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THE BASES OF SATIRE IN GUSTAV
MEYRINK'S WORK.

University of Michigan, Ph. D., 1957
Language & Literature, modern

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by
William R. van Buskirk

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in the
University of Michigan
1957

Doctoral Committee:

Professor Fred B. Wahr, Chairman
Professor Otto Graf
Associate Professor James B. O'Neill
Associate Professor Clarence K. Pott
Professor Walter Reichart
Professor Henry W. Nordmeyer, ex officio

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This study is an attempt to explain Gustav Meyrink's satires and to place their author in history as a literary personality. Studies have been made concerning his role as a mystic and about his Weltanschauung but there is no detailed work dealing with his considerable satirical writings. Such a study is important in order to appraise the man in his entirety. Previous statements about Meyrink's satires have been incomplete due to their brevity and this investigation proposes to fill the gaps.

Since the study will use biographical and historical tools, it begins with a brief biography. This is to fill the need for a more detailed account of his life and to furnish a factual basis for criticism. The intellectual and historical context of the time in which Meyrink lived is next presented to provide the setting for his satires. Before dealing with the satires themselves a discussion of the history of satire in the West and its definitions is set forth. Following this, it is shown that Meyrink became a satirist through a combination of circumstances and spiritual necessities. The attacks in his satires were generally directed against the military, financiers, Spiessertum and science in its dogmatic sense.

The next part of the study deals with the satires themselves. The satirical works are listed and characterized briefly according to literary types. Representatives are then selected and analyzed with regard to literary, historical and biographical elements contained therein. The satires reveal strong biographical influences and reactions symptomatic of Meyrink's time. They also show his conflict as a mystic with the dominantly materialistic outlook of Western society.

The investigation confirms the opinions of previous critics as to the targets of Meyrink's satires. The material indicates that the bases of his satires can be found in his life, particularly in his experiences in Prague, and in his reactions as a mystic to a materialistic society. Moreover, his personality, though paradoxical, expressed a moral concern for humanity by attacking what he felt to be the false values of this world in order to make room for the growth of a more real inner world. In this he was related to the Expressionistic movement.

PREFACE

I wish to record my indebtedness to Frau Mena Meyrink for making the literary remains of her husband Gustav Meyrink available for this investigation, also to her grandson Gustav Julius Boehler whose help and criticism both in ordering the Nachlass and in planning this work was the willing sacrifice of an old friend. I also wish to thank my parents for reading and criticising this manuscript. My gratitude goes also to Dr. Fred B. Wahr and other members of the Committee for their interest and advice. Most of all I wish to thank my wife Helen for her encouragement and for her patience.

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Chapter I

INTRODUCTION

Gustav Meyrink has been neglected by the world of letters for several reasons. Not the least among these was the failure of a literary group or cult to form around him and to carry on a legend of Meyrink as a literary hero. The life he lived and his own tastes were antipathetic to this sort of hero worship. Where he encountered it, as in the early days in Prague, he withdrew. Another and almost equally important reason for the decline of interest in his works is the small sales-appeal his name has had in the book marts due to a change in taste and reading fashions. Just now the pendulum seems to be swinging in the other direction since old copies of his works are in demand again among second-hand book dealers in the cities of Western Germany. There was an attempt immediately after the war to revive his works by the Rascher Verlag in Zürich and the Paul List Verlag in Munich with the publication of Der Golem and Des deutschen Spiessers Wunderhorn respectively, but the sales did not encourage any further attempts to publish other novels or collections of his stories. However, in the last two years Der Golem has been republished in pocket book form by Paul List while the Ullstein publishing house in Munich has done the same for the Wunderhorn. The Rascher Verlag agreed to bring out a complete new edition of the works to include all the unpublished fragments as well as the novels and short stories, but the editor recently resigned. Some of his stories are being read over

the radio, however, and are thus reaching a much wider public now than they did ten years ago. But the original audience, the readers of the Simplicissimus in the 1900's and those who first read the Golem in its first flush of success in 1915, are dying off. The sentimental attachments that one has for the authors of one's youth will no longer guarantee a market nor an attentive audience. What happens to Meyrink's writings in the next ten years or so will surely determine their right to a future existence. In the language of the market either they will still sell to the new generation, or they will be a dead article. The publishers of today have selected the best things that Meyrink wrote, Der Golem and Wunderhorn for republication, because they still appeal to present-day taste and are entertaining.

While attention has been given to Meyrink's role as a seer and a mystic and one aspect of his mind has been analyzed in a scholarly work which we shall discuss below, no attempt has been made as yet to study and explain his satirical writing in detail and to present him as a satirist. The first things that he wrote were satires and these form the basis of his future literary efforts. Thus it is fitting that an attempt be made to deal with Meyrink's satires, so that one may correctly appraise the man in his entirety. The satires are also the most palatable works from the literary standpoint and have the greatest chance of survival. Most of these are found in the collection called Des deutschen Spiessers Wunderhorn.

Scholarly work which has already appeared on Meyrink displays a wide variety; linguistic, literary, psychological, mystic, and general types, mainly biographical. Each of these will be considered in turn.

Hans Sperber wrote "Motiv und Wort bei Gustav Meyrink" in Motiv und Wort, Studien zur Literatur und Sprachpsychologie, (Leipzig: O. R. Reisland, 1918). Meyrink is considered important in the development of new meanings for words in this century. This is based on the stated opinion of Dr. Otto Basler¹ in a conversation with the author in 1956 at the University of Munich. Sperber's work yields no material for the bases of satire in Gustav Meyrink. It does show the fruitfulness of searching for motifs in the works. Marga-Eveline Thierfelder, in her dissertation Das Weltbild in der Dichtung Gustav Meyrinks, 1952, has made the only major effort to describe Meyrink from the standpoint of literary criticism to this date. Frä. Thierfelder relates Meyrink quite well to the time and to the literary ideas of the Expressionistic movement in Germany, but gives a rather doctrinaire description of his work as arising from his experience of a "crisis." The fad of existentialism as a means of explaining all literary production has in recent times been used by many as a convenient formula. This work thus contains many quotations from Kierkegaard, Nietzsche, and Karl Jaspers. These do not

¹Dr. Basler is the author of the Duden and the Fremdwörterbuch (together with Franz Schulz).

detract from the validity of the work but they do represent a willingness to follow a pattern that seems not to be applicable in Meyrink's case. Frä. Thierfelder has explained the satire and irony of Meyrink as an act of Selbsterhaltung, in that he thereby created a wall of irony to protect himself against an unreliable world. He looked at the world as a fleeting and transient thing and thus worthy of mockery.² This is the first serious analysis of Meyrink's satire up to the present time, and thus is a contribution to the problem.

The next most important of the literary studies of Meyrink is the article by Julius Bab, "Gustav Meyrink" Das Literarische Echo, 20. Jahr, Heft 2. In this article Bab discusses the satires and the horror stories in a first part and the novels written up to that time in a second. He bases the satires on the hatred Meyrink felt for Philistines of every variety. This he calls the negative development of his metaphysical and artistic nature. The positive development is the "Neigung zum Wunder" which expressed itself in the stories of the uncanny and strange. Bab says that the most characteristic stories for Meyrink are those in which the positive and negative are mixed. Bab seems to be on the right track but the designations of positive and negative are not applicable in Meyrink's case,

²Marga-Eveline Thierfelder, Das Weltbild in der Dichtung Gustav Meyrinks, Ph.D. Dissertation, Ludwig-Maximilians Universität (Munich: 1952) pp. 33f.

or at least both are positive. His term "Neigung zum Wunder," however, is apt and his brief discussion of the short stories forms a valuable link in the study of the satires.

