gift, the nature of God and His workings with men. Though the poet is mortal, he is claimed by the Divine for the naming of what is holy, for putting into words the signs of God, says Perotti. In his role as liaison between this world and the next, the poet is a poet both of men and of God and in his speaking to men on earth must tell the relationship that humans share with the Divine. The poet's role as emissary of the Divine Word holds prominent value in Hymnen an die Nacht and In Memoriam.[23]

IV. A. 1. NOVALIS'S VIEW OF THE POET: ITS REFLECTION IN FICHTE

Novalis held that the sense for poetry is both the ability for creating poetry and judging something to be poetry. Since this ability is so removed from the world of sense experience and since what it perceives and reveals to others is both "unsichtbar" and "unfühlbar" to the same physical senses of the reader, Novalis concludes that the nature of poetry is equal to that of the religious prophetic sense of the seer. Novalis describes this view in fragment III, 685 and 671,

> Der Sinn für Poesie hat viel mit dem Sinn fur Mystizism gemein. Er ist der Sinn für das Eigenthümliche, Personelle, Unbekannte,

> Geheimnißvolle, zu Offenbarende, das Nothwendigzufallige. Er stellt das Undarstellbare dar. Er sieht das Unsichtbare, fühlt das Unfuhlbare etc. Kritik der Poesie ist Unding. Schwer schon ist zu entscheiden, doch einzig möglich Entscheidung, ob etwas Poesie sey, oder nicht. Der Dichter ist wahrhaft sinnberaubt -- dafür kommt alles in ihm vor. Er stellt im eigentlichsten Sinn Subject Object vor Gemüth und Welt. Daher die Unendlichkeit eines guten Gedichts, die Ewigkeit. Der Sinn fur Poesie hat nahe Verwandtschaft mit dem Sinn der Weissagung und dem religiösen, dem Sehersinn überhaupt. Der Dichter ordnet, vereinigt, wählt, erfindet -- und es ist ihm selbst unbegreiflich, warum gerade so und nicht anders.

A similar view of poet as seer is reflected in hymn five of Hymnen, which reads:

> Bald sammelten die kindlichsten Gemüter von inniger Liebe wundersam ergriffen sich um ihn her. Wie Blumen keimte ein neues fremdes Leben in seiner Nähe. Unerschöpfliche Worte und der Botschaften fröhlichste fielen wie Funken eines göttlichen Geistes von seinen freundlichen Lippen. Von ferner Küste, unter Hellas heiterm Himmel geboren, kam ein Sänger nach Palästina und ergab sein ganzes Herz dem Wunderkinde .... Der Sänger zog voll Freudigkeit nach Indostan - das Herz von suBer Liebe trunken; und schüttete in feurigen Gesängen es unter jenem milden Himmel aus, dass tausend Herzen sich zu ihm neigten, und die fröhliche Botschaft tausendzweigig emporwuchs.

Here Novalis suggests that, like flowers that begin to grow, the Singer of Christ's day take an apostolic or

missionary role. He plants unwilting flowers which bear the message that death is the beginning of a higher life, union with the spiritual realm. Novalis believed that the poet has a keener sense of awareness than his fellow man in that he is able to convey a vision that transcends the boundaries of the moment. To write poetry, the poet must possess qualities of the soul that enable him to see more than what the senses can convey. What the poet sees he must see within his own spiritual nature, or Gemüt. Through his Gemüt, the highly developed spiritual aspect of his being, the poet's powers are divine because in the process of creating his work, he becomes the instrument of a power higher than himself, the spirit of the poem that itself is associated with Absolute Reality.[24] Once he has completed the creative act, he loses his power over it so that it then assumes an independent, even superior, existence, unattached to its creator. In other words, the poem,

> in the moment in which it came into bei... became more than he, its cre...or, and he became the unknowing instrument and property of a higher power. The artist belongs to the work and not the work to the artist. (25)

