

Noel Macainsh

The Pathos of Distance

Chapter 4 scanned by the Australasian Nietzsche Society 2011

<http://australasianietzchesociety.net.au>



PETER LANG

Bern · Frankfurt am Main · New York · Paris

Chapter Four

Christopher Brennan's Poetic

A peculiarity of Brennan studies is that the influence of Stéphane Mallarmé and the French Symbolist writers on Brennan's work is accorded a high, even pre-eminent place, while evidence of his more basic interest in German literature, particularly Romantic theory, is overlooked. There is little comment about Brennan's Berlin years, except for mention of his acquisition there of a German wife and some knowledge of French Symbolist writers, the two main factors in most interpretations of his work. Older critics, however, have paid somewhat more attention to the German side than have those more recent.

Randolph Hughes,¹ for instance, seeks to give some account of Brennan's interest in German romanticism, drawing mainly on Brennan's article on the subject, while H.M. Green states that Brennan "was first Irish or Irish-Australian, then English, and then (though he would have hated the idea of it), Teutonic in spirit, in outlook, in prejudices; I don't believe there was anything French about him, except for his debt to Mallarmé."² The present study advances the view that, in Berlin, Brennan became enthused of the *Neuromantik* (neo-romantic) movement, gaining thereby a theoretical standpoint from which he interpreted the course of Western literature, from the Greeks onward, as an ever-repeated striving for the ideal of Symbolic literature. He greeted Stéphane Mallarmé as the latest high embodiment of this striving.

It will be recalled that Brennan in 1892 went to Berlin at the age of twenty-two years, to pursue his study of classics. He returned to Australia in 1894 without gaining a doctorate. Three years after his

First published in: *Southerly*, Vol. 44, No. 3, September 1984, pp. 306-328.

return, he married Anna Elizabeth Werth; together with her mother and sister, a German-speaking household was formed. He lectured in Latin, French and German at Sydney University, and in 1920 became an Associate Professor in German and Comparative Literature.

The reason for Brennan's not obtaining a doctorate in Berlin may relate in part to the renowned classicist Eduard Zeller (1814–1908), whose lectures Brennan attended.³ Zeller, then an old man, was the author of *Philosophie der Griechen in ihrer geschichtlichen Entwicklung* (philosophy of the Greeks in their historical development). His views were based on Hegel's revolutionary lectures on "development", a blend of evolution and mystical Christianity, in which "the way of the spirit" is a "circle which returns into itself". In this way, Hegel contrasted the "bad infinity" of indefinite progress with the "true infinity" which is best represented by a circle; the latter concept being illustrated on examples from art, religion and philosophy.⁴ Zeller, however, seems to have been less than inspiring as a lecturer; his method of teaching was by close study of the text of a single author. Some twenty years before Brennan's arrival in Berlin, at a time when Zeller was Professor of Philosophy at Heidelberg, the young Friedrich Nietzsche had remarked in a letter to his friend Erwin Rohde: "I can only mock when I read the long spun-out reports of the honourable Zeller".⁵ And two years later, in his *Untimely Meditations*, Nietzsche wrote of the hate-worthy tedium with which University professors write about the Greeks, and he asked, "Who will save, for example, the history of the Greek philosophers again from the sleep-inducing fog which the learned but none too scientific and unfortunately far too boring works of Ritter, Brandis and Zeller have spread over these?"⁶ Perhaps it was this same boredom that helped divert Brennan in Berlin from enhancing his classical qualifications and instead turned him to contemporary literature, including "some articles dealing with the symbolists, and some poems by Mallarmé".⁷ It should be noted that Erwin Rohde, Nietzsche's correspondent, was himself a renowned philologist and author of books owned and studied by Brennan. These books are: *Psyche — Seelenkult und Unsterblichkeitsglaube der Griechen* (the cult of the soul and belief in immortality in the Greeks), *Der Griechische Roman* (the Greek romance), *Kleine Schriften* (shorter writings), together with O. Crusius, *Erwin Rohde — Ein biographischer Versuch* (biography). Brennan's marked, signed and dated copies of these works are in the Fisher Library, Sydney.⁸ Rohde will be returned to later in these remarks.

It is interesting that Zeller's lectures were also taken by a young man, Stefan George, two years older than Brennan, who along with Rainer Maria Rilke and Hugo von Hofmannsthal, was to become famous as a poet. George, whose literary interests then were remarkably similar to Brennan's, had studied "Literary and Historical Criticism" under Zeller in 1891, at Berlin University, the year before Brennan began there, and had finished his university studies in the same year. Of particular interest among the courses taken by George at the University, including those on philosophy by Paulsen, on art-history by Frey, on romance philology by Adolf Tobler, on Italian literature by Rossi, all outstanding scholars, is that on the newer French literature (*Neufranzösische Übungen*) given by Stephan Waetzold.⁹ Waetzold (1849–1904) was professor of Romance and German philology. In 1892, he published in Berlin a comprehensive study on Paul Verlaine and French Symbolism, in which Verlaine and Mallarmé were presented as leaders and masters of "the youngest generation of French poets, the Decadents, Symbolists and Impressionists".¹⁰ This study of Waetzold's is mentioned here, because in association with others, including those by Clemens Sokal,¹¹ Karl Sachs,¹² Paul Lindau,¹³ Richard Dehmel,¹⁴ not to mention Stefan George's activities, it indicates that Brennan had in fact made a timely arrival at one of the main points of reception of French Symbolism in the German-speaking world, the other points being Munich and Vienna. In Berlin, Brennan had the opportunity of hearing lectures on the latest literary developments in France, as well as of reading the first major studies of the subject by German scholars.

There is not space enough here to follow these details further. However, it may be of interest that Stefan George, Brennan's predecessor at the University of Berlin, had already met Mallarmé, Verlaine and other Symbolist writers, personally, in 1889, and that in October 1892, the first volume of George's *Blätter für die Kunst* (pages for art) appeared in Berlin, with a programmatic statement on the renewal of German poetry from the spirit of French Symbolism. Two months later, in the second volume of the *Blätter*, there appeared translations of Mallarmé, Verlaine, Regnier and others. George too, like Brennan, came to write cycles, ordered sequences or groups of poems, which could be considered perhaps from the Mallarméan perspective of a "livre composé", as has come to be the case with studies of Brennan. Like Brennan, George corresponded with Mallarmé, though his correspondence, unlike Brennan's was sustained over time. He, also

like Brennan, wrote German without capitalising nouns and paid particular attention to developing his own style of handwriting. He also took a great interest in Swinburne, Rossetti, William Morris and the Pre-Raphaelites,¹⁵ who have been seen by critics as having some echo in Brennan's work.