Besides the two above contributions that allude to and to some extent discuss his work as a satirist, there are the literary histories with their rather vague accounts, and in some cases no accounts, of Meyrink.³

Then there is a host of little articles and criticisms of his short stories written at the time of publication and shortly afterward, some by prominent men in the world of letters. Here there is much that is valuable and considerable that is not. The articles by Karl Lemke⁴ yield nothing new, nor does an old article by Arthur Eloesser.⁵ However, Max Brod⁶ points out that the satire is rooted in his experiences in Prague and represents the act of a man defending himself. Roda-Roda believes much the same about Meyrink's satire, and that it is the result of "unterbliebener Selbstmord."⁷

³E.g. Fritz Martini in his Deutsche Literaturgeschichte (1951) makes only the briefest mention. Soergel, on the other hand, in his Dichtung und Dichter der Zeit (1926) gives Meyrink several pages and detailed treatment. None of them give careful treatment to the satire. Meyrink is after all a minor figure.

⁴Karl Lemke, "Der Deutschböhme Meyrink," Der geistige Arbeiter, VIII (February 1928) Nr 2. and Meister des Wortes (München: 1946).

⁵Arthur Eloesser, "Ueber Gustav Meyrink," newspaper clipping, (c. April 25, 1917).

⁶Max Brod, "In memoriam Gustav Meyrink," Frankfurter Zeitung (December 11, 1932).

⁷Roda-Roda (pseudonym for Sandor Friedrich Rosenfeld, hereafter referred to as Roda-Roda), "Gustav Meyrink," Prager Tagblatt (December 6, 1932).

Hermann Hesse⁸ indicates that this satire was the self-assertion of the individual; a parallel to Roda-Roda's statement that Meyrink wrote with conviction.⁹ Perhaps the most valuable is an article by a friend and collaborator of Meyrink, Dr. F. A. Schmid-Noerr.¹⁰ In this article he discusses the relation of the state to the Spießers and Meyrink's attitude toward both, and why. He believes that it was the struggle for individuality that made Meyrink turn to satire. He says in this article practically everything the others have said and says it more clearly if not necessarily better.

Another approach to the study of Meyrink is the psychological one to be found in the writings of Carl Jung¹¹ and, more recently, Eduard Frank. The Jung contributions deal with the psychology of Meyrink's works and not with the man himself, as this writer learned upon inquiry from Jung's secretary. They contribute nothing to the study of the satires themselves. Dr. Eduard Frank in his article¹² places Meyrink's satires

⁸Hermann Hesse, "Meyrink," Vossische Zeitung (Berlin: January 17, 1918).

⁹Roda-Roda, op.cit.

¹⁰F. A. Schmid-Noerr, "Gustav Meyrink und sein Werk," Hannoversche Anzeiger (March 1, 1925).

¹¹Carl G. Jung, Psychologie und Alchemie, Psychologische Abhandlungen, V (Zürich: 1944) pp. 79f.

¹²Eduard Frank, "Gustav Meyrinks Leben und Werk im Lichte der Grenzfragenpsychologie," Neue Wissenschaft, Zeitschrift für Parapsychologie, 5. Jahrgang, 5/6 Heft (May/June 1955).

apart from the novels as they should be and puts emphasis on his experiences in Prague and the hatred he had for his mother. Frank believes that the satire grew from limited objects of hatred like Prague to universal ones as seen in "Grillenspiel."¹³ However if the hatred was there, it was all there from the beginning and did not evolve as can be seen in the example of "Petroleum--Petroleum."¹⁴ His article, although erroneous (also in some facts, unfortunately)¹⁵ is quite thought-provoking and was of assistance in that it provided clues to Meyrink's thinking.¹⁶ It is mainly concerned with the novels and the psychology involved in them. In this regard he quotes from Jung to advantage. He is also related to another type of literature about Meyrink--the mystic type.

The literature concerned with Meyrink as a mystic is the most dangerous since it is the most inaccurate and subjective. This group is led by Herbert Fritzsche¹⁷ with many articles

¹³Gustav Meyrink, "Das Grillenspiel," Fledermäuse (Munich: 1916) pp. 86f.

¹⁴Gustav Meyrink, "Petroleum--Petroleum," Des deutschen Spiessers Wunderhorn (Munich: Paul List Verlag, 1948) p. 301.

¹⁵Frank gives incorrect date and place of Meyrink's second marriage and in the opinion of the author misinterprets Meyrink's youth in Prague.

¹⁶Frank's assertion of universal hatred in Meyrink's works seems valid to the present writer.

¹⁷Herbert Fritzsche, An der Bahre des Meisters aus dem Hause zur letzten Latern (Privatdruck: 1933).

and pamphlets. More recently Lambert Binder wrote an article, "In memoriam Gustav Meyrink."¹⁸ Meyrink has been hailed generally as a seer and saint by the Rosicrucians in all Europe. After all he was the Grand Master of Germany and the lodge in Munich bears his name. He never encouraged this sort of adulation in any way since he considered it to be error. This "mystic" literature forms in itself an interesting study on how a myth can grow around a man during his lifetime and, shortly thereafter, blur and distort the facts until the man himself is hardly recognizable amid the resulting fiction.

The last group of general articles are those written for the most part by personal acquaintances of Meyrink as journalistic bits for newspapers and illustrated magazines. They do furnish valuable biographical and anecdotal material and because they were written by friends give some insight into the personality and motives of the man Meyrink. They cannot be discussed here for they are many and those used are listed in the bibliography.

The purpose of this investigation is to explain Meyrink's satire with the use of biographical and historical materials. The study begins with a biography of Meyrink based on the most accurate sources available. The biography is to serve two purposes; to fill the need for an accurate account of

¹⁸Lambert Binder, "In memoriam Gustav Meyrink," Mensch und Schicksal, VI, Nr. 18 (December 1, 1952) p. 3.

Meyrink's life with exact dates and careful documentation, and also to give a factual basis on which to criticize his works. To criticize one must be able to reconstruct properly. The attempt must be made to determine what things he was conscious of at the time of writing. It must also be decided to what degree the satires were original and how far the influences of his time and of other writers entered into his work. Since the result should show the bases of Meyrink's satire, obvious possibilities will be weighed to decide what is dominant. This investigation will also try to discover the less obvious things that are reflected in his satires in order to understand the nuances. We have, then, to explore the influence of biographical, literary, and historical factors. In the biographical part of this effort the actions of the man, especially as they are echoes of his thoughts will be depicted. These are the ideas that will help to explain the satires and to place their author in history as a literary personality.

Additional material will be presented to amplify an understanding of his personality as it is revealed in his works. To discover what literary connections influenced him, past and present, and to show his historical context and the intellectual stream in which he lived are a major part of the task. Not only the historical facts of his time are to be considered, but also his reaction to them, the interplay of his personality with the Zeitgeist. This is difficult and dangerous because it is speculative and is

filled with the element of "perhaps." However it is felt that this can be very rewarding in the insights it may afford. A general statement of what is believed by the present writer to exemplify best the intellectual atmosphere of the time will be made and coupled with the literary and biographical tools for an exploration of Meyrink's satires.

Before actually dealing with the works a definition of satire and a brief outline of its history in the West and especially in Germany will be set forth. Then the attempt will be made to show how Meyrink became a satirist and to draw the main lines of satire found in his work. After that the satirical works will be listed according to types of satire with a brief characterization of each. Representative examples will be taken from categories and analyzed and criticized. At the same time parallels from the other satires will be brought in. Finally the results will be summed up in order to ascertain whether the initial categories of the satires are valid and whether we have discovered anything new and original.

