

Linde Katritzky

***German Romance* and American Romance:
Influences of Ludwig Tieck and E. T. A. Hoffmann
on Nathaniel Hawthorne**

Roughly defined, the German Romantic period extended from 1797 to 1828 and American Romanticism from 1828 to 1860. The two volumes of *German Romance*, Carlyle's translation of romantic short stories, appeared in 1827 and can be regarded as strong links in this continuous pattern.¹ Carlyle's works and thoughts found ready entrance in America through Ralph Waldo Emerson, who visited him in England in 1833 and became his lifelong friend and correspondent. Discussion of German literature and philosophy is a recurrent topic in their letters.² The two volumes of *German Romance* are not mentioned, but they had already been published prior to the commencement of the friendship, and it is unlikely that they were not discussed when the two young writers first met and shared their experiences.

The impact of this anthology on Hawthorne, or more precisely of Carlyle's selections from the works of Ludwig Tieck and E. T. A. Hoffmann,³ demonstrates some of the important ways in which German Romantic literature influenced American writing. This relationship was well recognized by contemporaries, but in Hawthorne's case it was discredited and obscured by Edgar Allen Poe's blatant accusation of unoriginality and plagiarism. He claimed of Hawthorne that

he is not original in any sense. Those who speak of him as original mean nothing more than that he differs in his manner of tone, and in his choice of subjects, from any author of their acquaintance—their acquaintance not extending to the German Tieck, whose manner, in some of his works, is absolutely identical with that habitual to Hawthorne.⁴

Rather than foster interest in these obvious relations, Poe's misplaced reproach led to denial and suppression of connections between the German and the American periods of Romanticism. The attack also explains why Hawthorne himself refrained from drawing attention to

German influences in his works and thoughts. Nevertheless they were considerable. Poe's remark shows that he was quite familiar with Tieck, who was widely read in America at that time, both in the original and in Carlyle's translation. Percy Matenko traced his imprint on nineteenth-century literature in a comprehensive study on *Ludwig Tieck and America*. He reports that the only German tale which Hawthorne, a rather poor scholar of the German language, ever read in the original was Tieck's "Vogelscheuche," and he explains in some detail how these adventures of a scarecrow animated by magic inspired Hawthorne's "Feathertop."⁵

If any direct borrowing from Tieck can be detected in Hawthorne's work, it would be in this tale, but by calling it "A Moralised Legend," Hawthorne has modestly foregone any claim to original invention. Tieck's conception is taken over, together with its inherent moral, which is restated by the witchlike Mother Rigby: "and many a fine gentleman had a pumpkin head as well as my scare crow."⁶ Setting, treatment and ending are all, however, quite different, as Hawthorne has transposed the idea from an elegant European context into an environment that was familiar and interesting to him. Matenko also indicates considerable internal evidence, though he found no direct proof, that Hawthorne had read the stories which Carlyle had selected for his *German Romance*. These five tales are all steeped in the spirit of folklore and fairy tale and are related with deceptive simplicity, behind which problems of sin, guilt and isolation are explored in depth by a symbolism that takes its strength mainly from nature. Matenko's conclusion that Hawthorne must have known Tieck's tales in Carlyle's translation is strengthened by the fact that the only tale by Hoffmann which Carlyle included has also exerted a traceable influence on Hawthorne's writing.

Jack D. Zipes, in his studies of the romantic hero in German and American literature, finds alienation "at the center of most romantic works," and he shows that "the romantics place their protagonists in situations which force them to ask how they can overcome their sense of estrangement."⁷ In Tieck's fairy stories this Romantic search for individualism uses elements of traditional folklore to probe into the hidden torments and passions of the soul, and to open perspectives into the mind's irrational recesses. Focusing on the outsider position of the hero,⁸ Zipes has found "striking similarities" in the pattern of "Der Runenberg" and "Ethan Brand," as well as in various details of the narration; for instance "Christian sits before a camp-site near the Runenberg," and "Ethan tends the lime furnace at the foot of Mount Graylock."⁹ Such parallels occur too consistently in many of Hawthorne's tales to be mere coincidence, but his technique in lifting images and incidents from German Romantics is always one of transformation and integration. He invariably adapts German concerns in a highly individual manner to his own visions, as Zipes' comparison between Ethan Brand and Christian from "The Runenberg" shows: Their situations are completely different; so is the environment in which their destinies unfold. What they have in common are attitudes, unquenchable yearnings and the conflicts with the realities of life which arise from their Romantic ideals.