As the quote suggests, the nature of the poet is rather ambiguous, for though he is regarded as the most blessed of men, he is nevertheless viewed as a mere agent of a higher power. Novalis here may have intended to draw a parallel between the role of the poet and that of the priest. Like the poet, the priest's highest obedience is to the divine service which culminates in the transubstantiation of the mass. The priest is an agent of divine will and, as such, brings into being something greater than himself, effecting a miraculous translation of the Deity. For Novalis, this is precisely what the poet does. By the miraculous act of artistic creation, he makes known to others the character and existence of the Divine. The process by which the artist adopts this orphic vocation Novalis names Magic Idealism. This idealism is magical because it attributes to the magus or romantic poet seer the power of achieving all he wills if he wills it with sufficient intensity.[26] By exercising the power of his will in this way, the poet can free himself from the laws of causality and from the influences of the world of sensory experience. In such a way the world is romanticized, and that allows the self to recognize that it is the creation of everything outside itself,

that a union does exist between Ich and Nicht-Ich. In this sense, artistic representation becomes the means by which the Ich of Fichte's terminology can realize that it is the source of the Nicht-Ich or world of appearances. In poetry, the Ich expresses its latent absolute sovereignty by taking up the image of the sensual world and projecting upon it the freely produced aesthetic ideal. It is a process that in turn unites object and subject, Ich and Nicht-Ich, as the Ich, in its creative act, comes to realize that it is the creative source of everything outside itself. This fusion between subject and object is produced within the consciousness and is intended to create a state of "schweben zwischen Extremen."[27] Poetry for Novalis comes to be seen as a product of this synthetic consciousness. It presents knowledge of the metaphysical condition of being, of that which transcends the capabilities of sensory or rational apprehension. Poetry is thus a statement about the empirically unknowable that can be represented only in symbolic form since its contents point to a higher reality, transcending human existence. In its ability to create a metaphysical synthesis between real and ideal states, between Ich and Nicht Ich, poetry celebrates an aesthetic

reality, one which points to synthesis between phenomenal and noumenal worlds. The poet is thus a seer and prophet of the present world, he imagines a new world and thereby frees himself from the constraints of objective time and space. The work of art serves to bring about an ontology of self and world, of Ich and Nicht Ich, which points to the transcendental unity of each. The poet, therefore, strives for the salvation of the world by freeing it from its delusion that a separation exists between the realms of Ich and Nicht-Ich. He bears a perspective that transcends the finite boundaries of human existence and a synthetic consciousness that knows time and space to be but mere illusions upon the eternal and infinite. For Novalis the function of relating to others the dual nature of reality became a preeminent task and he saw the poet's role in this endeavor to be invaluable. Tennyson too viewed the poet as possessing a near sacred role in expressing to people God's immanent presence in the realm of man. One of the chief symbols Novalis employs in Hymnen to describe the orphic nature of the poet is found in hymn five with the image of Classical Greece.

IV. A. 2. THE VIEW OF SEER POET AS FOUND IN HYMNEN

In the fifth hymn Classical Greece is literally the realm of the sun god and metaphorically that of light. We see that the historical action of this hymn he will unfold according to a law which follows the symbolic logic of the first four. But the sun god's throne, symbolic of the light realm, falls. He and this throng of subordinate genii are banished from a now lifeless nature. The old order had to cease because the sun religion had failed to solve the riddle of death. To illustrate his argument Novalis borrows a classical image of twin youths holding upturned and extinguished torches that were intended as symbols of sleep and sleep's twin brother death. The beautiful youth symbolizes the Greek failure to discern the inner light of death and the continuity of the two worlds.

With Christ's birth, the scene quickly alters. Christ, we are told, is presented as the unwithering flower that challenges the realm of transience.[28] Important is only the fact of his existence death and resurrection. The image of the Greek youth is used to suggest a continuity between Greek and Christian religions . A Greek poet appears to Christ before

His death and recognizes Christ immediately as the youth who bore the torch of Greek tombs. He is like the beloved of the first hymns a living emissary from the night realm. As this happens the word-motif "grave"[29] establishes a symbolic association is made between the grave of the beloved and the Christ's grave. At this point the poet says,

> Der Jüngling bist du, der seit langer Zeit
> Auf unsern Gräbern steht in tiefen Sinnen;
> Ein tröstlich Zeichen in der Dunkelheit --
> Der [illegible]enschheit freudiges Beginnen.
> Wa[illegible] in tiefe Traurigkeit.
> Zieht [illegible]t süßer Sehnsucht nun von hinnen.
> Im Tode ward das ewge Leben kund,
> Du bist der Tod und machst uns erst gesund.