Chapter II

THE BIOGRAPHY¹ OF GUSTAV MEYRINK

There has been no detailed account of Gustav Meyrink's life. Thus set down here are all the facts that could be assembled about his life, many of them for the first time. The general articles about Meyrink are rich in anecdotal material. While these are often illustrative of certain traits, they cannot in themselves form a coherent story. The facts here presented are not confined entirely to those pertinent to Meyrink's role as a satirist, on the other hand no attempt has been made to describe his personal habits. The real story of Meyrink's life could only have been written by himself. In this respect his novels, all partially autobiographical, reveal a great deal of his spiritual life.

Gustav Meyrink was born January 19, 1868, at one-thirty in the afternoon in Vienna. His mother was Fräulein Maria Meyer, actress; his father Karl Freiherr Varnbüler von und zu Hemmingen, a minister of state in Württemberg. Gustav was baptized on March 5, his grandmother being present as godmother, in the Evangelical Mariahilfer Church in Vienna and

¹The biographical materials are taken from family documents, letters and newspaper clippings. The materials concerning the history of the Meyer family are taken from a manuscript written by his great uncle, Heinrich Meyer, Oberstleutnant a.D. in 1865.

and is recorded as "unehlich" on the "Geburts- und Tauf Schein."

His mother, Maria Wilhelmina Adelheid Meyer, at the time of his birth Hofschauspielerin in Vienna, had been born in Breslau of an old Bavarian officer's family. She was twenty-seven when she bore the child to the fifty-nine year old Staatsminister. Her career on the stage had been and continued to be successful. Her father, departing from the military tradition of the Meyer family, was a music teacher and raised his three daughters in an atmosphere of art, which he and his wife, Maria Absenger from Grätz in Styria, an actress until 1846-7, created in their home. The eldest daughter Louise became Kaiserliche Kammersängerin in Vienna; the second, Celestine, became an actress in Frankfurt am Main. The youngest, Maria, was considered the most attractive and pursued her career in Bremen, Hannover, and Frankfurt.

Her father was a cousin of the historian Eduard Meyer. The family which had lived in Hamburg since 1795 is supposed to have come originally from the Steiermark, where they bore the noble name Meyerinck.² In the 17th century the family took service in Saxony under the name Meyer. Maria's father went to Saxony and Silesia in the 1830's on travels, where his children were born. With their own artistic backgrounds it did not seem unusual to Maria's parents that she should

²The ck is in the original family name. Gustav Meyrink adopted the name without the c and the second e.

pursue a theatrical career. She was engaged at the Wallner Theater in Vienna, at the Hoftheater in Munich, and thereafter in the theaters of Hamburg, Prague and St. Petersburg. Finally, she became associated with the Lessing Theater in Berlin in 1891 on a permanent basis and remained there until her retirement in 1902. She was pensioned and died in 1908 in Berlin. During her career she was considered a very capable actress and was well-known in her time for her mother roles.

One may now quite justifiably assume that young Gustav saw very little of his actress mother.³ He attended school in Munich from 1869-1880, finally at the Wilhelmsgymnasium. After that he went to the Johanneum in Hamburg from 1881-1883. He entered a Gymnasium in the Secunda in Prague and made his Abitur. The school records from the Johanneum in Hamburg show that he was always Primus in his class and was an exemplary student in all subjects. In Prague he also went through the Handelsakademie where he learned English--a skill which he later utilized in making contemporary translations of Dickens' works in 1909-10. During his period as Kaufmannslehrling in Prague, young Meyrink began to play an increasingly prominent role in the social life of the city. He was a fanatical oarsman and won the championship of Austria-Hungary in the "Skiff" class at Frankfurt. After graduation from the Handelsakademie he entered the banking business in the Jung-

³Dr. Eduard Frank discusses Gustav Meyrink's relationship to his mother at some length in his article, "Gustav Meyrinks Leben und Werk im Lichte der Grenzfragenpsychologie."

manngasse with a young man named Morgenstern (a nephew of the poet Christian Morgenstern) to form the house of "Meyer und Morgenstern." To the outrage of all he insisted on calling it "Das erste christliche Bankhaus in Prag." It was founded in 1889 and lasted until after his arrest and financial collapse in 1902.

During his early years in Prague, he began to study the occult and the mysterious; hypnosis, gnosis. He was aware of the humbug that thrived in this area and personally tested hundreds of mediums and spiritualists whom he found to be either hysterical or out and out swindlers. Nevertheless, after years of study he came to be convinced of spiritistic phenomena.⁴ His real activity began when he was twenty-three years old. In the Theosophical Society Easter School under Annie Besant's leadership, he undertook his first Yoga exercises. The peculiar results of this experience are noted in his short sketches, "Selcher Schmel" and "Wie ich Schriftsteller wurde."⁵ He made alchemistic experiments which were carried on in a complicated manner. His activities led him to correspond widely with people of like interests throughout Europe. He joined many occult or mystic groups: Theosophists,

⁴He set the actual beginning of this interest at the age of twenty-three when on "Maria Himmelfahrt" he decided to end his life. A book dealer's pamphlet entitled Ueber das Leben nach dem Tod was shoved under his door as he was about to pull the trigger. He read the pamphlet instead.

⁵Gustav Meyrink, "Wie ich Schriftsteller wurde," Prager Tagblatt (December 25, 1935) p. VIII, is a description of how he utilized Yoga to write stories. "Der Tod des Selchers Schmel," Des deutschen Spiessers Wunderhorn, op. cit., pp. 189f. is an example.

Rosicrucians, Orden der Illuminaten, the Prager Loge zum blauen Stern, and the Royal Order of the Sat B'hai.⁶ Most of these commitments were made in the 90's. His interest in these things was more than superficial; he was looking for something with an urgency that did not allow him to deceive himself when fraud was evident.

He sincerely believed and practiced the teachings of Indian mystics because he found something there which he was unable to find in European Christianity.

In contrast to this tendency toward introspection, he led publicly a most active social life with an exaggerated tendency for épatez le bourgeois. The stories clustering around him include elegantly conducted fencing matches in the Herrenklub at two and three in the morning, and his riding about downtown Prague with a carriage full of chansonettes at eleven in the morning, trailing colored balloons.⁷ He was, however, in spite of, or perhaps directly in consequence of his bizarre mode of life, a frequent guest at parties in Bohemia and Germany. He was also a member of the Prague Casino. His first marriage on March 1, 1892, to Hedwig Aloisia Certl is generally considered by those who knew him⁸ to have been a

⁶According to his sketch "Unsichtbares Prag" Badische Presse (March 31, 1929), this order of Sat B'hai was the founder of Prague itself. The argument is interesting.

⁷He describes this himself in "Meine einzige politische Chance," Tempo No. 44 (1928).

⁸Among others: Paul Leppin, "Bankier Meyer, Erinnerung an Gustav Meyrink's Prager Zeit," Zeit im Bild (December 15, 1932).

hurried and not too carefully considered affair. It was a relationship he did not hold to. On August 21, 1896, at one of those parties he attended so frequently, he met Philomena Bernt who was to become his second wife. He was sitting at the other end of a long table from her at a dinner. He had been watching her and asked her to pass the salt which she politely refused to do on the basis that a salt shaker stood at his very elbow. It was love at first sight for him. A neighbor at the table whispered to her, "Hab' nichts mit ihm zu tun--er ist ein schwarzer Magier." Of course, this only increased her interest in this man who after this meeting began to dog her steps-- and proposed marriage.⁹ They became engaged on September 4, 1896, secretly since his first wife would not release him.