To express such tension, Hawthorne has adapted several of the devices used by Tieck and Hoffmann to his own needs. Tieck turned to the fairy world of folklore for his background in all the tales of the *German Romance*, but he introduced into this traditional context smooth and almost friendly catalysts of evil, who owe their origin to the suave devil of Enlightenment. In his *History of the Devil*, Daniel Defoe already reports that this modern fiend is most dangerous without his cloven foot.¹⁰ While people learned polite principles at the close of the Roman Empire by this account, the devil took much longer to acquire good manners, but had caught up with human refinement by the time Defoe was reporting about him.¹¹ This adversary was no longer frightful, but attempted to take his victims unawares by assuming the habits to which they were accustomed.

Tieck developed this conception into figures who blend inconspicuously into the environment of basically good and reasonable people in ways that seem so natural to them that their instinctive defenses are neutralized. In "The Fair-Haired Eckbert" (*Der blonde Eckbert*) this agent of evil appears alternatively as an old woman, a sage naturalist, and a young knight. In the end all turn out to be one and the same. Their functions are presented in such ambiguous light that it never becomes quite clear whether their motives were sheer malice or misplaced benevolence. Only the disastrous ending confirms their true fiendish nature.

Moonlight confuses and seduces Christian in Tieck's "Runenberg," a tale of the supernatural, and through Tieck this illumination of the night became a special symbol of Romantic vision.¹² Similarly significant for Romantic feeling is "Waldeinsamkeit," a word which he coined in "The Fair-Haired Eckbert." It epitomizes longing for primeval nature and implies the healing as well as the harrowing aspects of solitude. In and around mysterious woods the haunting tale of the knight Eckbert and his wife Bertha unfolds with fateful force. Like Hester Prynne in *The Scarlet Letter* they are good people, rather more conscientious and self-critical than most. Evil attaches itself to them in the form of false friends, who gain their confidence only to expose and betray them, starting with the crooked woman whom Bertha meets in her youth when she is lost in the forest. Dressed in a black hood and looking every inch the conventional witch, she still treats Bertha kindly and even prays before meals. She also leaves the girl alone in the vast solitude for longer and longer periods, and reveals to her all the secrets of her glittering jewels and pearls, so that temptation finally overpowers the well-intentioned but inexperienced Bertha. She flees with the magic bird and a modest amount of the treasure, after leaving the dog tied up in the deserted house. This betrayal haunts her and the knight whom she marries, until they finally unburden themselves to Walther, who has befriended them for many years. When he shows inexplicable familiarity with the details of her past, Bertha is struck with such terror that she sickens and dies. The motif of the false friend who patiently insinuates confidence is then repeated once more, when Eckbert's lonely life is brightened by companionship with a young knight.

Hester Prynne's husband attaching himself as Roger Chillingworth to her lover, pretending friendship for the purpose of tormenting him by eliciting his shameful secret, is a variation of this pattern. Like Walther, Chillingworth operates patiently, fortified by foreknowledge of his victim's guilt. The agony in both tales arises from a burdened conscience, and the chilling loneliness in which the guilty ones spend their lives is in large measure self-imposed. As foils to these dark secrets, pearls symbolize the possibility of purity and happiness. In Tieck's tale the witch-woman claims that, had Bertha proved steadfast, treasures of pearls and jewels would have been hers, while the child in *The Scarlet Letter* is named Pearl.

The wilderness of the woods, with their inexplicable allure and dangers, epitomizes the dark recesses and the alienation of the soul. Hester, who in the end triumphs over her fate, resists the temptation to elope into the woods with her lover, while neither Eckbert nor his wife, or Christian in "The Runenberg" can deny their call. They all fall prey to the sinister forces, as does "Young Goodman Brown," who like Christian meets a stranger in the forest and accepts his company.