There are, of course, great differences between George and Brennan, and some of the features just mentioned are common to many writers of the time. It is noted also that George, oddly enough, like Brennan, broke off his studies at Berlin before gaining a formal qualification. As a side comment on Brennan's possible reaction to his philological studies there, we might note the young George's comment on Ulrich von Wilamowitz-Moellendorff, the reigning classical philologist of the day, who had poured such scorn on Friedrich Nietzsche's *Birth of Tragedy*: "What remains of the entire Wilamops? Perhaps the muck he has unloaded into Nietzsche's lap."¹⁶ As with Nietzsche's comments on Zeller, there is here too a suggestion that the style of classical studies at Berlin may not have suited young men critical of life about them and ambitious for literary renewal. Brennan's declared dislike, in his correspondence, of German philistinism, of the character of life in Prussian Berlin, is a common feature, shared by those writers who, attracted to the newer French style, were striving to overcome a detested Naturalism, associated in their minds with repellent features of daily life in the German capital. French Symbolism had to reckon in Berlin with the dominance of literary Naturalism and a chauvinism based on the new Kaiser's empire.¹⁷

Returning now to the evidence of Brennan's reading, it should of course be said straightaway that Brennan's dating of his books does not necessarily date his initial acquaintance with the author's work. For instance, Brennan's copy of Immanuel Kant's *Kritik der reinen Vernunft* (critique of pure reason), edited by Dr Erich Adickes, 1889, is explicitly inscribed "Chris: Brennan/ in Berlin, Nov. 11, 1892, gekauft von [bought from] Mayer and Müller, Marktgrafen Strasse 51", but Brennan must have been familiar with Kant's philosophy already from his studies at Sydney University. His copy of Wilhelm Windelband's famous history of philosophy too would have provided him with knowledge here. Also, there is clear evidence in the cases of Novalis and Friedrich Schlegel that Brennan was familiar with different editions of their works and that he knew of them also through still other authors. Elsewhere, Brennan's copy of *Deutsche Lyrik*, selected and arranged, with notes and a literary introduction by C.A. Buchheim,

1889, and inscribed "C.J. Brennan from A.B. Piddington, Sep. 1891, Prosit!", that is at a time before Brennan's departure for Berlin, shows numerous markings by Brennan of poems by Goethe, Heine and others. But it is not until the next year, shortly after his arrival in Europe, in Zürich, that he bought a four-volume set of *Goethes Werke*, Stuttgart, 1887, and inscribed it: "Chris: Brennan. Bought in Zürich 1/8/92". Likewise with Heine; one week after his Zürich purchase, Brennan bought a twelve-volume set of *Heinrich Heines Sämtliche Werke*. This is a new edition published by Hoffman and Campe in 1890, and Brennan's copy is inscribed: "Chris: Brennan Aug. 8. '92. Bought in Berlin". There are copious markings by Brennan in this edition, though one cannot be sure of the time they were made. Some of the markings suggest a time after Brennan's return to Sydney; they also have biographical suggestiveness. For instance, we find in the first volume (p. 66) the following underlinings by Brennan: "der Zwang der Hölle/Sie schauen sich an und schweigen" (the compulsion of hell/They look at each other and fall silent), also a sidelined couplet with underlining: "Bedenke was deine Pflichten sind,/Nim dir ein Weib und mach ein Kind" (consider what your duties are,/Take to yourself a woman and make a child), and on p. 84: "Unheilbar ist dein Herzeleid;/Verfehlt Liebe, Verfehlt Leben!" (Incurable is your heart's sorrow;/Failed love, failed life!). Also, on p. 69 there are the underlined words: "Einer weissen Nacht vergleichbar" (Comparable to a white night), against which Brennan has written in pencil: "O Nebel Deutschlands! wann werde ich Euch Wiedersehen?" ("O mists of Germany! when will I see you again?"). These markings suggest a time when Brennan realised his marriage had failed, perhaps characterised by "that part of a man's courtship... after marriage, when his wife has found him out".¹⁸ Of Heine's poetry, it might be noted that while Brennan admired it, he regretted that it was not "architectonic".¹⁹

The work of Stéphane Mallarmé read by Brennan in Berlin apparently included not only the *Vers et Prose*, Perrin, 3rd edition, 1893, mentioned by Professor Chisholm,²⁰ but also *Album de Vers et de Prose*, Leon Vanier, 3rd edition, Paris, n.d., inscribed "Chris: Brennan 1893", to be found in the Fisher Library. Brennan appears to have come upon these books in the latter part of his stay in Berlin. Circumstantial evidence of literary life in Berlin and Brennan's own approach to Mallarmé suggest that Brennan's choice of these works was not made merely on fortuitous browsing in bookshops, but was prepared for by an already developing, local reception of these works

in Berlin. Although the general public then hardly knew of the new developments, it is certainly the case that, among young writers in Berlin, Brennan was far from being the first and only one to enthuse over the newer French literature. The time when he was reading these works and "some articles dealing with the symbolists" was also a time when the tide of *Neuromantik* was rising in Germany. There is a wealth of material to demonstrate that the reception of French Symbolism in Berlin was seen as a neo-romanticism derived from the German Romantics earlier in the century.²¹ This response was used on the one hand as argument for dismissing the newer French literature as nothing but a foreign re-working of a cultural heritage that Germany already possessed, while on the other hand, it was seen as a valuable stimulus to a creative renewal of this heritage. Already in 1891, before Brennan's arrival, it had been proclaimed that the two literatures were related in principle; and during Brennan's stay in Berlin, as well as for some years after, this view gained even more ground. Brennan certainly believed it. In the year before Mallarmé's "*Coup de dés*" was first published in the international review *Cosmopolis* (May 1897), Henri Albert, for instance, a diligent and bilingual go-between, could describe the Parisian moderns in an article simply titled "*Französische Neuromantik*", in the Berlin-based magazine *Neue Deutsche Rundschau*.²² The term "symbolism" was now to a large degree subordinated to this newer term. René Wellek in his essay "The Term and Concept of Symbolism in Literary History",²³ tells us that the term "*symbolisme*" as a designation for a group of poets was first proposed in France by Jean Moreas in 1885, only seven years before Brennan's arrival in Berlin, to replace the term "decadents". The main contemporary French poets, however, rejected the term; Verlaine, in particular, was vehemently resentful of this "*Allemandisme*". The term, however, caught on in the late eighties and early nineties as a blanket name for recent developments in French poetry. Brennan's reception of these writers was undoubtedly conditioned by the then current German neo-romanticism. Let us now turn to the more specific evidence of Brennan's own reading, markings and writings.