This is the beginning of a complicated series of events covering the space of about six years that are important in his life, being here recorded--not because of their particular interest from the human standpoint--but because they mark the turning point in his life. They explain how a reasonably well-adapted young Gigerl, a banker who by all prospects might well have become a Kommerzienrat, a Spiesser himself, underwent a sea-change in the intrigues of Prague society and emerged, not a broken man, but a writer, and in his bitterness, a satirist. It was certainly not a change that he

⁹This incident was related by Frau Mena Meyrink in a conversation with the author.

himself willed, by his own admission.¹⁰ His acquaintance with Mena Bernt then is the beginning of this change. Her younger brother was an intimate of Gustav Meyrink. A photo of the year 1895 shows them posed in a friendly manner. Paul Leppin relates that when Gustav Meyrink proposed to marry the daughter of one of the foremost Prague bourgeois families his friendship with her brother turned to bitterest enmity.¹¹ This is denied by the present widow Meyrink; although it is true her older brother wanted to fight a duel with Meyrink in 1905 when he learned of their marriage.

On the other hand, Meyrink had, through his elegant display and frivolous life aroused the enmity of all the Prague Spiesser. They devoutly hoped to see him get his just due. Another factor at this time was his bad business judgment and that of his partner Morgenstern¹² that brought him into furious speculations to save the bank. The final cruel blow was his ill health. A sudden attack left him almost paralyzed so that he could only propel himself by means of two canes and with the greatest physical pain. The physician diagnosed it as tuberculosis of the spine, and the good people of Prague as--syphilis! It was however evidently neither since he later "cured" himself--at least temporarily, for there is evidence

¹⁰Francis, "Meyrink erzählt von seinem Leben," Hannoverscher Anzeiger (October 18, 1931).

¹¹Paul Leppin, op. cit.

¹²Leppin, op. cit., and Gustav Kauder, "Meyrink gestorben," Berliner Zeitung am Mittag (December 5, 1932), blame Morgenstern for the collapse of the bank.

that this illness lingered in a dormant state to the end of his life and that some permanent damage was done to the nerve tissue.¹³ Some ascribed it also to his driving an automobile (he was the first man in Prague to drive one). At any rate, in the year 1901 he was crippled, surrounded by enemies and in a precarious financial position.

There followed a clash with the Prague officer corps. It took place in the following manner:¹⁴ Dr. Hermann Bauer, a reserve officer--so he maintained--had gone about saying unseemly things about Meyrink's wife so that Meyrink felt she had been compromised by this gentleman. He therefore challenged him to a duel, his stated reason being:

Ich erwähne schliesslich, dass der "Ehrenhandel" zwischen Dr. Bauer und mir dadurch entstand, dass medecinae Doctor Bauer mich während einer Zeit, in welcher er mich gefährlich krank wusste und daher für wehrlos hielt, hinter meinen Rücken schwer beleidigte!¹⁵

Since the challenger was known to be an excellent swordsman, Bauer refused him satisfaction on the basis that as the bastard son of an actress he had no right to appear on the field of honor.¹⁶ At the time of the challenge Dr. Bauer was a civilian but he received the protection of the military,

¹³Syphilis can also enter a dormant stage. The connection between genius and this disease has been dealt with by Thomas Mann in Doktor Faustus.

¹⁴The following account is reconstructed from documents, declarations, and newspaper articles assembled in the Meyrink Nachlass from the time of the action.

¹⁵Signed document sent to Ehrenrat by Meyrink on December 6, 1901. A copy was found in the Nachlass.

¹⁶Paul Leppin, op. cit.

so that the case was brought before an Ehrenrat and was heard from February to April 1901. Bauer did not become an officer until June sixteenth of that year.¹⁷ The judgment of the court was that "certain evidence" against Meyrink had been obtained from the police showing that he was not "satisfactionsfähig." The military protected Bauer, so Gustav Meyrink went to the police and got a signed and stamped Zeugnis (August 22, 1901) that "nichts Nachtheiliges vorliegt." He further accused the presiding officer of the Ehrenrat, Captain Budiner, of telling the police of the challenge so that Meyrink was threatened with deportation by the police,¹⁸ and of having lied in saying that Auskünfte of the Prague police spoke against Meyrink. His spokesman in the affair with the court of honor was Lt. Emanuel Hammer.

By posing the whole thing as an academic question in letters to Captain Hergsell, author of the Ehrencodex and a certain Barbasetti of the fencing school in Vienna, he received documentation from them that in their opinion the judgment of the Ehrenrat was invalid. Hergsell later publicly retracted his statement on December 20th in a newspaper since he lived in Prague and pressure had been brought to bear upon him. The second Ehrenrat composed of Meyrink's sympathizers was repudiated by Bauer on the basis that Meyrink

¹⁷Documentary evidence presented by Meyrink in the declaration of December 6, 1901.

¹⁸Signed document sent to Ehrenrat by Meyrink in September, 1901.

had called it. Meyrink denied it, of course.

In the meantime Budiner and another officer, Heller (accused by Meyrink of neglecting his duties as second to Bauer) brought a complaint against Meyrink before the district court for defamation of character and won a judgment. Meyrink was sentenced to fourteen days arrest which was commuted to a fine.

Meyrink appealed the case and prepared new charges in which he charged collaboration between Budiner and the Polizeirat Olic.¹⁹ Ten days later, on January 18, 1902, just before his thirty-third birthday, Gustav Meyer, as he was then known, was arrested on suspicion of fraud. A woman who had lost a great deal of money in speculations through his bank had complained to the police of "irregularities." There were other complaints and he was put in Untersuchungshaft by Polizeirat Olic, whom he portrayed later in the Golem. Meanwhile, the Prague press attacked him in editorials repeating the charges of his enemies: People could not get their money back once they had entrusted it to him; he said he was the son of King Ludwig of Bavaria and had the royal coat of arms on display in his house; he kept false books in the bank; and, of course:

Er verstand es sogar "Spiritismus" in die Dienste seines Geschäftes zu stellen. Gustav Meyer war "Spiritist", und dadurch wird es erklärlich, dass er gerade viele Damen zu seinen Committenten zählte.²⁰

¹⁹Prager Tagblatt, (January 21, 1927), p. 3.

²⁰Bohemia, (January 19, 1902).

The whole attitude of the public and press was strengthened by the fact that shortly before there had been an embezzlement case in which a bank clerk named Mudroch stole 360,000 Kronen from the Kreditanstalt in Prague. Thus, they were sure of Meyer's guilt.

He spent two and one half months in arrest, partly in jail and partly in the infirmary, for he was still quite ill. During this time hearings were conducted and an investigation of his books and house carried out. Over three hundred witnesses were examined. The result was that the whole case was dismissed and on April 3, 1902, at ten o'clock in the morning, he was released. The books, as Meyrink stated:

haben sich vollkommen à jour und in tadelloser Ordnung befunden, und ich habe mir meine Existenzmittel nicht auf anderen Wegen, als auf denen eines rein soliden Bankgeschäftes beschafft...²¹

The coat of arms in the house turned out to be some blue and white plates on the wall over his bed. He immediately engaged 150 newspapers in a fight for his rehabilitation. But it was a lost cause in Prague, as can be seen in an editorial in the Politik of April 22, 1902, in which they called his attempt "empörend" and implied that the only reason he stayed out of jail was that the law wasn't broad enough to cover his type of "business."

In the meantime, Meyrink thought of writing for publication

²¹Prager Tagblatt, (January 21, 1927), p. 3.

and it had come about in this way. During his illness he had visited the Sanatorium Lahmann, Dresden, and while there he met Oskar A. H. Schmitz:²²

...er sagte mir, als ich ihm ein paar merkwürdige Erlebnisse schilderte, die mir zugestossen waren: "Warum schreiben Sie das nicht?" -- "Wie macht man das?" fragte ich. "Schreiben Sie ganz einfach so wie Sie reden!" riet er mir. Ich setzte mich hin und verfasste die Novelle, "Der heisse Soldat," schickte sie dem "Simplicissimus" ein und sie wurde sofort angenommen.²³

It is generally assumed by some writers on Meyrink that he had this dreadful experience and emerged from it metamorphosed as a butterfly from its cocoon--a full-fledged Schriftsteller (for example: Leppin, Kauder, Schmidt-Noerr). Indeed, it makes a more dramatic story, but the facts speak against it. If we place Meyrink's stay at the sanatorium in the summer of 1901, since the publishing of "Der heisse Soldat" was in the autumn of that year, on October 29th, in Simplicissimus, then we have reason to believe that he at least dabbled in writing before the imprisonment. To "Soldat" we may also add "Das Gehirn" of February 3, 1902.

