in keeping with the ideal (Psychology and Alchemy, p. 7)."

[75]K. Kerenyi, Die Heroen, p. 15.

CHAPTER III

[1]E. T. A. Hoffmann, Die Elixiere des Teufels, Poetische Werke, Herausgegeben von Klaus Kanzog (Berlin, 1958), Vol II, p. 5. All quotations from Hoffmann's literary works are from the Kanzog edition and are hereafter cited in the text as PW (Poetische Werke) followed by the volume number and the page number. Titles of individual stories and tales within the volumes cited are always clearly stated in the text.

[2]This suggests the point in the evolution of mythologies where ". . . creation myths begin to give place to legend - as in the Book of Genesis, following the expulsion from the Garden (Joseph Campbell, The Hero with a Thousand Faces, p. 315)." From metaphysics to prehistory to recorded history, the hero takes on a more and more commonly human character. De Vries concurs in this. (See his Heroic Song, p. 224.) Medardus' creative role is the quite human one of overcoming guilt. The gods are invisible. All happens within the limited consciousness of human history.

[3]The following discussion of hierophanic time and the paradoxical ease and difficulty of journeying in it to the transcendent place is indebted to M. Eliade, Patterns in Comparative Religion, pp. 382-408. The way is easy in the sense that it is perfectly legitimate to bring a tree representing the Cosmic Tree into every man's house; it is difficult because it is a passing from the profane to the sacred, from man to God.

[4]M. Eliade, Patterns in Comparative Religion, p. 29.

[5]Ronald Taylor, Hoffmann, p. 94ff. Taylor calls Medardus' life "a parable of the struggle between good and evil in the subconscious mind . . ." His goal is the place of his birth. The birth itself he calls a birth ". . . into the knowledge of Schelling's Platonic 'Golden Age.'" He defines Medardus' task as the need to know and discover the point of contact between the conscious and the unconscious, both personal and collective. Chapter II of this paper discusses this concept in the terms of psychoanalysis, where the hero's main task is to mediate between conscious and unconscious forces. Other interpretive comments by Taylor reflect additional motifs of the Pattern.

[6]H. W. Hewett-Thayer, Hoffmann: Author of the Tales, (Princeton, 1948), p. 263.

[7]Ibid., p. 263ff.

[8]The foster parents' affinity to the helpful animals of the myth is discussed in Chapter I, n. 14 and Chapter II, pp.

[9]See J. S. Dunne, The City of the Gods, pp. 13-14.

[10]See H. W. Hewett-Thayer, Hoffmann, p. 267ff. Hewett-Thayer's comments about Medardus' powerful personality, the talisman effect of Church relics and Medardus' adventure with an alien power leading to his spiritual renewal, all suggest the Pattern of the myth of the hero.

[11]See H. G. Werner, "Der Schicksalsgedanke in den Elixieren des Teufels," E. T. A. Hoffmann. Darstellung und Deutung der Wirklichkeit im dichterischen Werk, (Weimar, 1962), p. 78ff.

[12]Ibid., p. 79.

[13]See C. G. Jung, The Structure and Dynamics of the Psyche. The Collected Works, VIII, 221ff. In psychoanalytical terms, the hero's main task is to tear the archetypal image from its instinct. However, the hero must not allow himself to be absorbed into the realm of pure instinct, for this dark area would ultimately shut out all conscious light, a prospect too horrible to consider. The image of the instinct is what the hero must have; this is the prize he wins when he kills the dragon. The image of the archetype is not the archetype itself, which cannot reach consciousness. Its opposite is instinct, and its close affinity to its opposite is expressed by the alchemists as Uroboros, the tail-eating serpent. The archetype is partly a spiritual factor, and partly like a hidden meaning imminent in the instincts.

[14]See Raglan, The Hero, pp. 117-128 for his discussion of the inseparability of the myth from the rite. By repeating the myth, the priests sanctified the rite by connecting present ritual with past ritual, rendering past time and present time one concept.