Oskar Walzel, in his *Vom Geistesleben des 18. und 19. Jahrhunderts* (On cultural life of the 18th and 19th centuries — Brennan's copy is in the Fisher Library) compares the romantic manifestations around the year 1900 with those of 1800. He states that there is a growing number of people concerned to discover agreements, relationships, and to fathom the historical process by which the

tendencies of the start of the century are renewed at its end. Walzel goes on to say that objective comparisons of then and now have gradually become a fashion: "Kaum einer, der heute von deutscher Romantik spricht, lässt sich den Parallelismus entgehen." (Hardly anyone who speaks of German Romanticism today, lets the parallel escape him.) And more significantly, in a passage underlined by Brennan, Walzel states:

Ich darf wohl erwähnen, dass ich schon vor vielen Jahren die Verwandtschaft älterer deutscher und neuerer französischer Romantik (damals hiess sie Symbolismus) betont und in den "Jahresberichten für neuere deutsche Literaturgeschichte" von 1891 und 1892 Stimmen verzeichnet habe, die gleiches verkündeten. (I may well mention that many years ago I emphasised the relationship of the older German and the newer French romanticism (at the time called Symbolism) and, in the "Annual Reports for more recent German literary history" of 1891 and 1892, specified names that proclaimed the same.)²⁴

Walzel mentions other authors who noted the same thing; he quotes Alfred Kerr who in 1898, in a work on Brentano, stated that even a fool must recognise how close, basically, the beginning and end of the century stand to each other; and even the *Preussische Jahrbücher* (Prussian Year-Books) in 1898 belatedly began to discuss the question of a renewed Romanticism; Walzel quotes Ricarda Huch's *Blütezeit der Romantik*, 1899 (the blossoming of Romanticism) as having performed outstanding service here (a copy of this book was owned and quoted from by Brennan). Much more evidence of a similar kind could be adduced. Perhaps one could take the point for granted on giving a final quotation from Brennan himself, from his 1904 lectures: "In German literature symbolism manifested itself, contemporaneously with Blake, as romanticism. It has often been noticed within the last ten years or so, that the French symbolists show striking affinities with the German romanticists, but the affinities, in so far as they have been pointed out, are mainly on the surface... But I think the affinity is deeper and more organic and I propose to show it from the words of... Novalis."²⁵

In addition to Brennan's published writings, including his essay on "German Romanticism: A Progressive Definition", there are his own books, with his notes and markings, indicating the source and nature of his thinking on basic poetical principles. These principles are those of what Brennan saw as a perennial symbolism manifested in German literature under the name of Romanticism. It is this same Romanticism that appears to have given him the theoretical basis for his poetics. The

importance of this basis is demonstrated by Brennan himself, in a conversation with Randolph Hughes, who writes:

On one occasion I employed the phrase "the metaphysics of poetry", and he [Brennan] brightened at once, and said he was delighted to hear me use such an expression; that that was his constant thought, his most anxious preoccupation, and that he gave more of his time to it than to anything else. The philosopher in him, he went on, loved to watch the poet in him at work, and to try to discover the exact origin, elements and stages of the process of creation, and to get at the full significance, the final meaning of it all.²⁶

The romantic theory of art, as expounded by those whom Brennan called the "only two real Romantics — F. Schlegel and Novalis, the brain and the spirit", rests on the definition of the absolute medium of reflection as the idea of art. "Reflection", as Brennan has stated, "is the decisive mode of all consciousness".²⁷

Since the organ of artistic reflection is form, then the idea of art is defined as the medium of reflection of forms. In the romantic idea of the "medium", all forms of presentation pass over into each other and unite themselves in the absolute form of art, which is identical with the idea of art. The romantic idea of the unity of art thus lies in the idea of continuum of forms, an idea which antedates by many years the French symbolist notion of the "*livre composé*". Brennan has sidelined in his copy of Friedrich Schlegel's *Prosaische Jugendschriften*, against Schlegel's remarks of the poet, in his "*Herkules Musagetes*": "To him every form was his own, Richly he can... unite forms to higher form in easy weaving."²⁸ This statement bears on the distinction between representational form and absolute form. In Schlegel's Athenaeum Fragment 116, marked by Brennan, this distinction is indicated more extensively as the definition of Romantic poetry: "to reunite all the separate genres of poetry... It embraces everything that is poetical, from the greatest systems of art that in turn contain several systems in themselves, to the sigh, the kiss, which the poeticising child breathes out in artless song... The romantic kind of poetry is the only one which is more than its kind and is at the same time the art of poetry itself."²⁹ The continuum of forms could hardly be indicated more clearly. Romantic poetry is thus the idea of poetry itself. This idea corresponds with Brennan's view of Mallarmé: "This man came into the world to bear witness to an idea... The idea that elected him was simply that of poetry."³⁰ This romantic concept also antedates Baudelaire's resolve, as formulated by Brennan, "to desert the separate *genres* and to condense

all his poetry into one book which shall have its unity and its secret architecture".³¹ The similarity to Baudelaire is also made explicit when Brennan, having marked Athenaeum Fragment 242, "Are there not individuals who contain whole systems of individuals in themselves?" goes on to write in the margin against Fragment 248: "... Baudelaire... toute idée est par elle-même donée d'une vie immortelle, comme une personne."³² Poetry, regarded as the medium of reflection of forms, must be such an individual. As Brennan has noted, Novalis claimed for philosophy and art the principle of a continuum of ideas; the ideas of poetry are the representational forms:

The philosopher, who, in his philosophy, transforms all philosophemes into a single one, who can make one individual out of all individuals, attains the maximum in his philosophy. He attains the maximum of a philosopher when he unites all philosophies into one single philosophy. The philosopher and the artist proceed organically... Their principle, their unifying idea is an organic germ which freely forms itself, develops itself into an infinitely individual all-forming form containing indefinite individuals — an idea rich in ideas.³³

Likewise, Schlegel again and again emphasised the unity of art, the continuity of forms itself as a work. It is this invisible work which takes the visible up into itself. Schlegel gained this conception from his study of Greek poetry and transferred it to poetry generally. In a passage marked by Brennan, Schlegel states this conception:

All the poems of antiquity close themselves one on the other, until the whole forms itself from ever greater masses and members... And thus it is truly no empty image to say that the old poetry is a single indivisible, complete poem. Why should there not come about again, what has already been? In another manner of course. And why not in a more beautiful, greater way?³⁴

For the developing unity of poetry as an invisible work, the equating and reconciliation of forms is the visible and authoritative process. Here, one is again reminded of Brennan's view of Mallarmé, whose "mind led him... to see that all poetry pointed towards one book, an impersonal work resuming all the motives of poetry". Mallarmé came to be preoccupied "with the universal symbolic poem".