The story of how his first story became published has been told and retold--often mistold²⁴--but it is considered most likely by Frau Meyrink that Thoma did fish the manuscript

²²The author, (1873-1931) of Haschisch, (1902) and many other novels and articles.

²³"Wie ich Schriftsteller wurde," op. cit., p. VIII.

²⁴Roda-Roda retells the story using the wrong Novelle by Meyrink as the one accepted by Thoma. "Gustav Meyrink," Prager Tagblatt, (December 6, 1932).

out of the wastebasket with his Spazierstock and order it published--"Der Mann ist wahnsinnig, aber ein Genie!" It is hard for one to imagine why Meyrink attacks Regiments-ärzte so bitterly in "Der heisse Soldat" until the biographical element of Doctor Bauer is considered. His seething resentment against Prague society, even against his fellow-men in general, is scornfully expressed in these first stories of 1901-03. He had felt his utter helplessness to fight them in the courts they controlled; for they were determined to break him. Perhaps his first stories were accidental in a way, the accident of a gentleman dilettante letting off a little steam. But then this gave him as much satisfaction, more perhaps than the field of honor, and he began to find himself as a story teller. Frau Meyrink remembers that his imprisonment during the times when he was not in the hospital was made a great deal lighter by the pleasure his writing gave him. On her word we assume he wrote "Izzi Pizzi," published in Simplicissimus, May 5, 1902, "Der violette Tod" May 26, 1902, and "Der Schrecken" June 23, 1902, while in prison.

After his release from prison he remained in Prague to fight for his rehabilitation. His reputation as a writer was growing rapidly in German-speaking circles. The first collection of his short stories, Der heisse Soldat, was published in 1903 and the second collection the following year: Orchideen. Years later Max Brod recalled how as a boy of nineteen at the University of Prague his dream was:

Hamsun, Wedekind oder Heinrich Mann in einem Eisenbahnzug zu begegnen...und küsse ihm die Hand weinend ohne ein Wort zu reden...Und Gustav Meyrink, der damals in derselben Reihe wie die drei Genannten für mich stand, war...durch einen einfachen Gang auf den Graben körperlich erreichbar! Es war fast des Glückes zu viel, als ich bald darauf Meyrink persönlich kennen lernte. Ich las eine seiner Geschichten in der "Lese- und Redehalle deutscher Studenten" er selbst war anwesend, der schlanke, blonde Aristokrat mit dem seltsam müden, leicht hinkenden Gang...der ungeheure Eindruck ist noch heute, nach fast drei Dezennien, ganz unverringert in mir.²⁵

Meyrink's bank was ruined and his efforts to rebuild public confidence came to nothing. He began to associate almost exclusively with artists and actors; Gustav Kauder, Paul Leppin and Max Brod. He was supported, in part at least, during this period by his friend, Fritz Wärndorfer, the administrative leader of the Wiener Werkstätte.

In 1904 he moved to Vienna where he took over the editorship of Der liebe Augustin with the sixth number of that publication from his predecessor Adam Müller-Guttenbrunn on May 20th. He reorganized the staff but had to end publication on November 20th of the same year. The failure was due to an inability to gauge the material to a larger audience. However, they offered the drawings of John Jack Vrieslander, and did manage to present work by some of the best names of the time: Paul Scheerbart, Frank Wedekind, Roda-Roda and Erich Ziegel.

After the fiasco in Vienna he moved to Munich and wrote for the Simplicissimus. Finally, on February 1, 1905, his

²⁵Max Brod, "In memoriam Gustav Meyrink," Frankfurter Zeitung (December 11, 1932).

first wife divorced him. She had refused to do this for seven years, seven years in which he had been engaged to Mena Bernt. She was finally persuaded to grant him a divorce by a certain Herr Zeileis, a well-known Hochstapler and acquaintance of Meyrink's. In May Gustav Meyrink and Mena Bernt went to Dover, England, where they were married in the Congregational Church on the eighth.

They spent their honeymoon in Montreux and remained there about a year. He often changed his residence between Munich and Montreux thereafter before setting up his final residence in Starnberg (although he applied for permanent residence in Munich on April 3, 1906). During one of these stays in Montreux, the first child, Sibylle, was born on July 16, 1906. Meyrink performed the delivery himself. The second child, Harro, was born in Munich in 1908.

During this period he was writing for Simplicissimus some of the outstanding pieces of his satirical wit: "Löwe Alois" and "Der Saturnring." As an echo of his nightmare in Prague, he composed "Prag, eine optimistisch gehaltene Städte-schilderung" for the February Simplicissimus of 1907. His previous Reisebild of Montreux, mild by comparison, had aroused indignation in the burghers²⁶ for he maintained the casino was filled with vermin and the town populated by English girls sledding on the snow-covered slopes in "bidets." "Prag"

²⁶A local newspaper commenting in French, implies that he left Montreux leaving many unpaid debts. This cannot be determined.

called forth a two-column rebuke from a writer known as "Teddy" in the Bohemia of February 24, 1907.

In 1910 he was working with the Balkan-Austrian Roda-Roda. Together they completed four plays, two of which were performed in Munich before the war. Roda-Roda describes the beginnings of the Golem. It had been in Meyrink's mind in Prague. He certainly knew of the golem legends while still there and it is almost safe to assume that he had made notes and preliminary sketches of his work while still in the city; that is, prior to 1904. In 1908, Meyrink had already begun to consider the material for publication while writing a story for Simplicissimus. The theme of the golem became too large for a short sketch. The idea of a clay figure coming to life was too wonderful for the occult writer Meyrink. He wrote and kept on writing until his imagination was exhausted. A certain Herr Eckstein, a Viennese businessman and a friend of Meyrink's from the time of his youth, happened to pay him a visit at this very moment. He was a chess player like Meyrink and so the two sat down together and worked out the rest of the plot like a plan for a chess game. Nevertheless, Meyrink was still dissatisfied with everything he wrote and would often throw the entire manuscript away for the children to play with. At the time he used to say, "Meine Kinder haben den grössten Nutzen vom Golem. Sie machen wenigstens Schiffe und Helme aus einem missratenen Roman."²⁷ Then he would begin to write again, from the be-

²⁷Alfred Schmid-Noerr, "Die Geschichte vom Golem," Münchener Merkur (January 16, 1948) p. 5.

ginning. In the Golem he cast the spell, the spell of Prague that held him, on the readers and recreated the magical mediaeval atmosphere and the squalor of the ghetto. In it he also recorded his hatred of Polizeirat Olic in the figure of Otschin. In 1910 he showed Roda-Roda the fragment he had written and complained of his inability to get on with it.²⁸ In 1911 he took up permanent residence in Starnberg and soon after that Max Brod came to help him with the parts having to do with the cabala which formed the background of the novel. Der Golem was first published in Die weissen Blätter in 1913-14.²⁹ This was the high point in Gustav Meyrink's creativeness and marked the end of a period. The best examples of his work lie between 1905 and 1914. He was extremely active during this time writing short stories, plays, working on his novel and making translations. The sketches were collected and published as Des deutschen Spiessers Wunderhorn in 1913, the richest harvest of his satirical writings. He also made new translations of Dickens' Oliver Twist, Master Humphrey's Clock, Barnaby Rudge, Martin Chuzzlewit, Nicholas Nickleby, and so on to the extent of twenty volumes. It is a monument of Meyrink's devotion to the English story-teller.