Tieck merely states about Christian's encounter: "They went along, and the stranger soon appeared to Christian as if he had been an old acquaintance."¹³ Like the kindly man in the crowd who materializes next to Robin Molineux in his hour of need and turns his destiny in exactly the opposite direction from the one into which the boy's own sturdy instinct had led, Tieck's stranger also guides Christian to his doom without arousing his suspicion.¹⁴ Similarly young Goodman Brown follows "the figure of a man, in grave and decent attire" who gives the impression of an older, more weighty and experienced version of himself, and thus also seems familiar. Significantly, Christian becomes aware of the stranger only moments after he pulls a cursed mandrake root from the soil, while Goodman Brown exclaimed: "What if the devil himself should be at my very elbow," just before noting that he is no longer alone.¹⁵ In both cases a premonition of evil precedes its actual appearance, a hint that there exists a character predisposition which is ready to receive it. Both young men are basically neither black nor white, but receptive to good as well as to evil, and Hawthorne has expressed this ambivalence even in the name he has chosen for his young farmer, Brown. They both appreciate the innocence which is represented by a wife they love, but not enough to overcome their longing for the adventures of the woods. Both emerge from their excursions changed and unfit to resume the conventional life they left behind.

Christian is laden with a bag of jewels, but when he "loosed his sack, and shook it empty, it was full of gravel, among which were to be seen large bits of Chuck-stone, and other pebbles."¹⁶ Matenko likens this aborted quest for the absolute to similar obsessions in Hawthorne's stories "The Birthmark" and "Ethan Brand" and points out that in "The Great Carbuncle" Dr. Cacphodel, the alchemist, resembles, in his mistaking of granite for the gem, Christian when he believes that a sack of pebbles is filled with precious stones.¹⁷

Though Tieck's situations and techniques are used by Hawthorne, he transplants them into New World contexts and can therefore introduce similarities which may even extend to actual phrasing and yet be—Poe's criticism notwithstanding—really original. Before Christian, for example, disappears forever into the forest, he calls to his wife and favorite daughter "come hither, darling; come my pretty child; and give me a kiss, one kiss, that I may feel thy mouth upon my lips once again, and then I leave you."¹⁸

Phrasing and key words are used in *The Scarlet Letter* in entirely changed circumstances. Dimmesdale, too, is taking his last leave and echoes the words "'Hester', said he, 'come hither! Come, my little Pearl!'" And somewhat later "'My little Pearl . . . wilt thou kiss me now?'"¹⁹ As he dies shortly thereafter, his exclamation turns into a bond that transcends death. While for Tieck yearning for a kiss is metonymic for torn allegiances, Hawthorne turns it into a symbol of Dimmesdale's redemption. Pearl rejects it while he still persists in his role as honored minister, but bestows it freely after he acknowledges his true position. She "kissed his lips. A spell was broken."²⁰

Tieck's techniques subordinate the magic apparatus of fairy tales to the complexities of human urges and passions. Hawthorne blends the elements of fairy lore and legend with even more ambiguity into his romances, so that an alternative, rational explanation need hardly ever be excluded. Clearly both authors were attracted by the knowledge of human nature, especially the maze of guilt and atonement, from which centuries of folk wisdom had extracted the fantasies of fairyland, and they both attempted in their different ways to transform the old tales into new legends, infused with metaphysical and psychological significance.

Disorientation in this strangely disquieting world is created not only by the intrusion of supernatural forces into commonplace events, but even more so by confusion and tension within the human soul. The happy ending of fairy tales cannot be achieved in this complex world, and the reader is left with a feeling akin to that of Christian, for whom "the strangest and the commonest were so mingled, that all his efforts could not separate them."²¹ This is also the condition in which Giovanni in "Rappaccini's Daughter" finds himself.²²

Yet wherever Hawthorne adopts Tieck's methods, he aims for different effects. Tieck's blurred contours serve the purpose of deception. They seduce the unsuspecting Eckbert and his wife, or Christian, none of whom would at first willingly have followed the devil. The situation is somewhat different for Goodman Brown. He is not altogether unaware of his guide's true nature and knows that any trust in him is misplaced. The unremarkable appearance of these nightly apparitions is used metonymically by both Tieck and Hawthorne to point out the all-pervading presence of evil, and the seemingly harmless ways by which it gains entrance. Both authors reinforce this point also by an emblematic use of nature, which changes from something familiar into a wilderness, once the woods are entered. Thus, young Brown soon begins to worry "that the traveler knows not who may be concealed by

the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude."²³ As the road proceeds, nature images grow less realistic and more disturbing. The figures in the woods likewise lose recognizability, but gain intensity. The triumph of wickedness in the forest is never called a dream but described like one, for while it lacks visual precision, feelings and emotions are assailed by vivid impressions.