Schlegel saw the presentation of the *idea* of art in the total work of art to be the task of progressive universal poetry. As in the passage Brennan has underlined in Athenaeum Fragment 116: "Romantic poetry is a progressive universal poetry... The romantic mode of poetry is still in process, indeed that is its real nature, that it can only develop

eternally, never be completed."³⁵ This concept is easy to misunderstand if its connection with the concept of the medium of reflection is left out of account. The task of progressive universal poetry is given specifically in a medium of forms, as its progressively exact mastery and ordering: "beauty... is... not merely the empty thought of something to be produced... but also a fact, namely an eternally transcendental."³⁶ This "transcendental" is the continuum of forms, is the medium which is the show-place of a chaos-ordering power; indeed chaos is the symbol of the absolute medium, or as yet another of Brennan's underlinings indicates: "the highest beauty, yes even the highest order is then indeed only that of chaos, namely of such which waits only on the touch of love, so as to unfold itself to a harmonious world."³⁷ Thus we are not dealing with a progression into a void, with a vague ever-better poeticising, but with a steadily more comprehensive development and intensification of poetic forms. This concept is not an expression of modern ideas of "progress", nor is it merely expressive of the relationship of cultural stages to each other; rather, like the life of mankind, it is seen as an unending process of fulfilment. Transcendental poetry is a definition of the Romantic idea of art: it presents romantic poetry as absolute poetic reflection, postulating an ego within the ego, an original ego (*Ur-ich*). From this perspective, Brennan's pencilled comments on Mallarmé, in his copy of Nietzsche's works (vol. XI), gain in significance. In a sub-section devoted to Wagner, Brennan has written "Mallarmé, — l'homme primitif suprême" against an underlined passage: "Der ungetrennte Mensch. Der singende Urmensch." (The undivided man. The singing original man.)³⁸ As Brennan has said elsewhere, apropos the German romanticists and their poetry about poetry: "The word poetry stands here for the transcendent life, it is equivalent to Eden."³⁹

The romantic view of reflection is that it transcends the particular mental state each time, so as to pass over to a higher stage. The idea of "*Bildung*", or education, which Brennan found so attractive in the Romantics, is essentially that of reflection. The very word, with its root "*Bild*", meaning picture or image, also suggests the central role of the image in Brennan's poetics. According to his underlining in Novalis: "The highest task of education (*Bildung*) is that of mastering its transcendental self, to be the ego of its ego", that is to behave self-reflectively. This is the way in which poetry gains its Archimedean point beyond the world, from which it can move the world: "That position external to the world is given, and Archimedes can now fulfil

his promise."⁴⁰ Higher poetry originates from reflection. In a passage that Brennan has sidelined and underlined in red, Novalis states:

There are certain poetries in us, which have a quite different character than others seem to have, since they are accompanied by feelings of necessity, and nevertheless there is no external reason for them. It seems to man that he is involved in a conversation and some unknown mental being prompts him in a wonderful way to the development of the most evident thoughts. This being must be a higher being, because, in a manner, it puts itself into relationship with him, which is not possible for any being bound to phenomena. It must be a homogenous being, because it deals with him and challenges him to the rarest self-activity.⁴¹

Here, one is again reminded of Brennan's view of Mallarmé: "in him the art seemed to become self-conscious, to develop a living conscience."⁴² The poetries that arise from the activity of this higher ego are the members of transcendental poetry, whose characteristics are identical with the idea expressed in the absolute work. Again, in a passage heavily scored by Brennan, Novalis states: "The previous poetries operate for the most part dynamically, the future transcendental poetry could be called organic. When it is invented, one will see that all genuine poets so far, without their knowledge, poeticised organically — but that this defect of awareness... had a substantial influence on the whole of their works — so that they for the greatest part are genuinely poetic only in detail, but are usually unpoetic on the whole."⁴³ This passage was also quoted by Brennan in his 1904 lectures. He has written, in this connection also, of "the spirit expressing itself in the only way possible, the creation of organic form".⁴⁴

Symbolic form is the means by which transcendental poetry relates to the idea of art, for as Brennan says, this transcendental poetry *is* symbolic poetry.⁴⁵ He has also doubly marked a passage in Novalis, and written "Symbolism" in the margin, in which it is stated that transcendental poetry generates "a tropic... which grasps the laws of the symbolic construction of the transcendental world".⁴⁶ This reference to a "world" is perhaps amplified when Brennan says: "the symbolism I propose... is just that which results from a great work taken as a whole. It is not the studding of a work with arbitrary, by no means inevitable symbols."⁴⁷

The "symbolic form" is the formula, under which is comprehended the import of reflection for the work of art. Among all the forms, the highest symbolic form is the "romance"; a form which strikes one as

externally lacking in boundedness and regularity, but a form nevertheless that can reflect on itself arbitrarily: it can reflect back each given stage of consciousness from a higher viewpoint. The capacity of the romance form for pure contemplation was emphasised repeatedly by the romantics. In this connection, Schlegel said that "the spirit of contemplation and return into oneself was... a common peculiarity of all highly spiritual poetry."⁴⁸ The most spiritual poetry is the romance, it is the expression of its own reflection. Novalis states that the romance is formed by complexes reflectively closed in themselves, and he also comments: "The manner of writing the romance must not be a continuum, it must be a construction articulated, membered in every sentence. Each small piece must be something cut off, limited, a whole in itself."⁴⁹ Again, as underlined by Brennan: "Through... the variety of the individual masses... each necessary part of the one and indivisible romance will be a system in itself."⁵⁰

The Romantics have surely taken into account here the ambiguity of the word "romantic". In the speech usage of the times, the word meant "knightly", "medieval", and along with this, Schlegel has come to define it as meaning "appropriate to a romance". It has been said that "the genuine romance is a *non plus ultra*, a sum of everything poetical, and he [Schlegel] in logical consequence designates this poetic ideal with the name of 'romantic poetry'"; this is the view of Rudolf Haym, whose work, *Die Romantische Schule* (Berlin, 1870), was studied by Brennan.⁵¹ There are numerous markings by Brennan on this theme. In his copy of Schlegel's *Fragmente*, he has marked: "*Ein Roman ist ein romantisches Buch*"⁵² (a romance is a romantic book), and in Novalis: "One should write a romance so as to know life and oneself."⁵³ A passage severally marked in Novalis reads: "A romance must be poetry through and through... Everything in a poetic book appears so natural — but so wonderful. One believes that it could not be otherwise, as if one so far had only slumbered in the world — and only now does the right meaning of the world dawn on one. *All recollection and intuition appears to be from this source [Quelle]*."⁵⁴

This last sentence, underlined by Brennan, surely alludes to the underlying concept of Brennan's *Towards the Source*. The German word for "source" (*Quelle*) is also the word for a fountain, well or spring: "by her well Romance/waiting the fabled chance".⁵⁵ The word "*Quelle*" has a strong resonance in the literature of Romanticism. There is a passage marked by Brennan in his copy of *Heinrich von Ofterdingen*, which suggests the true "source" of Brennan's title,

"Towards the Source". Here, the young poet of Novalis' romance has fallen into a dream during which a "slumber" overtakes him, from which he in turn wakes into an unearthly light: "He found himself on a soft verge of a spring (*Quelle*), which welled into the air, appearing to consume itself in it... what drew him with complete force was a high, light-blue flower, which stood next to the spring (*Quelle*)."⁵⁶ This is the famous blue flower of Romanticism; it stands at the source of life, which Heinrich will subsequently wander in quest of; it is "home", the answer to the famous romantic query, "*Wo wandern wir denn hin?*" (whither are we wandering?).