The real success with Der Golem did not come until 1915. It was published by the Kurt Wolff Verlag just before Christ-

²⁸Roda-Roda, "Gustav Meyrink," Prager Tagblatt (December 6, 1932). Roda-Roda tells how he met Meyrink at Gardasee in 1910 and he showed him "...den 'Golem' etwa 80 Seiten seiner schrägen Kaufmannsschrift."

²⁹Marga-Eveline Thierfelder, op. cit., p. 113.

mas and became the best seller of the season. It had an enviable and completely unexpected success. It was published over the protests of a Gymnasiallehrer reader who said, "Den Bockmist kann man nicht lesen!"

Meyrink, as he was now known, had his name changed by permission of the King of Bavaria because one of his forebears, a Bavarian, bore that name.³⁰ Actually, the name is supposed to have come from the Steiermark, belonging to an old and noble family there.

After the publication of Der Golem, Meyrink entered a period that lasted until 1925 in which he wrote almost no short stories and concentrated his literary effort on novels: Das grüne Gesicht, 1917; Der weisse Dominikaner, 1921. He was more and more interested in his religious search into the supernatural world and less in the society around him. When the patriotism of the first World War was inspiring easily-swayed literary minds to write propaganda essays finding reasons for the support of a senselessly brutal social order, Gustav Meyrink was removed emotionally from the conflict much as a Buddha.

His reputation, however, was to cause him some sharp blows during the war years. His mockery of the Austrian officer caste was considered so accurate that as a conciliatory gesture to the patriotic emotions stirring in the war years,

³⁰ July 8, 1917 is the date of the document legalizing the change.

the Spiessers Wunderhorn was banned in Austria. In the Wiener Zeitung (Amtsblatt) No. 280, Sunday, December 3, 1916, appeared the following:

Erkenntnis: Im Namen Seiner Majestaet des Kaisers!
 Das k.k. Landesgericht in Wien als Pressegericht hat mit dem Erkenntnis vom 28. November 1916, Pr. XXXV. 6216, die Weiterverbreitung des Druckwerkes Gustav Meyrink, "Des deutschen Spiessers Wunderhorn", Gesammelte Novellen, 3 Baende, Verlag Albert Langen, Muenchen nach Pr. 63 St. G. und nach Artikel IV des Gesetzes vom 17. Dezember 1862, R.G.Bl. Nr. 8 für 1863, verboten.
 Wien, am 28. November 1916

In the Reich things were not much better. People who were too busy at home to find time for fighting at the front did find time to throw stones at Meyrink's house and his person during the war.

It is noteworthy that the bitterness of these attacks was still highest not in 1914 or 1915, in the first years of the war, but in the last years when the hopelessness and fear of a lost war began to impinge on the consciousness of the German bourgeoisie. The super-patriots among them began to cast about for a victim; someone on whom to vent their anger.

Attacks were made on Maximilian Harden, Frank Wedekind, and August Strindberg. In April, 1917, the periodical Bühne und Welt (later Deutsches Volkstum) attacked Meyrink's works in which he mocked German womanhood, in particular the part in "Der Saturnring": "Eine glattgescheitelte sächsische Bett-häsin mit blauen Gänseaugen..." In actuality it is no less generous than Goethe or Heine. But it was felt to be "eine

teuflische Verhöhnung deutscher Frauen."³¹ The cry was taken up by publications like Der Türmer in Stuttgart and even the Starnberger Land und Seebote in September of 1917 with reference to "...Der leider hier in Starnberg lebende deutsche Schriftsteller Gustav Meyrink..."

It was pointed out: "Meyrink's Golem spielt im Prager Ghetto; er selbst ist Jude."³² The racial side particularly was important to these people. Anyone who mocked their Aryan sensibilities with jests on blond women: "...ein pinsel-blondes 'deutsches' Biest, ein echtes Gewächs aus wendisch-kaschubischem Obotritenblut..."³³ who drew attention to the Slavic origin of eastern "Germans," had, of course, to be a Jew.

The man who attacked Meyrink in Deutsches Volkstum was Albert Zimmermann. His article crystallized the latent forces of indignation and German self-consciousness which struck out at Meyrink in such volume that it was considered a "storm" by other writers. Zimmerman's article did not lack its merits. It was as clearly stated a bill of grievances as one could wish, and was well-documented with quotations from the offensive works. He quite baldly stated what it was in Meyrink that offended him and other nationalistic, patriotic Germans:

³¹Albert Zimmermann, Bühne und Welt, April 1917. Also published in pamphlet form by the Deutschnationale Verlagsanstalt in Hamburg in the same year.

³²Albert Zimmermann, op. cit.

³³"Der Saturnring," Des deutschen Spiessers Wunderhorn (Munich: 1948) p. 83.

mockery of officers, nationalism and German patriotism. He also found Meyrink's love of an "Ueberkultur" nauseating. He vehemently protested Meyrink's growing reputation among critics and the public. He compared him to Heine.

The Schutzverband deutscher Schriftsteller came to Meyrink's aid with a protest against the incitement of the Deutschtumsreiniger and, stating their approval of him personally, defended his right to his "jedem Dichter freistehenden...Satire gegen lächerliche oder unerfreuliche Erscheinungen der Zeit."³⁴ It was signed by, among others, four scholars, a famous doctor, several noblemen, a Pastorin (!), the composer Weingartner, Heinrich Mann, Kurt Martens, Frank Wedekind and the imperial ambassador Graf Bernstorff. Franz Graetzer, back from the front, wrote an answer and made a counter-attack on the false pathos of the home front patriots whose illusions were endangered by the satire of Meyrink.

This "protest" of the Schutzverband was answered by a counter-protest of the Fichte Gesellschaft in which Paul Ernst became involved to the extent that he pronounced a plague on both houses.³⁵

Two days before Meyrink's fiftieth birthday was to be celebrated in January, 1918, Hermann Hesse published an

³⁴Franz Graetzer, "Krieg um Meyrink" in Blätter für Kunst und Kritik Literarische Beilage zum Kölner Tageblatt (September 30, 1917).

³⁵Paul Ernst, "Zwischen Scylla und Charybdis," Frankfurter Zeitung (January 22, 1918).

article in the German papers in which he defended Meyrink's works as "echt" and Meyrink "weil er den Mut zu sich selber hat. Und nichts haben wir nötiger als diesen Mut."³⁶

The celebration of the birthday on the 19th was preceded by threats of riots and demonstrations. But nothing of the sort happened and the celebration in the Münchener Schauspielhaus took place peacefully.

The attacks on Meyrink had an ominous tone that the reader today can easily recognize. Zimmermann's article contains terms like "Volksgenossen" and "Alles für das Vaterland!" and of course: "Gustav Meyrink steht nämlich im Semi-Kürschner!" The correspondence in the latter affair is still available today. Meyrink's name was entered by mistake while the editor was at the front in the army and his wife was in charge. Of course, there were apologies from the editor's wife, but it was in print and already distributed. Zimmermann knew that Meyrink had filled out an eidesstattliche Erklärung denying that he was a Jew and instead rested his case on the authority of Adolf Bartels who also knew of Meyrink's declaration, but stated:

Schwer glaubhaft ist es ja für den, der den "Golem" und das andere Schaffen Meyrinks kennt, aber man muss in unserer Zeit auf solche Ueberraschungen gefasst sein.³⁷

These people were the future Nazis and they were never to

³⁶Hermann Hesse, Vossische Zeitung (Berlin: January 17, 1918).