Like Tieck, Hawthorne confirms the reality of evil uncompromisingly and offers no happy conclusions, but he pursues a path which leads through New England territory and follows the German romances only into directions which he was already exploring himself. This same independence enabled him also to transmute Hoffmann's exuberant fantasy *The Golden Pot* (*Der goldene Topf*) into the strange and somber plot of "Rappaccini's Daughter."²⁴

Significantly, Hawthorne was not tempted to emulate the oscillating brilliance with which Hoffmann juggles imagination and reality, and materializes the wildest fantasies in the middle of bourgeois decorum; however, the story line of *The Golden Pot* as such has many parallels with "Rappaccini's Daughter." Hawthorne's approach is entirely different to that of Hoffmann, and for the setting of "Rappaccini's Daughter" in a rambling mysterious Italian patrician house he uses the scenery of Tieck's "Goblet," a tale which is also included in Carlyle's *German Romance*. Hoffmann tells how the student Anselmus woos and wins the serpent daughter of a salamander, who leads the apparent life of an archivarius, a civil servant. When asked whether his brother is "in his Majesty's service too? Or perhaps a private scholar," this gentleman replies with perfect composure that he is in fact a dragon watching over "a famous mystic carbuncle."²⁵ The startling information seems to have seeded Hawthorne's imagination with the legend of "The Great Carbuncle."

The archivarius' daughter Serpentina will receive as her marriage portion a golden pot, polished

with beams borrowed from the diamond; in its glitter shall our Kingdom of Wonders, as it now exists in the Harmony of universal Nature, be imagined back in glorious dazzling reflection; and from its interior, on the day of marriage shall spring forth a Fire-lily, whose eternal blossoms shall encircle the youth that is found worthy, with sweet wafting odours. Soon too shall he learn its speech, and understand the wonders of our kingdom, and dwell with his beloved in Atlantis itself.²⁶

This speech of odors is precisely the language which Giovanni in "Rappaccini's Daughter" fails to understand, and his experience can thus be taken as the negative to Anselmus' enthusiastic reaction towards ideal perfection. Both suitors are young students, neither active nor heroic, though receptive to their environment. Accidents of fate are apt to shape the destiny of such people, but Anselmus responds to them with a fervent imagination of which Giovanni is incapable, for while Anselmus is a poet, he represents the everyday world, and his perspec-

tives on Dr. Rappaccini's unorthodox garden reflect the fears and uncertainties which accompany new technical advances. Where Hoffmann merges fact and fantasy, in Rappaccini's case "there was no approach between himself and these vegetable existences."²⁷ Giovanni can neither understand this disharmony as antagonism between mind and nature, nor sense Beatrice's behavior as perfect agreement between these two vital life forces, for as such it appears when set against the pattern of *Serpentina* in Hoffmann's *The Golden Pot*.

By fusing the commonplace with the sublime, Hoffmann superimposes a surrealistic level on the action, in which the impossible becomes likely and acceptable. Hawthorne's romances dispense with this dimension. He tones down the wild and grotesque, and where he blends fantasies into his narration he twists the focus so that alternative interpretations may be found. This is not important to Hoffmann and his apotheosis of poetry. He unites *Serpentina* with Anselmus who has learned to understand that her "Lily is Knowledge of the Sacred Harmony of all Beings; and in this do I live in the highest blessedness for evermore . . . for, like Belief and Love, this Knowledge is eternal."²⁸ The crowning of Schelling's nature philosophy is here epitomized, where the Golden Age will come again, when man can attune himself to nature and merge into the unity of the universe. Anselmus longs for this happy moment, but Giovanni lacks all premonition of it. His love is lukewarm, his doubts keep him from commitment, his desires are without fire and lack any spark of enthusiasm. Like the travelers on Hawthorne's "Celestial Railroad" he would quite like to get into paradise if it does not put him to any special inconvenience. And like these scientifically-minded passengers he lacks the faith in a higher reality which alone would enable him to interpret what he sees in its true significance.

Serpentina's union with her lily in the golden pot symbolizes a paradisaical state, and such "an analogy between the beautiful girl and the gorgeous shrub" forms also the core of "Rappaccini's Daughter."²⁹ The symbolic relationship becomes here "so intimate that her features were hidden in its leafy bosom and her glistening ringlets all intermingled with the flowers."³⁰ If this closeness and mutual dependence is meant to symbolize, as in *The Golden Pot*, "Knowledge of the Sacred Harmony of all Beings," this meaning is only suggested, but never spelled out. In Hawthorne's tale the various levels on which Hoffmann's action takes place have all been compressed into one. Much happens that is decidedly unusual, but nothing that is impossible. Even the ending would become realistic, if Dr. Baglioni is seen as a poisoner.