[15]Karin Cramer, "Bewußtseinsspaltung in E. T. A. Hoffmann's Roman Die Elixiere des Teufels," Mitteilungen der E. T. A. Hoffmann-Gesellschaft, (1970), Vol 16, pp. 8-18. For this expression of Medardus' un-integrated self, I am indebted to Miss Cramer.

[16]Ibid., for the concept of Free Will as a force which Medardus must recognize and use to his advantage if he is to realize his goal.

[17]J. S. Dunne, The City of the Gods, pp. 76-79.

[18]K. Cramer, "Bewβtseinsspaltung," p. 14. Miss Cramer expresses this as Medardus' continued effort to sublimate his evil past and project it onto Viktorin.

[19]See Raglan, The Hero, pp. 265-273.

[20]The reader learns that Viktorin, superficially injured physically but driven mad by the fall into the chasm, was taken in by the forester after having wandered aimlessly through the forest. The forester, believing Viktorin to be Medardus, bought his Capuchin habit from a man who had found it in the hollow tree.

[21]The images are from Joseph Campbell's Hero with a Thousand Faces.

[22]R. Taylor, Hoffmann, p. 99.

[23]This can be compared to the second step in the alchemical process of spiritual renewal, where the initiate is purged of his narrow, world-oriented outlook, and to a stage in the mystic's evolution to freedom from earthly desire.

[24]This is the justification for labeling his visit at the Residence the beginning of the journey out.

[25]Note the multiples of three. This magic number is incorporated in the tripartite divisions of the Pattern, where a generic grouping always results in birth, death and regeneration.

[26]See K. Cramer, "Bewuβtseinsspaltung," p. 17. Miss Cramer draws this conclusion and cites the passage in support of it; the text of my paper applies it to the myth.

[27]Ibid., p. 14. Miss Cramer writes: "Es sind die Selbstgespräche eines Verzweifelten, der in Gefahr steht, die letzte Verbindung mit der Wirklichkeit zu verlieren und der sich krampfhaft bemüht, die im Doppelgänger manifestierte und leibhaftig gewordene Vergangenheit wieder ins Unterbewuβtsein zu verdrängen." But the fact that he has implicitly acknowledged Viktorin as an aspect of self by his admission to the guard, supports this as a step towards clarity, rather than as another effort to suppress his past.

[28]Titus Burckhardt, Alchemy (London, 1967), p. 72ff; p. 124ff.

[29]The genealogical tables of the family show that Medardus and Aurelie are indeed related.

[30]See M. Eliade, The Quest (Chicago, 1969), p. 112. Eliade defines their purpose here: "The term initiation in the most general sense denotes a body of rites and oral teachings whose purpose is to produce a radical modification of the religious and social status of the person to be initiated. In philosophical terms, initiation is equivalent to an ontological mutation of the existential condition. The novice emerges from his ordeal a totally different being: he has become another."

[31]See pp. 225-228 of the novel for the details.

[32]See note 20 and 23, this chapter. The second alchemical step is now complete. Medardus' physical being is now form-receptive materia.

[33]M. Eliade, The Two and The One (London, 1965), pp. 78-97. Among other examples of the coincidentia oppositorum, Eliade cites the sympathy God shows to Mephisto in the Prologue to Faust.

[34]This is a paraphrasing of Joseph Campbell's imagery; See The Hero with a Thousand Faces, p. 288.

[35]See T. Burckhardt, Alchemy, pp. 105-106.

[36]See J. Campbell, The Hero with a Thousand Faces, p. 288.

[37]The possibility of the hero's refusal to return has lain in the intensity of Medardus' penance up to this point.