The Poet's faith in Christ encourages him to leave at once to spread the gospel in song in the East an act which marks the symbol of Christianity's spread throughout the world and the near sacred role the poet plays in the communication of Christ's word. After his departure Christ's death and resurrection solves the riddle of death for all to see. It is the end of the light realm in the historical world "Die Stunde der Geburt der neuen Welt." The infinite power has imbued death. Humanity has reached maturity. Before the fifth hymn blossoms once more

into a lyric poem, third person imperfect tense narration yields again to the first person present tense perspective in the words,

> Noch weinen deine Lieben Tränen
> der Freude, Tränen der Rührung
> und des unendlichen Danks an deinem
> Grabe ...
>
> Gehoben ist der Stein --
> Die Menschheit ist erstanden --
> Wir alle bleiben dein
> Und fühlen keine Banden.
> Der herbste Kummer fleucht
> Vor deiner goldnen Schale,
> Wenn Erd und Leben weicht,
> Im letzten Abendmahle.

This change in perspective and person echoes that of the Greek poet's verse. So the various inner and outer perspectives of the same phenomenon culminate triumphantly in a universal poetic totality proper to the poet's role as conveyor of religious truth. All leading commentators on the poem like Ritter, Kommerell, Mähl and Haywood, view the purpose of hymns five and six to be the establishment of a symmetry of meaning between the two parts of the poem. As Kiebel maintains, upon closer examination we realize that hymns five and six taken together relate the creation of the fall of man and Christ's story of redemption and of the world's salvation.[30] The Greek resembling Orpheus opens his heart to a new

revelation for he recognizes in Christ the youthful form that embodies death on the tombs of Greece. He is the liberator. This Greek bard comes from Hellas to Palestine and consecrates himself to the new divine revelation and passes on to India to proclaim the tidings. This in turn relates to John 12, describing events which took place immediately after the resurrection of Lazarus and prior to the Passion. In Novalis' case the "resurrection" of Lazarus finds a personal meaning. Just as Lazarus was raised from the dead by Christ, Novalis finds comfort in the belief of Sophie's ressurection and immortality.[31]

The bard, who represents the spread of Christianity into Gentile ranks, is also a servant following Christ. The bard from Hellas is the epitome of the poet, the herald of Orpheus, indeed symbol of Novalis himself. At the end of the fifth hymn one finds a chant of the Resurrection. The stone of the Sepulcher has been lifted and "Mankind is now arisen." Mankind here means the primordial human element, the First Man and the sum total of human qualities as the supreme idea.[32] Christ is seen as the representative of Mankind, the earth's own self. Christ represents the flame. The flame is light and

the realm of night, containing man's spiritual nature. Finally, the soul of man withdraws completely into the spirit of the night awaiting the womb of revelation. This revelation appears in the person of Christ,[33]

> Ein Sohn der ersten Jungfrau
> und Mutter -- Geheimnisvoller
> Umarmung unendliche Frucht.

whose birth, death and resurrection brought man his assurance of life after the grave, or as Novalis says,

> Noch weinen deine Lieben Tränen der Freude,
> Tränen der Rührung und des unendlichen
> Danks an deinen Grabe -- sehn dich noch
> immer freudig erschreckt, auferstehn --
> und sich mit dir

In essence Novalis, taking up the mantle of poet, feels it necessary to serve the needs of this transitory world of empirical reality, while expecting and hoping for the next, eternal world.

IV. A. 3. TENNYSON'S VIEW OF THE POET

The poet for Tennyson is a man who has been uniquely touched by the grace of God, one who has been permitted to see the nature of the Diety and His

workings in human affairs. Once touched in this way, the poet works to bridge the phenomenal and noumenal realms, adopting the prophetic task of bringing the glory of God's character to the rest of humanity. To Tennyson, then, the poet is a man of deeper wisdom, one who bears insight into a vaster realm of thought always dwelling on the verge of the world of spirit. Accordingly the poet bears an intellect indiscernable to most minds and Tennyson reserts those who attempt to analyze it. In "The Poet's Mind" he says,

> Vex not thou the poet's mind
> With thy shallow wit:
>
> Vex not thou the poet's mind;
>
> For thou canst not fathom it.