Emblematic for retaining the dimensions of the possible is Hawthorne's change of the golden flowerpot into one of marble. The plant is not overtly magic; in this noble, but quite realistic container it only "had the lustre and richness of a gem."³¹ While the flowers are seen as "gemlike" and as "purple gems,"³² there is no direct indication that their magnificence is other than natural. Even their poisonous qualities can be accepted in a medieval herb garden.

Unlike Serpentina, Beatrice tempts not with treasures from a spirit world and gives no explanations, only an example. It is her peculiar tragedy that none of the three men involved in her destiny shows the slightest interest in "the Sacred Harmony of all Beings" of which she has become part. All they want is to effect changes which suit themselves, and their committed pursuit of their own personal interests results in irrevocable loss and ultimate destruction.

While Hoffmann changes freely from narration to allegory, Hawthorne remains within the narrow circle of his setting where, however, different levels of interpretation are constantly suggested. When he says of his heroine, "she must pass heavily, with that broken heart, across the borders of Time—she must bathe her hurts in some fount of paradise, and forget her grief in the light of immortality and there be well,"³³ he aligns her with nature spirits like Serpentina or Undine, whose harrowing tale was well known to both Hoffmann, who wrote an opera about it, and to Hawthorne.³⁴ The fountain, with its symbolism of perpetual youth and immortality also alludes to these myths, though Hawthorne is careful to describe it only as if it "were an immortal spirit."³⁵ The setting of this symbol of life and youth is "sculptured with rare art, but so woefully scattered that it was impossible to trace the original design from the chaos of remaining fragments."³⁶ These broken pieces symbolize the disharmony and disunity of purpose in the world that surrounds Beatrice as represented by the three male characters in the story, as well as more generally the alienation and disorientation of contemporary culture from the original simplicity of nature.

Hawthorne's symbolism is never one-dimensional, and insight into his subtle meanings can frequently be gathered from his use of images in other stories. He describes an "ornamental fountain" in "The Hall of Fantasy" which is said to unite "the virtues of the Fountain of Youth with those of many other enchanted wells." In it "the imaginative beholder may discern what form he will."³⁷ As Giovanni lacks this creative vision, he personifies those for whom idealism and beauty convey no message. In tune with that is his response to the purple color which predominates around Beatrice. Even before she came into view and he had only heard her rich voice, he thought, though he knew not why, "of deep hues of purple or crimson and of perfumes heavily delectable."³⁸

Giovanni's impressions of this color combination seem to be tinged with reminiscences of Revelation 18.4, which describes the Great Whore of Babylon, one of the Mideastern demons from whom Serpentina and Undine are descended. Hoffmann, however, uses purple as metonym for the poetic imagination. At the end of *The Golden Pot*, when the visions are fading and "all had melted into the air," he reports having "found a paper lying on the violet table with the foregoing statement of the matter, written fairly and distinctly" by his own hand; surely an ending that is a tour de force of poetic imagination. With similarly allegoric intent Hawthorne imparts a "purple atmosphere" to his "Hall of Fantasy." He might be describing Giovanni when he speaks there of

people who "mistake the Hall and Fantasy for actual brick and mortar and its purple atmosphere for unsophisticated sunshine."³⁹

What Giovanni perceives in the mysterious garden is therefore quite different from the exuberant visions of Anselmus. Where the one felt entwined by emerald serpents, who beckoned him to fairyland, the other sees only plants that "crept serpentlike along the ground or climbed high, using whatever means of ascent was offered them."⁴⁰ If "means of ascent" is taken metaphorically, Giovanni's failure to provide that needed support would have to be seen as the central theme of the story. Such an interpretation would identify Beatrice with nature spirits like *Serpentina* and *Undine*, while her father, like the salamander, would represent a fire demon, or in contemporary words: science in its interfering and self-willed aspects. Ancient gods like *Vulcan*, and Titans like *Prometheus* are related to this group. Hawthorne alluded to their dual aspects in "Earth's Holocaust," where he speaks of the "Titan of innovation,—angel or fiend, double in his nature, and capable of deeds befitting both characters."⁴¹

The father-daughter relationship, incidental in Hoffmann, is used by Hawthorne to personify the power of the intellect over some aspects of nature. Rappaccini's assumption that he can mold his daughter according to his will expresses the hope of science that nature will become subservient to its designs. Close interdependence of those two forces is also symbolized by this relationship. As in ancient myth, both are inextricably connected, though not always compatible, and sometimes even mutually destructive—implications which Hawthorne uses to shift his tale into ominous psychological dimensions.