[38]This passage implies the de-alienating effect of cosmic religions. See M. Eliade, The Quest, p. 64, n. 7: "There are . . . rectifications to bring to . . . Feuerbach's and Marx's celebrated interpretations of religion as alienation. . . . Feuerbach and Marx proclaimed that religion estranges man from the earth, prevents him from becoming completely human . . . But, even if this were correct, such a critique of religion could only be applied to late forms of religiosity such as those of post-Vedic India or of Judeo-Christianity - that is, religions in which the element of 'other worldliness' plays such an important role. Alienation and

estrangement of man from the earth are unknown, and, moreover, inconceivable, in all religions of the cosmic type, 'primitive' as well as oriental; in this case (. . . in the overwhelming majority of religions known to history), the religious life consists exactly in exalting the solidarity of man with life and nature." This is another statement of the purpose of the myth of the hero.

[39]K. Negus, E. T. A. Hoffmann's Other World: The Romantic Author and His 'New Mythology' (Philadelphia, 1965), p. 92: "The extreme satanic depths of mood anticipate an ascension to the light . . ." Negus's references to C. G. Jung's interpretations of Hoffmann's figures and motifs all lend themselves in support of the premise of this Paper. See esp. p. 86ff.

[40]J. S. Dunne, A Search for God in Time and Memory, p. 93. Dunne states that modern man must also descend to hell before he will be able to overcome the despair of his immediate existence.

[41]The following discussion treats him only in this respect. It does not offer a chronological survey of the episodes in Kater Murr, nor does it follow a sequential development of the figure in Hoffmann's works. A chronological ordering and an evolutionary progression appear only insofar as the individual motifs of the Pattern may seem to suggest them in the course of the hero's life from birth to death. However, it must always be kept in mind that the myth is timeless, with no real beginning or end. See also Hewett-Thayer, Hoffmann, pp. 291ff, where his description of Kreisler in Kater Murr alludes to the heroic qualities set out by the myth: ". . . his strange, chameleon-like appearance, even the sudden changes in the tones of his voice, his emotions of strength uncommon among mortals, the contradictory elements of his being, the passionate music within him, the droll irony . . ." Kreisler's appearance causes ". . . material things to lose their substance, to turn into shadows." His ". . . kingdom is not of this world. . . . he gives them glimpses of that other world in which he lives and moves and has his being."

[42]See M. Eliade, Myth and Reality, pp. 129-138 for a discussion of the role this figure plays in myths of memory and forgetting. When the 'celestial emissary' awakens the soul, it is then aware of only its relation to the primordial myth.

[43]See Hadas and Smith, Heroes and Gods, p. 73ff, for a discussion of this.

[44]See M. Eliade, Myth and Reality, pp. 129-138. Myths of memory and forgetting portray earthly life as a state of ignorance, "drunkenness and oblivion." In the myth, history and current events are of no significance, because they do not reveal these clues. Thus, the birth of the hero has ultimately little to do with history.

[45]The Encyclopedia Americana, (Chicago, 1947), VI, 649.

[46]See M. Eliade, Patterns in Comparative Religion, pp. 431-434. The point is that man's yearning for the absolute never ceases. He is continually searching for paradise.

[47]See C. G. Jung, The Structure and Dynamics of the Psyche, p. 205ff.

[48]See E. Bently, A Century of Hero-Worship, p. 230. The hero's mediating role is defined by Lawrence: "'Give homage to a hero,' says Lawrence, 'and you become yourself heroic, it is the law of men.'"

[49]See P. Bruning, "E. T. A. Hoffmann and the Philistine," The German Quarterly (1955), VIII, 111-121.

[50]R. Taylor, Hoffmann, pp. 49-50.

[51]Ibid., p. 45.

[52]Ibid., p. 81ff. Berthold in Die Jesuitenkirche zu G., or Elis in Die Bergwerke zu Falun are two examples. Elsewhere, as in Der Goldne Topf, Hoffmann associated such knowledge with a blissful state of paradise in Atlantis.

[53]K. Negus, Hoffmann's Other World, p. 163.