In Athenaeum Fragment 252, Schlegel states: "A philosophy of the romance... would be a keystone" of the philosophy of poetry. The romance is not a genre alongside others, just as the romantic kind of poetry is not one among many; it is an absolute, the highest symbolic form.

The critic has a special role in romantic theory. Ideally, the critic should be a poet. Brennan has underlined the features of his role, in Schlegel's *Jugendschriften*: "The poet [as critic]... will present the work anew, will want to present again what has already been formed; he will supplement the work, rejuvenate it, form it afresh. He will divide the whole only into members and masses and pieces, never cut it up into its original components, which are dead in relation to the work, because they no longer contain units of the same kind as the whole."⁵⁷ And there is a further strong hint given to critics when Schlegel says that the usual critic must unavoidably destroy the "living unit", analyse it into its elements, see it as merely an atom of a larger mass, whereas the true critic is the "extended author" who carries on the completion of the work.

Concerning the symbol itself, Brennan defines it as follows: "our definition of a symbol was that image which acts as a meeting point for the largest number of relevant analogies", or "The symbol is simply that image which, for the special purpose in hand, condenses in itself the greatest number of correspondences."⁵⁸ This is simply Novalis' definition of the symbol as "*Der Treffpunkt der Analogien*" (the meeting point of analogies), noted by Brennan, or underlined by him in red: "*Alle Analogie ist symbolisch*", or "*Das Air de famille nennt man Analogie*". We find also that Brennan has marked: "The life of a truly canonical man must be symbolic throughout",⁵⁹ this being based on the idea that man himself is a source of analogies.

When Brennan departs from Mallarmé on the question of symbols,

that is, on the matter of analogies or correspondences, he does so in the name of Novalis. Mallarmé is found by Brennan to be defective in that he "declares the law of correspondences eternal", whereas Brennan invoking the theory of evolution and F.C.S. Schiller, sees "the law of correspondences as a postulate".⁶⁰ Novalis then saves Brennan from "the risk of going on unaided" by providing him with a "principle" that "runs through all his work, symbolically expressed as, on the one side, an education [*Bildung*] of the earth by man, on the other, of the coming of nature to self-consciousness in man". Here, as elsewhere, Brennan finds "that Novalis... anticipates some of the latest results of pure philosophical research",⁶¹ particularly the views of F.C.S. Schiller.

The doctrine of correspondences, or analogies, or symbolism — they are all equivalent in Brennan's view — is something that Brennan was alerted to in German Romanticism, which he found best formulated there, and which he then read backward and forward into history, as though it were perennial. Baudelaire, for instance, is but one of the places where he discerns the doctrine; Brennan quotes from Baudelaire and then tells his reader to "observe the same theory of the world as symbol in Novalis... in the hands of Stéphane Mallarmé, with a fundamentally Hegelian interpretation, it became what is known as symbolism."⁶² That Brennan perceived this doctrine to apply even as far back as the ancient Greeks is shown by his markings in his copy of Erwin Rohde's *Der griechische Roman und seine Vorläufer*, 1900 (The Greek Romance and its forerunners). In the section dealing with the erotic narrative of the Hellenic poets ("*Die erotische Erzählung der hellenistischen Dichter*"), Brennan has underlined *eines tiefsinnigen Analogienspiels* (of a profound play of analogies), meaning a Naturism in which the Greeks used figures of Nature to personify also "the dark forces which drive the human mind on to good and evil".⁶³ In the same book, Brennan has marked passages in which Rohde writes of books made up of a soulless chronicle-like sequence of images rhythmically ordered, which are impossible to comprehend at a glance; and Rohde states that this error was noted by Kallimachus, who said "a large book, a large evil", meaning, as noted by Brennan, that this evil consists in composing on the erroneous principle "not of forming long poems from a uniformly large conception, but forming them instead by adding them together in a certain way from many individual small parts".⁶⁴

Summarising Brennan's studies, as adduced above, it can be said that their first principle is that of poetry itself; this principle constitutes

the "Archimedean" point beyond the world, from which the world itself may be changed. Poetry, being totally other than the world, is to be a "divine leaven, now working in this crude lump of us and our world".⁶⁵ As Brennan states, this idea was already widely current early in the nineteenth century: "Schiller [Friedrich, not the later F.C.S.] had revived Shaftesbury's idea of harmonious *bildung* and had found in aesthetic activity the liberation of human nature."⁶⁶ Brennan remarks, however, that it is the Romantics who have the "higher sense" of this endeavour. Friedrich Schiller based his theory of aesthetic education on a criticism of the historical necessity of the division of labour and its consequences for the individual: "For ever chained to a single small fragment of the whole, man forms himself only into a fragment."⁶⁷ Brennan himself frequently rails against the fragmentation of life. Indeed, the notion of fragmentation, division, brokenness, is an essential polar component of Brennan's system. Poetry, he states, uses "the facts of our broken life" to fashion images of totality. Our age is one "that seems determined to regard nothing but the wheels and machinery of life and sequester each man in his prison-cell of soulless drudgery". In 1902, Brennan asked of Sydney University: "Here, in this University, has a stand been always made against that 'specialisation', in a narrow sense, which was one of the symptoms of the nineteenth-century disease?"⁶⁸

It appears to be historical fact, that along with the growth in the basic principles of economic expediency and the division of labour, art came to be regarded in the nineteenth century, at least in some circles, as a realm in which the lost unity of mankind could be regained; and this at a time when, in the wake of the Enlightenment, established religion had lost its validity as a paradigm of reconciliation, of restoring to human personality a harmony lost or eroded in the course of daily living. It is not surprising, from this perspective, that Brennan regarded poetry as religious: "I cannot conceive of poetry otherwise than as an expression of the religious instinct." And in a way reminiscent of the Romantic idea of a state religion, as expounded by Novalis and Adam Müller, Brennan refers to Mallarmé's idea that "the work of art only attains to its full significance when attended by the whole people, as a religious service".⁶⁹ The weakness of this idea in practice is that it assumes a properly responsive audience, an assumption hardly to be satisfied "at the present day when the average man of letters is an under-educated hack" and "the public — the mass of readers — still looks across literature from the spiritual standpoint

of Voltaire". Within a more restricted purview, Brennan, rather on the lines of the later F.R. Leavis, saw the University of Sydney as having "done noble and appreciative work in preparing the soil, the light, the atmosphere in which a literature might most favourably develop; in creating a community pervaded with a living sense of spiritual values... and carrying that sense into every daily act of its life."⁷⁰ Thus, the idea of poetry as a totally other world of harmony, radiating an educative influence on a divided mankind through its power of suggestion, was already established in Europe at the start of the nineteenth century and still appealed to Brennan at the end of that century as warranted by the facts of life.