Equating Beatrice with the harmony of self-regenerating nature as expressed in plants and spring water, and her father with the scientific urge which works ceaselessly on improvements and controls, indicates a reading which transcends the personal tragedy of the four characters involved. Before Hawthorne arrived at the equivocal and disturbingly suspended perspective of this tale, he had already worked on the theme in a different context. In "The Lily's Quest" it is the heroine's name, *Lilias Faye*—that is the fairy lily—which points to inspiration by *The Golden Pot*. Lily's young lover, a representative of humanity and reality, is called *Adam Forrester*. Together they search for a spot on earth where they can live in lasting joy and happiness, but *Sorrow* in the guise of a crazed old man points out that every place they select has already been desecrated by suffering and misery. When they finally settle down it is on an old tomb where Lily dies. Adam learns from this bitter experience "what was betokened by the parable in which the Lily and himself had acted; and the mystery of Life and Death was opened to him. 'Joy! Joy!' he cried, throwing his arms towards heaven," and he arrives at a conclusion strangely reminiscent of that of Anselmus, yet transposed into quite a different key: "and now our happiness is for Eternity!"⁴²

The parabolic content of this tale is not yet handled with the same subtle virtuosity which brings the ambiguous texture to "Rappaccini's Daughter," but the message is similar: the poetic bliss which Anselmus

finds with his beloved belongs to the realm of imagination and cannot be realized in the rough reality of this life.

These and various other affinities in Hawthorne's work to the stories of Tieck and Hoffmann which Carlyle translated indicate a special familiarity with the *German Romance*. Hawthorne's use of Tieck's and Hoffmann's writings shows that he read them with an alert and creative mind, and that he profited considerably from their ideas wherever they touched on his own sensibilities and inner experiences. With glimpses from their myths and fairy tales he imparted an air of mystery and uncertainty to the often drab reality of the New World around him, and his reflective mind turned well-known domestic scenery into memorable and thought-provoking parables as if steeping it in the magic lustre of Romantic moonlight "making every object so minutely visible, yet so unlike a morning or a noontide visibility."⁴³

Such seemingly natural integration of German influences into his own romances was only possible because Hawthorne relied for his inspiration not on any one literary source, but accepted stimulants and ideas from diverse writers. All these he fused into a coherent view corresponding with his own attitudes and personal experience. Various such links have recently been traced for "Rappaccini's Daughter" which appeals especially to modern interests with its submerged passions and its probing of the subconscious.⁴⁴

Henry A. Pochmann drew attention to many of the non-German ingredients that went into Hawthorne's writings. Mindful of Poe's fierce accusation he concludes that by and large "the influence of German literature on Hawthorne is relatively inconsequential," and that the "influence of Hoffmann must be put down as negligible and that of Tieck as questionable."⁴⁵ This view is still generally prevalent, and it is also found in a recent overview of "Hawthorne, Melville, and The German Nineteenth Century" by Hans-Joachim Lang.⁴⁶ Carlyle's *German Romance* has not been taken into account in forming these judgments. Comparison between Carlyle's selection of German Romantic writing and Hawthorne's American romances suggests that Hawthorne owes much to these tales by Tieck and Hoffmann, but as he came to them with a mind already well stocked with ideas, he was able to integrate the vivid impressions he received from the German Romantics into a world peculiarly and memorably his own.

University of Florida
Gainesville, Florida

Notes

¹ *The Works of Thomas Carlyle in Thirty Volumes*, Centenary Edition, vol. 21, *German Romance I*, and vol. 22, *German Romance II* (New York: Charles Scribner's Sons, 1896).

² *The Correspondence of Thomas Carlyle and Ralph Waldo Emerson, 1843-1872* (Boston and New York: Houghton Mifflin Co., The Riverside Press Cambridge, 1884), vols. 1 and 2.

³ *German Romance I*, Ludwig Tieck: "The Fair-Haired Eckbert," "The Trusty Eckart," "The Runenberg," "The Elves" and "The Goblet," 285ff.