[54]Ibid., p. 161. Negus compares Abraham to Lindhorst, calls them both 'masters,' but labels Lindhorst the "most fully developed of the master figures."

[55]R. Taylor, Hoffmann, p. 14.

[56]See Christa Karoli, "Ritter Gluck. Hoffmann's erstes Phantasiestück," Mitteilungen der E. T. A. Hoffmann Gesellschaft, (1968), Vol 14, pp. 1-17.

[57]See K. Negus, Hoffmann's Other World, p. 68. Negus points out that in Ritter Gluck and in Johannes Kreislers Musikalischer Klub (PW, I, 352-356), the artist must traverse the realm of dreams before he can reach the musical world of light and truth. The world of dreams is frought with monsters and demons which might destroy the artist. (The parallel to the myth is obvious.)

[58]See Thomas Cramer, Das Groteske bei E. T. A. Hoffmann, (München, 1970), esp. p. 56ff. for a detailed discussion and analysis of the concept of the grotesque in Hoffmann's works.

[59]M. Eliade, Patterns in Comparative Religion, pp. 178-79.

[60]K. Negus, Hoffmann's Other World, p. 161.

[61]M. Eliade, Myth and Reality, p. 81

[62]See J. Campbell, The Hero with a Thousand Faces, 261-272. Kreisler's following self-irony in the analysis of his name reminds us of Campbell's definition of myth as the expression of the beginning in the end. The void produces numbers of universal rounds; i.e., universes are born, live and die and new ones are born again. Within each universe numerous 'mini-rounds' take place, and numerous others within them. The cycle is infinite. Myth directs us to the silence and peace surrounding and permeating the forms of the cycle. Creation myths remind us that all forms must return to their source, and seem to be tragic. But myth also emphasizes the imperishable nature of this source of life. As such, myth can never be tragic. For the beginnings of life are found in its end, which is the void.

[63]See H. G. Werner, E. T. A. Hoffmann. Darstellung und Deutung, for a detailed discussion of this, esp. p. 71ff.

[64]See p. 50, above.

[65]K. Negus, Hoffmann's Other World, p. 14; Negus quotes Schlegel from: F. Schlegel, Seine prosaischen Jugendschriften, ed. J. Minor (Wien, 1882), II, 358.

For both Schlegel and Hoffmann, then, the human mind was the source of myth. The way to the Urquelle was through the mind and spirit.

[66]This states the Serapionsprinzip upon which the stories in the four volumes of Die Serapionsbrüder are based (PW, V, VI, VII, VIII). The first story in the first volume of Die Serapionsbrüder, "Der Einsiedler Serapion" (PW, V, 16-32), tells of the hermit Serapion, who lost all perception of duality and went insane. He was mad in the sense that the only true knowledge lies in the recognition of the duplicity of life. Any story told by the brothers must root in objective reality and grow out of the narrator's perception of the dualism of this reality, as he really experiences it in his mind's eye. The truth of the phantasy-world can be upheld only by the tension which arises when it appears in the middle of the real world. The tension is the signal of its presence and thus the evidence of its truth. Any story which does not root in objective reality in this way fails to generate this tension and fails to portray the real existence of the other world convincingly.

[67]See T. Cramer, Das Groteske bei E. T. A. Hoffmann, p. 24; Cramer calls irony an attitude; he defines the grotesque as a form of appearance of an ironic attitude. Irony is thus an intellectual means to the realization of the other world through grotesque appearances.

[68]R. Taylor, Hoffmann, p. 76. Jung's theories of the Collective and the Personal Unconscious are implicit in Schelling's epistemology and in the writings of the German Romanticists. Hoffmann's images and the concept of the Unconscious, which the previous chapter of this Paper has shown to posit "the presence of primitive mythological images" of which the myth of the hero consists, come together here in Schelling's epistemology, therewith establishing another connection between Hoffmann and the myth of the hero.

[69]M. Eliade, Myth and Reality, p. 52.