³⁷Albert Zimmermann, op. cit.

let up. Meyrink's own attitude toward the Jews was mixed. He desired to fight later with the Nazi Adolf Bartels in 1929 over his accusations not only because he despised the type and (as we have seen in the case of the duel) honored his own good name, but because he felt the attacks were hurting the sale of his books.

In the meantime, he was pursuing his own interests and was not completely without feeling for his country. As the war drew to a close he was arranging to make a motion picture in Belgium to counteract the atrocity propaganda of Lord Northcliff's apparatus. But the attempt remained in the planning stage in the red tape of Imperial bureaucracy.³⁸

Following the war, he published his book, Der weisse Dominikaner in 1921. He edited other men's works during the twenties.³⁹ During this time he also translated books of a magical or supernatural nature including Lafcadio Hearn's Japanische Geistergeschichten, and Thomas Aquinas' Abhandlung über den Stein der Weisen. In 1925 his Goldmachergeschichten appeared.⁴⁰ During the late twenties his works dealt in the main with the occult with only a few returns to satire in "Die Keimdrüse des Herrn Kommerzienrates" in

³⁸He was in correspondence with members of the foreign office who were trying to help him arrange it.

³⁹Ludwig Bechstein, R. H. Laarss, and Franz Spunda.

⁴⁰He was attacked in an article, "Meyrink gräbt Gold" charging plagiarism as we learn from a mimeographed letter in which he had his answer circulated, now to be found in the Nachlass.

1926 and "Mondschein über Berlin" in 1927, among others.

In 1927 the last novel published under his name appeared, Der Engel vom westlichen Fenster. It was hailed by the reviewers as the best he had written. In reality it was perhaps his worst. It repeats the technique of the Golem in many respects and adds a large dose of Germanic superstition. One may, however, relieve Meyrink of much of the blame since it has now come to light that most of the novel was the work of his friend and collaborator Professor Albert Schmid-Noerr. But one can blame him for attaching his name to this work.⁴¹

His real literary energies in the last years seem to have been channeled into work on an unpublished novel found in his Nachlass. Part of it was published (one or two chapters) after his death under the titles: "Grossmutter Wasserdampf,"⁴² and "Das Tor zum Phoenix."⁴³ It was the last thing he wrote. The title was given variously as Das Haus des Alchemisten, Grossmutter (or Grossvater) Wasserdampf and Das Haus zum Pfau. Subsequent work done on the manuscripts seem to indicate that the last mentioned title was to have been the one to be used for publication. The fragment is being put into form for publication at the present time.

⁴¹Schmid-Noerr is supposed also to have helped him with Der weisse Dominikaner and Goldmachergeschichten. This rests on statements by Meyrink's widow.

⁴²Gustav Meyrink, "Grossmutter Wasserdampf," Die Einkehr, Unterhaltungs-Beilage der Münchner Neuesten Nachrichten (March 5, 1933).

⁴³Gustav Meyrink, "Das Tor zum Phoenix" Münchner Neueste Nachrichten (March 18, 1932).

The preliminary sketch of the novel gave promise that it would have been one of his most interesting, if carried out, for the style of some of the chapters revealed his best writing since his first period of productivity up to the first World War.

Between the years 1929 and 1932 he conducted suits against Adolf Bartels, the literary historian, for the retraction of statements made in the three volume work, Geschichte der deutschen Literatur (1928), and for alleged damages caused by these statements. He won the first case and Bartels had to change his statement:

Noch schlimmer als im Reich steht es in Oesterreich. Der Älteste der Österreichischen Juden oder Halbjuden, die hierher gehören, ist Gustav Meyrink (Meyer aus Wien, geb. 1868), der uneheliche Sohn einer jüdischen Schauspielerin (wie man nun wohl mit Bestimmtheit behaupten kann)...⁴⁴

in the next edition of his work. The attempt to get damages from Bartels for the decline in sales of Meyrink's books was thwarted. It was obvious to the court that Bartels alone could not have achieved this. The fact of the matter was that there existed in Germany at this time a strong wave of nationalism which repudiated the un-German, esoteric works of the author of the Golem. He was popularly thought to be a Jew and in that respect, also, he was condemned by the majority. Then, too, his writing had become increasingly obscure and uninteresting to the broad reading public.

⁴⁴Adolf Bartels, Geschichte der deutschen Literatur (1928) III p. 33.

Meanwhile, he had been forced by his declining finances to sell his house on the lake. He moved to smaller quarters within sight of the water he felt he needed to see each day. His daughter, Sybille, had married the son of the Hofantiquar Böhler in Munich, and Meyrink was planning for his son Harro to take a position as an engineer. Harro, like his father, was an enthusiastic sportsman. A tragic skiing accident crippled him painfully so that he could walk only with the greatest effort. Finally, probably in a state of depression since he felt he would have had to spend his life as an invalid, he took his life in a forest near Starnberg.

The suicide of the son affected the mental and physical state of the father profoundly. He was working on his last novel at the time and stopped work immediately, never to resume it. His own health began to decline, and in July 1932 he wrote to a business associate:

Es wäre mir eine besondere Freude, Sie bei mir als Gast sehen zu dürfen. Dennoch bitte ich Sie, nicht nach München zu kommen: ein grauenhaftes Unglück hat meine Familie und mich befallen und ich bin mehr tot als lebendig.⁴⁵

The spinal inflammation which had lamed him partially thirty years before, aggravated by his grief, became active again. The man, the Buddhist who attributed the troubles of mankind to "das Hängen am Leben"⁴⁶ prepared to die as he had lived--

⁴⁵Letter found in Nachlass.

⁴⁶Gustav Meyrink, "Selbstbeschreibung des Autors Gustav Meyrink," Der Zwiebfisch XIX Jahrgang (1926), Heft 1.

with all senses alerted to the experience.

To the end he refused narcotics to relieve the fearful agony of his ordeal. On the morning of December 4, 1932, he went into his living room, sat in an arm-chair cross-legged, stripped to the waist, looking to the east. In full consciousness he faced the final experience of physical man. Bathed in perspiration he spoke his last words. Whether the drops on his brow reminded him of the death of Christ, or just the agony, he said, "Ich muss doch den Kreuzweg gehen."

On December 7 he was buried beside his son Harro in the cemetery in Starnberg. Over the grave stands the inscription VIVO. The assertion that in his last years he was able to accept Christ is supported in part by an excerpt from his diary of August 7, 1930, wherein he repudiated the Tantrik Yoga exercises and all asceticism as false, and elsewhere says:

Nicht sollen wir durch Yoga uns selbst verändern, sondern wir sollen quasi einen Gott bauen, oder christlich gesprochen: "Wir sollen nicht Christo ~~nach~~folgen, sondern ihn vom Kreuz abnehmen!"⁴⁷

The purpose is to free Christ so that He can work the miracle of destroying the "Schizophrenie," and He and man can become one. Meyrink's death was soon followed by the appearance of Hitler, the Spießler in uniform. This meant the end of the kind of criticism that Meyrink had leveled against what was to him a dishonest and self-satisfied society. Now his works were, of course, banned and his books publicly burned.

⁴⁷This scrap of a "diary" was published in an occult magazine Mensch und Schicksal VI. Jg. Nr. 8 (December 1952). There is no reason to doubt the authenticity of the fragment.

Chapter III

INTELLECTUAL AND SOCIAL CLIMATE OF THE TIME

Although one may distrust to a large degree the generalizations made about societies and peoples, one is almost bound by the method and the subject of this work to tread this dangerous ground. Just such generalizations about German-Austrian society in Meyrink's time will be presented. The views expressed are those of the author except where sources are cited. It is felt by the author that the wide area of disagreement among historians on even basic issues entitles him to take an independent stand and give a personal viewpoint. There is no attempt here to write a detailed history of the time, but to set the stage for Meyrink's satire.