As indicated above, the appropriate form for this poetry, for the transcendental life, for Eden, is that of the romance. This form is constituted of analogy, or as Brennan writes of Mallarmé: "the law of correspondences becomes... the whole of poetry — its subject, its matter and its form."⁷¹ The question of whether this romantic form can be applied properly to Mallarmé's work and the so-called symbolist "livre composé" cannot be pursued here in detail. But it is worth noting that Professor Chisholm sees Mallarmé's *Hérodiade* as "a dramatic poem conceived according to the traditions of classical tragedy" and more generally, that "Mallarmé's form is almost wholly classical".⁷² Furthermore, when Brennan discovers in Henri de Regnier's volume, *Les jeux rustiques et divins* (1897), the "finest single poem written in the symbolist manner", Professor Chisholm is constrained to remark: "Actually, the whole of this volume seems much closer to Naturism than to Symbolism in the strict sense."⁷³ It is this same Naturism which is seen by Chisholm as a "key to the spirit" in German Romanticism, as "a mystic language" involving "that constant symbolism of natural objects, which goes to make up the beauty of so many romantic Märchen [tales or romances]. Fouqué's *Undine* is a striking example... The whole German romantic explanation of myths, centring round the name of Creuzer is based on these magical correspondences."⁷⁴ Undine, of course, is to be found in Brennan's *Poems 1913*, along with other figures of romantic lore. Creuzer too was familiar to Brennan, as shown by Brennan's marginal comments in his copy of Nietzsche's *Die Geburt der Tragödie* (the birth of tragedy).⁷⁵ Chisholm remarks that "Creuzer's *Symbolik* stresses throughout the hermetic value of symbols, which plays such an important part in the Mallarméan aesthetic."⁷⁶ The evidence of Brennan's markings also leaves no doubt of Brennan's familiarity with romantic tales and romances, with their mythological,

analogical, symbolical form. He greatly admired Novalis' unfinished romance *Heinrich von Ofterdingen*, traces of which can be discerned in *Poems 1913*, particularly of "Klingsors Marchen" in Brennan's "Prelude". Novalis' romance shows how the natural poetic tendency of a boy of the middle-ages, a minnesinger, is brought out and heightened by every circumstance of his life: "Here life is shown in continuous transformation into poetry."⁷⁷ And in Ludwig Tieck's postscript to this romance, Brennan has marked in red a passage on how it would continue: "The book should always keep the same colour of character, remind us of the blue flower; throughout, the most remote and varied of sagas should be touched on: greek, oriental, biblical and christian, with recollections and indication of indian as well as nordic mythology."⁷⁸ The applicability of this to *Poems 1913* is obvious; as Brennan has also noted: "The romance is both free history and the mythology of history."⁷⁹ Brennan's descent into the sub-conscious in *Poems 1913* also finds its parallel in the romance. Chisholm has noted: "To be sure, it [Romanticism] descended into that lawless, gloomy depth, from which Classicism shrank; it did it however, in order to become master of this depth... But classical mastership was replaced by something else, namely magic... The conquest of such a romantic, magical mastership is the theme of *Heinrich von Ofterdingen*."⁸⁰

Although Brennan's chief work is said to be a "single poem", he himself simply used the plural, "Poems", for his title. However, in the course of planning his book he writes about "grouping", about selecting pieces from earlier publications, adding still others; he states that pieces written later "will have to wait till I can group other stuff of the same kind around them — that's the way with my stuff always".⁸¹ This procedure would appear to justify the term "gathering whole" used by Randolph Hughes: "most of the sections of Brennan's poetry are conceived as a gathering whole, and it is as such that they must be appreciated."⁸² A possible reason for Brennan's use of a plural title, for a certain apparent lack of ordering or for "occasional strains and fissures in the structure",⁸³ can be found in the eighth chapter of *Heinrich von Ofterdingen*, where Brennan has marked in red a passage in which Klingsohr advises the young poet Heinrich to but lightly order the "manifold" of his material, not to abandon this manifold, but to let it show so that its "points of comparison" are offered: "I would almost like to say that in every poetic work chaos must shimmer through the regular ground of order. Only a light composing [*Zusammenstellung*, grouping] makes the richness of the intention comprehensible and

attractive... The matter is not the aim of art, but the execution is."⁸⁴

It is suggested here that the principle of Brennan's grouping is the "law of correspondences" or "analogical construction"; it is this essentially romantic principle that is implied when Professor Wilkes writes of "the iterative imagery that Brennan plies throughout" in achieving "a larger allusiveness."⁸⁵ *Poems 1913* could be seen, abstractly, as a *Bildungsroman*, in which the *Bild*, or image, plays a key bonding role as "a meeting point of many analogies". This principle is also fully consonant with the unboundedness of the romance form, with the flexibility and the "indirection" that Wilkes notes in Brennan's form.

However, another important feature of this form, not noted by Brennan's commentators so far, is not only its capacity, as required by romantic theory, for infinite self-reflection, that is, for multiple levels of analogy, but for the closely associated capacity for irony. Romantic irony decrees that in the work itself the poet shall ever detach himself from his creation and seek ever anew the form for his self-reflection. Brennan has written: "That this detachment should appear in the work itself is the romantic demand. Again, the artist may thereby gain the advantage of giving his work the suggestive quality that belongs to the fragment."⁸⁶ True to the poetics of romanticism, of art as "progressive revelation and prophecy", the form of art too is necessarily incomplete; like "the charm which surrounds fragments of ancient beauty",⁸⁷ the ruins and fragments of poetic form spur the imagination to new syntheses. Hence, it is not surprising that Wilkes sees the poet's final choice in *The Wanderer* as that which Brennan himself describes as "the ground of *romantic irony*, as preached and practised by Friedrich [Schlegel]", namely an "acknowledgement of one's impotence to attain to the absolute, and a proud manifestation of one's freedom from the bonds of the temporal and particular".⁸⁸ Wilkes' conclusion, that Brennan seeks in the time-process "to make explicit the transcendental self within",⁸⁹ is pure Novalis. Brennan quotes Novalis explicitly on this point: "The highest task of *Bildung* is — to master one's transcendental self", and he states also that "Novalis conceives the ideal synthesis as attainable, literally as... the goal of the time process."⁹⁰

However, to comment on this matter further, as well as on other "analogous" matters, to which it would inevitably lead, would be to approach the role of that ideal romantic critic, the "extended author", whose task is to complete the ever uncompleted work.