The prophetic role of the poet took on great urgency in Tennyson's day, a time when the very foundations of the Christian faith were brought under scrutiny by a scientific age. In the early part of the nineteenth-century the minds of many were still reeling under the shock of the scientific discoveries that had displaced the old cosmology of the Middle ages. Man was no longer seen as the centre of the

Universe specially created by an all-powerful God and as the protagonist in the great drama of the war between Good and Evil. With the discoveries of geology that Tennyson had studied, in the books published by Lyell in 1830s, the features of nature's evolutionary process seemed indifferent to the well-being of man. With this, Tennyson saw that progress, the whole intellectual and moral life of the human race, had shrivelled into infinitesimal proportions.[34] Man found himself violently dethroned from his position at the centre of the Universe and relegated to one of its least important elements, a product of biological chance. Moreover, the Higher Criticism initiated in Germany undermined the authority of the Scriptures.[35] Thus basic ideas of divine creation became threatened and the responsibility of the creature to the Creator in fact much of what had been regarded as the essential foundation of the Christian faith. In In Memoriam we see Tennyson expressing his prophetic role as poet by representing the struggle to build some basis for a belief which while rejecting no scientific discovery might be able to satisfy the spiritual needs and justify the existence of man.[36] The reality of the self, the power of the survival of the human spirit

after death, and the existence of a personal God, a God that is Love controlling the forces of Nature and guiding them according to some universal law to a final harmony, seemed to Tennyson the essential elements which any satisfactory creed must establish. It is the poet who is the vanguard of this struggle, one who attempts to bring God back into the thoughts of man. In the introductory stanza of In Memoriam Tennyson's position on this is clear,

> Strong Son of God, immortal Love,
> Whom we, that have not seen thy face,
> By faith, and faith alone, embrace,
> Believing where we cannot prove;
>
> Thine are these orbs of light and shade;
> Thou madest Life in man and brute;
> Thou madest Death; and lo, thy foot
> Is on the skull which thou hast made.
>
> Thou wilt not leave us in the dust:
> Thou madest man, he knows not why,
> He thinks he was not made to die;
> And thou hast made him: thou art just.
>
> Thou seemest human and divine,
> The highest, holiest manhood, thou:
> Our wills are ours, we know not how;
> Our wills are ours, to make them thine.
>
> Our little systems have their day;
> They have their day and cease to be:
> They are but broken lights of thee,
> And thou, O Lord, are more than they.

Shatto and Shaw view the stanza as a Palinode or song praising faith, a position reinforced by Henry

Sedgwick who views the introductory stanza in relationship to the whole poem.[37] Faith,

> in the introduction, is too completely triumphant. I think this is inevitable because so far as the thought-debate presented by the poem is summed up, it must be summed up on the side of faith.

The prologue to the poem was written in retrospect, after Tennyson's spiritual struggles. The fruits of these struggles, namely that bereavement has been conquered and that subsequently the character of the mourner has been improved, Tennyson now wishes to profess to the world. Here then, we find the prophetic role of the poet emphasized: he sings to others the sacred vision with which he has been gifted in an attempt to bring man to God.[38]

IV. A. 4. ORPHIC POET IN IN MEMORIAM

Tennyson stresses the orphic nature of the poet in In Memoriam. Initially the poem moves from the darkness of loss toward the light of hope and future gain and in the process displays Tennyson's increasing regard for the poet's mission on this earth. The poem was primarily intended as an act of autobiography and autotherapy and secondarily as an

account of experience which the poet might be of wider service.[39] Tennyson himself explained the nature of the poem in these words:

> It must be remembered that this is a poem, not an actual biography. It was founded on our friendship, on the engagement of Arthur Hallam to my sister, on his sudden death at Vienna, just before the time fixed for their marriage, and on his burial at Clevedon Church. The poem concludes with the marriage of my youngest sister Cecilia. It was meant to be a kind of Divina Commedia, ending with happiness. The sections were written at many different places, and as the phases of our intercourse came to my memory and suggested them. I did not write them with any view of weaving them into a whole, or for publication, until I found that I had written so many. The different moods of sorrow as in a drama are dramatically given, and my conviciton that fear, doubts, and suffering will find answer and relief only through Faith in a God of Love. "I" is not always the author speaking of himself, but the voice of the human race speaking 'thro' him. (40)