[70]R. Taylor, Hoffmann, p. 37.

[71]See J. Hermand, "Der neuromantische Seelenvagabund," Das Nachleben der Romantik in der modernen deutschen Literatur. (Heidelberg, 1969), pp. 95-115, for his discussion of this modern-day emissary of the spirit.

[72]See E. Bentley, A Century of Hero-Worship, p. 222 for his quote from D. H. Lawrence's Kangaroo (Chapter XVI), where Lawrence defines such 'vibrations' as the influence of power and love emitted from the leaders of society.

[73]See T. Cramer, Das Groteske in Hoffmann, p. 70ff. The farther the artist probes for 'Anschauung,' the more grotesque become the disparities of his existence in the face of the Alltagswelt. Cramer offers this as an explanation for the inconclusive nature of Hoffmann's artist-tales: "Eine Künstlerexistenz, die über den Spannungszustand des Grotesken hinausgelangt, ist für Hoffmann nicht mehr darstellbar."

[74]H. G. Werner, E. T. A. Hoffmann Darstellung, p. 66ff. The following discussion and the quotes from Hoffmann are based on Werner's presentation on these pages.

[75]R. Taylor, Hoffmann, p. 40.

[76]Joseph Campbell, The Masks of God: Creative Mythology (New York, 1968), p. 23.

[77]Kreisler closes the letter by offering help to those who might unconsciously feel as he does. This suggests the hero's liberating role, but does not contradict the fact that Kreisler's ironic view of Philistine society precludes his ever trying to reconcile himself with it.

[78]See T. Cramer, Das Groteske in Hoffmann, p. 82ff. Cramer defines Callots Manier, the 'manner of Callot' from the title of Hoffmann's first collection of tales: Phantasiestücke in Callots Manier (PW, I), as the grotesque expression of the reality which is lying behind the world of appearances. All of the Kreisler-stories are told "in Callots Manier."

[79]See M. Eliade, Patterns in Comparative Religion, pp. 410-420. He discusses this concept of oneness as the underlying purpose of myth. Myth reveals in action and drama what theology and metaphysics reveal dialectically: basically, that all opposites and attributes are contained in them. "Religious man tries to imitate the divine archetype revealed in myth." (p. 420) Kreisler imitates it in music.

[80]See Hans Mayer, "Die Wirklichkeit E. T. A. Hoffmanns," Von Lessing bis Thomas Mann (Württemberg, 1959), pp. 198-246.

[81]K. Negus, Hoffmann's Other World, p. 22.

[82]A variation on the Serapionsprinzip; see note 66 above.

[83]See J. Campbell, The Hero with a Thousand Faces, p. 20. The hero's second task in Campbell's presentation is to return to the world of men after having found the essence of the eternally human, the archetype, and tell the secret of being born again, of renewing life.

[84]See R. Taylor, Hoffmann, p. 26ff. Taylor notes here that Hoffmann's artists always remain in contradiction to the world, forcing them either to suicide (Berthold in Die Jesuitenkirche zu G.) or into a complete retreat from reality (Berklinger in Der Artushof).

[85]M. Eliade, Patterns in Comparative Religion, p. 134ff.

[86]R. Taylor, Hoffmann, pp. 31-34.

[87]Ibid., p. 26.

[88]W. Segebrecht, Autobiographie und Dichtung, Eine Studie zum Werke E. T. A. Hoffmanns, (Stuttgart, 1967), p. 121.

[89]J. Campbell, The Hero with a Thousand Faces, p. 365.

[90]See M. Eliade, Patterns in Comparative Religion, p. 108: "In whatever religious contexts you find them, whatever sort of value is placed upon them - shamanist rite or initiation rite, mystical ecstacy or oneiric vision, eschatological myth or heroic legend - ascents, the climbing of mountains or stairs, flights into the air, and so on, all these things always signify a transcending of the human and a penetration into the higher cosmic levels."

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