- 1 Randolph Hughes, *C.J. Brennan — An Essay in Values*, P.R. Stephensen, Sydney, 1934, p. 119.
- 2 H.M. Green, *Christopher Brennan*, Angus & Robertson, Sydney, 1939, p. 50.
- 3 See Axel Clark, *Christopher Brennan — A Critical Biography*, Melbourne University Press, 1980, pp. 59–77, and "Christopher Brennan's Berlin Years 1892–1894", *Quadrant*, Vol. 21, No. 11, 1977.
- 4 Cf. Walter Kaufman, *Nietzsche: Philosopher, Psychologist, Antichrist*, Meridian Books, New York, 1956, p. 285.
- 5 Elisabeth Förster-Nietzsche and Fritz Schöll, eds, *Friedrich Nietzsches Briefwechsel mit Erwin Rohde*, Insel-Verlag, Leipzig, 1923, p. 235.
- 6 Karl Schlechta, ed, *Friedrich Nietzsche, Werke in drei Bänden*, Carl Hanser Verlag, Munich 1962, Vol. I, p. 356.
- 7 A.R. Chisholm and J.J. Quinn, eds, *The Verse of Christopher Brennan*, Angus & Robertson, Sydney, 1960, p. 20.
- 8 The following books by Erwin Rohde are in the Christopher Brennan Memorial Collection in the Fisher Library, University of Sydney: *Psyche-Seelenkult und Unsterblichkeitsglaube der Griechen*, Tübingen, 1903, inscribed "Chris: Brennan, Sydney, Sept. 3, 1904"; *Der griechische Roman und seine Vorläufer*, Leipzig, 1900, inscribed "Chris: Brennan, Easter, 1906"; *Kleine Schriften*, Tübingen, 1901, inscribed "Chris: Brennan, Easter, 1906"; and by O. Crusius, *Erwin Rohde — Ein biographischer Versuch*, Tübingen 1902, inscribed "Chris: Brennan, Sydney, Dec. 29, 1905".
- 9 See R. Boehringer, *Mein Bild von Stefan George*, 2 vols, Munich-Düsseldorf, 1951.
- 10 Stephan Waetzold, "Paul Verlaine, ein Dichter der Décadence", in *Festschrift zur Begrüßung des fünften allgemeinen deutschen Neuphilologentages zu Berlin, Pfingsten 1892*, Weidmann Book Company, Berlin, 1892, pp. 168–202.
- 11 Clemens Sokal, "Paul Verlaine, der Dichter der Décadence", in *Beilage zur Allgemeinen Zeitung* (supplement to the A.Z. newspaper), No. 98, 7 April 1892, Munich, supplement No. 83, pp. 1–3, and 14 April, No. 84, pp. 3–7. This article, like Waetzold's study, is much broader than its title would suggest, giving in fact a survey of the whole modern movement in France.
- 12 Karl Sachs, "Über die neueren französischen Literaturbestrebungen, besonders der Décadents", *Zeitschrift für französische Sprache und Literatur*, Vol. 15, first half, Berlin, 1893, pp. 24–60. Sachs was already famous as the author of an outstanding French/German, German/French dictionary. His article is accompanied by a broad and seemingly complete documentation from French and Belgian sources, giving accurate information on writers and their publications.
- 13 Paul Lindau, "Über die Jüngsten und Neuesten im literarischen Frankreich", in *Nord und Süd*, a German monthly magazine, Schlesische Verlagsanstalt, Breslau, 1892, pp. 340–362. Lindau regards the new developments very much from a conservative German viewpoint and perhaps thereby demonstrates the chauvinism of Berlin.
- 14 Richard Dehmel, "Zur Wiederverkörperung in der neuesten Literatur".

- letter to *Sphinx*, Vol. 15, Schwetschke, 1892/93, pp. 276–279. The letter is dated, Berlin, 22 Sept. 1892. Dehmel supplies translations of Verlaine which are published in the same issue, and seeks to come to terms with the new literature.
- 15 Cf. Ralph Farrell, *Stefan Georges Beziehungen zur englischen Dichtung*, Berlin, 1937. The late Professor Farrell was Professor of German at the University of Sydney. His work on George was described by Karl Wolfskehl, who subsequently translated a poem of Brennan's into German, and who was a member of the George circle, as "beautifully successful", with unusually fine stylistic observations. For these and other remarks on Farrell, as well as on Brennan, see Karl Wolfskehl, *Zehn Jahre Exil. Briefe aus Neuseeland, 1938–1948*, edited and introduced by Margot Ruben, with an after-word by Fritz Usinger, Deutsche Akademie für Sprache und Dichtung, Verlag Lambert Schneider, Heidelberg/Darmstadt, 1959, pp. 32, 48, 392. On the Wolfskehl translation of Brennan, see Volker Wolf, "Christopher Brennan and Europe", *LiNQ*, Vol. 7, Nos 2–3, 1979, pp. 92–96.
 - 16 Franz Schonauer, *Stefan George*, Rowohlt, Reinbek, 1979, p. 24, quoted from Boehringer.
 - 17 Cf. Stanislaw Przybyszewski, *Erinnerungen an das literarische Berlin*, introduced by Willy Haas, Winkler, Munich, 1965.
 - 18 A.R. Chisholm and J.J. Quinn, eds, *The Prose of Christopher Brennan*, Angus & Robertson, Sydney, 1962, p. 42.
 - 19 *Prose*, p. 401.
 - 20 *Verse*, p. 20.
 - 21 Cf. Manfred Gsteiger, *Französische Symbolisten in der deutschen Literatur der Jahrhundertwende (1869–1914)*, Francke Verlag, Bern and Munich, 1971. A large amount of documentation is surveyed in this book, and perspective restored in a field otherwise largely dominated by the figure of Stefan George.
 - 22 Henri Albert, "Französische Neuromantik", in *Neue Deutsche Rundschau (Freie Bühne)*, Vol. 7, 1 and 2 quarter, Berlin, 1896, pp. 481–485. The article is translated from the French, no translator's name being given. The term neo-romantic had a relatively long life in both countries, if not a calm one. For comments on its role in Germany, see Wellek, cited below. In 1931, Ernest Seillière's three-volume work on the topic appeared in Paris under the title *Le néo-romantisme en Allemagne*.
 - 23 In his *Discriminations — Further Concepts of Criticism*, Yale University Press, New Haven, 1970, pp. 90–121.
 - 24 Oskar Walzel, *Vom Geistesleben des 18. und 19. Jahrhunderts — Aufsätze*, Insel-Verlag, Leipzig, 1911 (inscribed "Chris: Brennan, from H. Hemmer, 1913"), pp. 95–96.
 - 25 *Prose*, p. 105. Brennan here appears to anticipate later more thorough investigations of the matter, the outstanding instance being W. Vordtriede, *Novalis und die französischen Symbolisten. Zur Entstehungsgeschichte des dichterischen Symbols*, Stuttgart, 1963. This work in turn has received a comprehensive review from the leading German Romanist and literary theorist H.R. Jauss, in *Romanische Forschungen*, Vol. 77, 1965, pp.