Though In Memoriam may have finished by being a public poem, Tennyson makes it clear that it started as a private one. He says it was begun not to "part and prove," not to close "grave doubts and answers here proposed," but to express, so far as was possible, his own feelings and to find in the mechanics of versified articulation some relief from sorrow. It is the poem's therapeutic quality which

is first emphasized as the end product of compulsive activity:

> But for the unquiet heart and brain,
> A use in measured language lies;
> The sad mechanic exercise,
> Like dull narcotics, numbing pain. (V)

At the start of the poem Tennyson wants to remain fixed in grief, and in the total absorption of loss he resists the process of time by which grief may be conquered. Yet he is not immediately prepared to ... "reach a hand thro' time to catch The far-off interest of tears" (I). Tennyson's tone slowly begins to change. Soon he is no longer content with making grief his permanent home. Instead he presses forward, striving to formulate some philosophy of the nature of the Divine and its relationship to man. The solution that brought an answer to Tennyson's search comes in the form of faith, a tool allowing man to believe where he cannot see. It provides a source of great strength in Tennyson's spiritual growth. And it is in retrospect, after his struggle with the question of man's mortality comes to an end, that Tennyson realizes the value of his faith. He sings this realization to all in the introduction written after Tennyson had completed the poem,

We have but faith: we cannot know;
For knowledge is of things we see;
And yet we trust it comes from thee,
A beam in darkness: let it grow.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before.

Here Tennyson announces his orphic message. Absolute proof of the existence of God is, given man's present limitations, impossible. At some point we must leap into the darkness; somewhere we must start forward on the venture of faith. And by this faith, Tennyson continues, the Truth will be realized, but only if we stake all our energies on it. A view expressed by Browning in "A Grammarian's Funeral", "This man throws himself on God and unperplexed, Seeking, shall find Him."[41] Echoed in 54 of In Memoriam,

Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void.
When God hath made the pile complete.

Herein lies the poem's popularity among Victorians. In Memoriam goes beyond the personal reflections of Tennyson and touches a universal

concern. Readers began to feel that Tennyson had not only done something for himself, turned loss into gain, but had also done something for humanity at large. In his growth from despair to joy, Tennyson takes up the prophetic role of the poet. He relates to others aspects of his own spiritual struggle that point to the immortality of the soul. In his orphic role, Tennyson draws upon the idea that individual experiences of loss are not weakened by repetition but intensified. The clamor of the indifferent, the false attempts to use scientific theory to discredit hopes only emphasize the importance of Tennyson's poetic mission and the final dismissal of doubt by personal feeling, as in:

> And like a man in wrath the heart
> Stood up and answered I have felt
> (124)

Significantly Tennyson does not speak here of "my" heart but the heart of Mankind. So too in the closing poems of the cycle Tennyson changes from I, as in CXXX:

> Far off thou art, but ever nigh;
> I have thee still, and rejoice;
> I prosper, circled with thy voice;
> I shall not lose thee tho' I die.
> (130)

to We in 131,

> With faith that comes of self-control,
> The truths that never can be proved
> Until we close with all we loved,
> And all we flow from, soul in soul.

This reflects a pooling of experience that works to increase the stature of Man. Thus In Memoriam as a whole expresses the prophetic role of the poet who records not only a journey from doubt and despair to acceptance, but a journey through time and experience in which past present and future co-exist, and in which different modes of experience all find a place. As Eliot says in Burnt Norton "only through time time is conquered," and again in The Dry Salvages:

> Here the impossible union
> Of spheres of existence is actual
> Here the past and future
> Are conquered and reconciled.

To this end, In Memoriam is an example of the process of moral evolution that it describes.[42] Its prophetic and universal value lies in the fact that it is a record of experience, on the two levels of personal suffering and intellectual speculation. It demonstrates how man can progress from despair, both about the type and about the single life, to a position in which both may be secured against destruction.