⁴ Edgar Allen Poe, "Tale-Writing: Nathaniel Hawthorne," in *American Romanticism*, ed. Stanley Bank (New York: G. P. Putnam's Sons, 1969), 173.

⁵ Percy Matenko, *Ludwig Tieck and America* (Chapel Hill: The University of North Carolina Press, 1954), 1ff.

⁶ Nathaniel Hawthorne, *Selected Tales and Sketches*, 3d ed. intr. by Hyatt H. Waggoner (New York: Holt, Rinehart and Winston, 1970), 381.

⁷ Jack D. Zipes, *The Great Refusal: Studies of the Romantic Hero in German and American Literature* (Bad Homburg: Athenäum Verlag, 1970), 17.

⁸ Zipes, 83.

⁹ Zipes, 75.

¹⁰ Daniel Defoe, *The History of the Devil: Ancient and Modern in Two Parts*, intr. by Richard G. Landon (London: E. P. Publishing Ltd., 1972), 304 (orig. pub. 1727).

¹¹ Defoe, 412.

¹² Tieck captured this romantic mood in his *Kaiser Octavian* in a verse which became the motto of the movement:

Mondbeglänzte Zaubernacht,
Die den Sinn gefangen hält,
Wundervolle Märchenwelt,
Steig auf in der alten Pracht!

¹³ *German Romance I*, 321.

¹⁴ Hawthorne, 45.

¹⁵ Hawthorne, 150.

¹⁶ *German Romance I*, 341.

¹⁷ Matenko, 76.

¹⁸ *German Romance I*, 342.

¹⁹ Nathaniel Hawthorne, *The Scarlet Letter*, A Signet Classic 10 (New York: The New American Library, Inc., 1959), 235, 238.

²⁰ Hawthorne, *The Scarlet Letter*, 238.

²¹ *German Romance I*, 327.

²² Hawthorne, *Selected Tales and Sketches*, 334.

²³ Hawthorne, *Selected Tales and Sketches*, 150.

²⁴ *German Romance II*, 3ff.

²⁵ *German Romance II*, 41.

²⁶ *German Romance II*, 84.

²⁷ Hawthorne, *Selected Tales and Sketches*, 331.

²⁸ *German Romance II*, 113.

²⁹ Hawthorne, *Selected Tales and Sketches*, 337.

³⁰ *Ibid.*

³¹ *Ibid.*

³² *Ibid.*

³³ Hawthorne, *Selected Tales and Sketches*, 358.

³⁴ *Undine* by Friedrich de la Motte Fouqué was considered by Carlyle for good reasons a better choice than the tale by the same author which he included in his *German Romance I*, the now all but forgotten "Aslauga's Knight," 207. *Undine* had, however, already been translated previously. Hawthorne refers to *Undine* in *Love Letters of Nathaniel Hawthorne, 1839-1863* (Washington: National Cash Register, 1973), 1:97, 219.

³⁵ Hawthorne, *Selected Tales and Sketches*, 330.

³⁶ *Ibid.*

³⁷ Hawthorne, *Selected Tales and Sketches*, 463.

³⁸ Hawthorne, *Selected Tales and Sketches*, 332.

³⁹ Hawthorne, *Selected Tales and Sketches*, 465.

⁴⁰ Hawthorne, *Selected Tales and Sketches*, 331.

⁴¹ Hawthorne, *Selected Tales and Sketches*, 519.

⁴² Nathaniel Hawthorne, *Twice-Told Tales*, ed. J. Hubert Scott, The Riverside Literature Series (Boston: Houghton Mifflin Company, 1935), 503.

⁴³ Hawthorne, *The Scarlet Letter*, 44.

⁴⁴ E.g., Carol Marie Bensick, *La nouvelle Beatrice: Renaissance and Romance in "Rappaccini's Daughter"* (New Brunswick, NJ: Rutgers University Press, 1985).

⁴⁵ Henry A. Pochmann, *German Culture in America: Philosophical and Literary Influences, 1600-1900* (Madison: The University of Wisconsin Press, 1957), s.v. "Nathaniel Hawthorne," 381-88, here 387-88.

⁴⁶ In *American-German Literary Interrelations in the Nineteenth Century*, ed. Christopher Wecker, *American Studies*, vol. 55 (München: Wilhelm Fink Verlag, 1983), 32.