- 174–183, reflecting in more modern terms Brennan's point of departure from Mallarmé, in adherence to Novalis. Some interesting points on the matter are to be found in an article by Gerhard Regn, "Absence/Présence — Zu Theorie und Praxis fiktionaler Vergegenwärtigung bei Mallarmé", in *Zeitschrift für Französische Sprache und Literatur*, Vol. 89, 1979, pp. 211–236.
- 26 Hughes, p. 36.
 - 27 *Prose*, pp. 383, 4.
 - 28 Friedrich Schlegel 1794–1802 — *Seine Prosaische Jugendschriften*, ed. J. Minor, pub. Carl Konegen, Vienna, 1906, Vol. II, p. 431. All translations given from this and other works are my own, unless otherwise indicated.
 - 29 Friedrich Schlegels *Fragmente und Ideen*, ed. Franz Deibel, R. Piper & Co., Munich, n.d.
 - 30 *Prose*, p. 281.
 - 31 *Ibid.*, p. 328.
 - 32 Schlegel, *Fragmente*, pp. 68, 73.
 - 33 Novalis *Schriften, Kritische Neuausgabe*, ed. Ernst Heilborn, Georg Reimer, Berlin, 1901 (inscribed "Chris: Brennan, Sydney", n.d.), II, p. 85.
 - 34 Schlegel, *Jugendschriften*, II, p. 358.
 - 35 Schlegel, *Fragmente*, p. 68.
 - 36 *Ibid.*, *Fragmente*, p. 78.
 - 37 *Jugendschriften*, II, p. 258.
 - 38 Nietzsche's *Werke*, ed. Naumann, Vol. XI, *Schriften und Entwürfe 1869–1872*, Leipzig, 1897 (inscribed "Chris: Brennan, June 1897"), p. 153.
 - 39 *Prose*, p. 137.
 - 40 Novalis, *Schriften*, II, pp. 8, 27.
 - 41 *Ibid.*, II, p. 61.
 - 42 *Prose*, p. 281.
 - 43 Novalis, *Schriften*, II, p. 82.
 - 44 *Prose*, p. 181.
 - 45 *Ibid.*, p. 64.
 - 46 Novalis, *Schriften*, II, p. 83.
 - 47 *Prose*, p. 64.
 - 48 Schlegel, *Jugendschriften*, II, p. 177.
 - 49 Novalis, *Schriften*, II, p. 332, also marked by Brennan in Minor edn. of Novalis, II, pp. 307ff. The Heilborn edn. also has a pencilled comment by Brennan, referring to Schlegel's views.
 - 50 Schlegel, *Jugendschriften*, II, p. 173.
 - 51 Rudolf Haym, *Die Romantische Schule. Ein Beitrag — zur Geschichte des deutschen Geistes*, Berlin, 1870, p. 251. Brennan's copy is in the Fisher Library.
 - 52 Schlegel, *Fragmente*, p. 69.
 - 53 Novalis, *Schriften*, II, p. 303.
 - 54 *Ibid.*, II, p. 328.
 - 55 *Poems 1913*, "Prelude", in *Verse*, p. 62.
 - 56 Novalis, *Schriften*, I, p. 8.
 - 57 Schlegel, *Jugendschriften*, II, p. 177.
 - 58 *Prose*, pp. 122, 60.

- 59 Novalis, *Schriften*, II, pp. 312, 298, 5.
 60 *Prose*, p. 163. Cf. also Brennan's markings in Novalis, *Schriften*, II, pp. 315.
 61 *Prose*, pp. 162–163, 111.
 62 *Ibid.*, p. 388.
 63 Erwin Rohde, *Der griechische Roman*, pp. 14–15.
 64 Rohde, p. 23. Brennan also notes in this book that "the Greek peoples were extraordinarily rich in erotic legends, much richer than generally believed." He has also marked a number of passages dealing with love legends (cf. p. 29).
 65 *Prose*, p. 225.
 66 *Ibid.*, p. 382.
 67 Friedrich Schillers *Sämtliche Werke*, ed. Fricke and Gopfert, Munich, 1967, Vol. V, p. 584 (sixth letter on aesthetic education of mankind).
 68 *Prose*, pp. 84, 75, 226.
 69 *Ibid.*, pp. 158, 145.
 70 *Ibid.*, pp. 274, 290, 225.
 71 *Ibid.*, p. 143.
 72 A.R. Chisholm, *Towards Hérodiade. A Literary Genealogy*, Melbourne University Press, 1934, pp. 151, 138.
 73 *Prose*, pp. 320, 321n.
 74 Chisholm, *Towards Hérodiade*, p. 97.
 75 Nietzsche's *Werke*, ed. Naumann, Leipzig, 1897, Vol. I, p. 70. Inscribed "Chris: Brennan, Sydney", n.d., probably 1897, since vol. II is inscribed 1897. For Creuzer, see also *Prose*, p. 386.
 76 Chisholm, *Towards Hérodiade*, p. 129.
 77 *Prose*, p. 107.
 78 Novalis, *Schriften*, I, p. 188.
 79 *Ibid.*, II, p. 375.
 80 Chisholm, *Towards Hérodiade*, p. 89. This is a quotation from Fritz Strich, *Deutsche Klassik und Romantik*, C.H. Beck, Munich, 1928, p. 26.
 81 G.A. Wilkes, *New Perspectives on Brennan's Poetry*, p. 22, quoted from Brennan's letter to Bertram Stevens, September 1906.
 82 Hughes, p. 110.
 83 Wilkes, p. 47.
 84 Novalis, *Schriften*, I, pp. 119–120.
 85 Wilkes, p. 48.
 86 *Prose*, p. 399.
 87 *Ibid.*, p. 389.
 88 Wilkes, pp. 45–46 and *Prose*, p. 384.
 89 *Ibid.*, p. 46.
 90 *Prose*, p. 393 (Novalis, *Schriften*, II, p. 8) and p. 394.

Chapter Five

Brennan and Berlin: some circumstances

On 21 September 1938, Karl Wolfskehl (1869–1948), a member of the circle about Stefan George (1868–1933) the famous German poet, wrote a letter from New Zealand to Rudolf Pannwitz, philosopher and poet, then living near Ragusa, in Tessin. Wolfskehl informed Pannwitz that on his trip out to New Zealand, which he had selected as his "Antithule", the furthest civilised outpost from Nazi Germany, he was obliged to wait a week in Sydney, "an incomparably beautiful city, breathing, pulsing, indeed welling over in the middle of a great terrain, but full of charm".¹ And there, "as chance would have it," Wolfskehl had the good fortune to meet among this great throng "the few people, of whom I had need, in whose being and association the essential was embraced, who became dear to me or sympathetically intelligible." He begs Pannwitz to take into the number of those to whom he sends his "creations", a certain Dr Ralph Farrell of Sydney University.

Wolfskehl is indebted "to this outstanding man" for the most and best of his stay in Sydney. Farrell, subsequently Professor of German at Sydney University, is described by Wolfskehl as "through and through, one of us, full of comprehension, light and purity — a most joyful surprise." Wolfskehl had known Farrell already through correspondence; Farrell in fact had been in Germany for two years, where he had worked on an "extraordinarily well planned, and finally most beautifully successful doctoral thesis on Stefan George's relationship to English Literature." Farrell had occasionally sought information or material from Wolfskehl; his doctoral thesis on Stefan George subsequently resulted in a book published in Berlin in 1937.² The thesis, according to Wolfskehl, contains "unusually fine stylistic observations". But the personal impression that Farrell made on Wolfskehl far surpassed the recognition due to the work. Also, there is