CONCLUSION

In conclusion, in the comparison of Novalis and Tennyson, one finds similarities as well as differences. At the end of his spiritual quest, Novalis gains a stronger hold on faith in a world which seems hostile to human endeavor. While Tennyson maintains a tenuous grasp on his belief in a loving Diety. He echoes this sentiment in section 129 where he says, "Behold, I dream a dream of good, And mingle all the world with thee." Nevertheless, in terms of similarity, it is possible to make at least two assumptions regarding two aspects of the Novalis-Tennyson relationship. First, that Tennyson was likely to have been influenced to some degree by the works of Novalis. Second, that though each poet is concerned with thoughts that transcend the physical world, both apply their spiritual insights to earthly existence. These similarities of ideas shed light on the development of Romantic thought in the nineteenth-century.

One may speak strongly for the possibility of a direct or mediated influence of Novalis on Tennyson. The evidence that points to such exposure originates from many sides. Among them: Tennyson's friendship

with the principal agent in the dissemination of knowledge about Novalis' in nineteenth-century England, Thomas Carlyle. Next, Tennyson's association with the Cambridge Apostles who adopted many of the tenets of German Idealism, particularly the notion of the Orphic nature of the poet, in order to enlighten a mechanistic age about spiritual concerns. Finally, as Novalis' works were available in translation during Tennyson's age through the efforts of people like J. Fluegel's Flowers of German Poetry [1835] John Macray's Translations from the Lyric Poets of Germany [1836] and H. Reeve and J.E. Taylor's Translations from the German [1842], it is plausible to assume that Tennyson might have read something of Hardenberg.

My second finding focuses on a similarity in artistic themes that exists between Novalis and Tennyson. The study of these similarities is enlightening as to the survival and development of Romantic themes in nineteenth-century Literature. Both poets sense shortcomings in a predominately Rationalistic and Mechanistic world view and turn to Idealistic philosophy to verify their sense of a metaphysical dimension. Both come to see the poet as an indiviudal who names the holy, and in this regard

the poet holds an exhalted position. His relationship to God is special for it is withheld from a majority of men. As a result, the poet is charged with the near sacred mission of describing man's relationship with the divine, to act as intermediary between man and God.

Thus the late eighteenth-century German Idealistic notion of the poet as prophet, which German Idealism elaborated, lives on in the nineteenth-century Realism of England with its turn toward religion. In Hymnen one witnesses then the affirmation of the poet's mission in this world. In In Memoriam its reflection is noticed in Tennyson's growth from despair to joy. A development that witnesses his concern for the orphic nature of the poet.

FOOTNOTES TO INTRODUCTION

[1] I understand the term "parody" here in the broader sense employed by Jurij Tynyanov in his 1921 essay on Gogol and Dostoevski, as transcribed by Victor Erlich in Twentieth-Century Russian Literary Criticism (New Haven: Yale U.P., 1975), pp. 102-116. See also: Linda Hutcheon, A Theory of Parody. The Teachings of Twentieth-Century Art Forms (New York/London: Methuen, 1985), esp pp. 35-36; and Patricia Waugh, Metafiction. The Theory and Practice of Self-Conscious Fiction (London/ New York: Methuen, 1984), esp pp. 64-68.

[2] Regarding the process of "alluding" as understood here see: Ziva Ben-Porat, "The Poetics of Literary Allusion," PTL (A Journal for Descriptive Poetics and Theory of Literature), 1 (1976), pp. 106-128; and Carmela Perri, "On Alluding," Poetics, 7 (1978), pp. 289-307.

FOOTNOTES TO CHAPTER ONE: GERMAN IDEALISM: ITS GENESIS AND EFFECTS ON NOVALIS AND ENGLISH ROMANTICISM

[1] The term parody is used here in relation to Linda Hutcheon's work, A Theory of Parody: The Teachings of Twentieth-Century Art Forms and to Dennis Mahoney's article, "The Sufferings of Young Lenz: The Function of Parody in Buchner's Lenz"and refers to a dialectical play with an earlier, established work for purposes of paying homage or initiating literary change

[2] Margaret Drabble, ed., The Oxford Companion to English Literature, 5th ed. (Oxford: Univ. Press, 1985), p. 524., and The Encylopedia of Philosophy, (New York: Macmillan, 1967), Vol. IV, pp. 305-324.

[3] Amalia Hanke, Spatiotemporal Consciousness in English and German Romanticism: A Study of

Novalis, Blake, Wordsworth and Eichendorff (Bern: Peter Lang Press, 1981), p. 4.

[4] Amalia Hanke, 1981, p. 4

[5] Amalia Hanke, 1981, p. 4

[6] Evelyn Underhill, Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness (New York: Meridian Press, 1974), p. 68.

[7] Amalia Hanke, 1981, p. 4

[8] Richard Hannah, The Fichtean Dynamic of Novalis' Poetics (Bern: Peter Lang Press, 1981) pp. 8-11. See also, Elizabeth Vida, The Influence of German Romanticism on Carlyle: A Reinterpretation of his Early Works Diss. Ottawa. 1969, p. 13.

[9] Elizabeth Vida, 1969, p. 131

[10] Elizabeth Vida, 1969, p. 131

[11] J.G. Fichte, Works vol. II, p. 195

[12] Elizabeth Vida, 1969, p. 135

[13] J.G. Fichte, p. 201

[14] J.G. Fichte, p. 222

[15] Elizabeth Vida,1969, p. 136

[16] J.G. Fichte, p. 240

[17] Frederick Hiebel, Novalis: German Poet, European Thinker, Christian Mystic (Chapel Hill: Univ. Press, 1954) pp. 13-34 see also, Powell Spring, Novalis: Pioneer of the Spirit (Winter Park Florida: Orange Press Pub., 1946) pp. 32-3

[18] Alan Menhennet, The Romantic Movement (Towata: Barnes and Nobel Pub., 1981) Chapter Two

[19] Amalia Hanke, 1981, p. 24

[20] Amalia Hanke, 1981, p. 24

[21] Novalis, Lehrlinge zu Sais vol, I, p. 97

[22] Kluckhohn and Samuel et al, Novalis, Schriften Stuttgart: Kohlhammer Verlag, (1969) IV vols. fragment III, 685 and 671

[23] Richard Hannah, 1981, p. 58

[24] Amlia Hanke, 1981, Chapter Twelve

[25] Ernest Bernbaum, Guide Through the Romantic Movement (New York: Ronald Press, 1949) pp. 287-296 see also, Margaret Storrs, The Relation of Carlyle to Kant and Fichte Bryn Mawr: Univ Press, 1929) Chapter Two

[26] David Hume, as quoted by, A. Ikeler, in Puritan Temper and Transcendental Faith Carlyle's Literary Vision (Ohio: Univ. Press, 1972), p. 66.

[27] Gibbon as quoted by Ikeler, p. 68

[28] A. Ikeler, 1972, p. 20

[29] Thomas Carlyle, The State of German Literature, pp. 60 ff. see also Margaret Storrs, The Relation of Carlyle to Kant and Fichte (Bryn Mawr: Univ Press, 1929) pp. 58ff.

[30] Thomas Carlyle, Sartor Resartus

[31] Rudolf Kuenzli, The Reception of Novalis in England and America in the Nineteenth Century Diss. Ann Arbor: Dissertation Abstracts International. 1979, p. 81

[32] Rudolf Kuenzli, 1979, p. 82

[33] Kant, Philosophy of Pure Reason

[34] Rudolf Kuenzli, 1979, p. 57

[35] Rudolf Kuenzli, 1979, pp. 107-17

[36] Rudolf Kuenzli, 1979, p. 58

[37] Rudolf Kuenzli, 1979, p. 57

[38] Rudolf Kuenzli, 1979, pp. 40-53

[39] Thomas Carlyle, Life of Sterling as quoted by Kuenzli, p. 73.

[40] Rudolf Kuenzli, 1979, p. 33

[41] Harold Nicolson, Tennyson: Aspects of His Life, Character and Poetry (London: Constable and Company Press, 1925), p. 73.

[42] Harold Nicolson, 1925, p. 75

[43] Robert Martin, Tennyson: The Unquiet Heart (Oxford: Clarendon Press, 1983) p. 241.

[44] William Brashear, The Living Will: A Study of Tennyson and Nineteenth-Century Subjectivism (Paris: Mouton Press, 1969), p. 70.

[45] Harold Nicolson, 1925, p. 83

FOOTNOTES TO CHAPTER TWO: THE GENESIS AND STRUCTURE OF HYMNEN AND IN MEMORIAM

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