Spengler and even Toynbee (to a degree) have professed to see the West as a dying society. This contention has been supported by historical analogies and whether one accepts such evidence as conclusive or not, one can admit with Arthur O'Shaughnessy: "...each age is a dream that is dying."¹ The second German Empire was born of the nationalism of the time. It was suffocated by the poisonous air that gave it birth. It was the movement among the divided German states toward a super-state, perhaps even a step toward the world super-state, which both Spengler and Toynbee felt must come.

¹Arthur O'Shaughnessy, "We are the Music Makers."

The Hohenzollern Empire carried within it the seeds of its own dissolution.

It is a mistake to assume that the German world presented a unified front or anything near it towards the end of the 19th and the beginning of the 20th centuries. Extremist writers, both friends and enemies of German culture, are much to blame for this misconception of the state of affairs. Some enemies would like to show the Germans as a solid front of aggressive Prussian imperialists and some of the friends as a community of brothers moving forward to their rightful place in the sun, yet being thwarted by external enemies and bothered internally by a few Jewish socialists. A more accurate picture shows a tremendously diverse and active society, full of ferment and conflicting ideas. If one asks for a German world view during this period, the obvious question would arise, which one? The working class was lost economically in the rapid growth of the cartels and business empires of Krupp, I. G. Farben, and Siemens. Their philosophy consisted in getting enough to eat for their families and had little to do, for example, with Goethe or humanistic culture.² A picture of these people can be found in the drawings of Zille in his Berlin "Miljö." They had their representatives in the artist groups in Germany and Austria, but many of the artists were completely divorced

²There was an attempt in the Arbeitervereine to acquaint the workers with literature. Robert H. Lowie, Toward Understanding Germany (Chicago: 1954) pp. 136-42.

from what the communists call "socialist reality" and were, in their pursuit of esthetic goals, only linked to the working class by their need for food.³ The academicians could be linked emotionally to either of the aforementioned groups but were fundamentally bound to the government that supported them by appointments to the schools and universities.⁴ The large and powerful middle class was the main support of the government and was made anxious by some of the restive spirits in the aforementioned groups.

Specifically, the German petty bourgeois suffered from the by-products of industrialization and economic rationalization, hence resented "progress" as the cause of his insecurity. For his diminished status he was ready to blame phenomena unfamiliar, hence suspect, such as capitalism, liberalism, intellectualism. The intellectuals had long been resented for snobbishness, and when an opportunity came, the Kleinbürger took his revenge.⁵

It is then, socially, pretty much the picture of any European nation in the grips of industrialization and national self-consciousness. And if we cannot expect to find a world view to which all subscribed, we can find an idea that everyone at least had to deal with: Materialism.⁶

³Ernst Kohn-Bramstedt, Aristocracy and the Middle-Classes in Germany (London: 1937) p. 332 states, "As intellectuals the writers could choose between different classes and groups..."

⁴Ibid. p. 129

⁵Lowie, op. cit. p. 130.

⁶Egon Friedell, A Cultural History of the Modern Age (New York: 1933) pp. 459f. speaks of "The collapse of reality" and maintains this age is heading toward a materialistic nihilism

The mind that accepts materialism is one that is externally oriented as contrasted to the metaphysically inclined mind that has learned, or professes to have learned, to see with the inner eye. The materialistic mind searches for the answers to what it senses in the external world in that world itself. The rise of materialism in the 19th century has its philosophical roots deep in the tradition of Western thought. The Greeks already had the split in thinking between the materialists and the metaphysicians. The atomism of Leucippus, who ascribed to Being the sole property of filling space, was the first of a long line of similar thinkers. It was Democritus however who first consciously spoke the most controversial (certainly for non-materialists) point of materialism when he said that the psychic life of man was to be regarded as a phenomenon of the truly real, that is, of matter.

The most fundamental idea, indeed the starting point for Democritus and, for that matter, for Plato was the rationalism which they embraced. They recognized the relativity of perception and looked to thought to yield knowledge (in the case of Democritus "theories") of what really is. The rational process was equated with what the supernaturalists

as old concepts of reality collapse under relativity. (Art degenerates into "Dada" and "non-objective" forms) One does not have to accept the rest of Friedell's thesis to accept this much. This is related to the cultural pessimism that accompanied materialism. This is discussed in Georg Steinhausen, Deutsche Geistes- und Kulturgeschichte von 1870 bis zur Gegenwart (Halle: 1931) pp. 37f.

call the soul or self. This is directly contrary to the higher regard for man which characterizes the Christian Hebraic tradition, which says that the rationalistic process merely serves the self or personality. The materialistic mind recognizes its limitations in the five senses and the practical knowledge it applies. It is bound by its culture and is unable to transcend itself to pass judgment, to criticize except from the standpoint of that culture. Truly original insights are absolutely impossible.⁷

It was this rationalism that was accepted by the Renaissance and the Enlightenment, and made man begin to look to himself to fulfill his own destiny instead of waiting for divine help or insights. It was felt that five senses were enough so long as they were fully utilized. In Germany this optimistic attitude worked itself out in the direction of religion and morals in the 18th century. A continuation of this was carried out in the 19th century in the field of politics, spurred on by such thinkers as St. Simon and Karl Marx. While the rationalist saw in this a glorious chance to improve the social lot of man through man's own means, the people with a more exalted opinion of man's capacities found this extremely depressing since it rendered man hopelessly earthbound. It also seemed to this latter group that with the rationalization of man's activities it necessarily

⁷This argument can be found in Reinhold Niebuhr, The Self and the Dramas of History (New York, Scribners Sons, 1955) pp. 75-88, 112-114.

followed that his destiny was to be fulfilled in the state.

The rise of the modern European industrial state with the accompanying increase of material comfort, security, and the accent on consumption certainly seemed to confirm the theoretical assumption of materialism in one direction at least. The political aspects and even the moral aspects had yet to be worked out.

The intellectual elite of the West while certainly bound individually by national loyalties was for the most part international, traditionally international from the times when the members were ecclesiastics and communicated in the learned language of Latin. Now they were bound by their common faith in the material and mechanistic nature of the universe. In Germany this constituted for some a transition from a particularly strong brand of idealism that had been called forth by Kant and had been given expression by Schiller, among others, in the last years of the 18th and early part of the 19th centuries. The most notable and from a literary standpoint beautiful example of this transition was embodied in Friedrich Nietzsche. His grappling with the problems presented to him by the materialistic attitudes of thought and their con-committant democratic phenomena struck an ecstatic chord that has influenced thinking to this very day.

It was at this "limited" level to man's role that the scientific interests of the new philosophy ended. The industrialists were interested in the practical applications of the insights afforded by this method of observing the

universe and the middle class in the material comforts and flabby luxuries it produced--like Congo natives wearing the top hats and frock coats of a bartered culture.⁸ It was the business of the masses to produce these things and stay in their place. The political side of the argument was expressed for them in the thunder of Marx and Engels.

The institution of the modern technological superstate and the German university grew up side by side each aiding and abetting the other. After the unification of Germany under Bismarck in 1871, Wilhelman Germany assumed the lead in the natural sciences, and the mark of learnedness was a degree from a German university. Everyone went to Germany. The willingness of capital investment, the development of colonies and the hideous "baroque" of Wilhelman architecture provided the tone of the period. The sustaining force was the rational self-confidence of the scientific myth buoyed up by the testimony of things visible, the pursuit of the visible by microscope and telescope through all the dimensions of experience.

It was seeing with the external eye as contrasted to the so-called inner eye. Every field that supports modern mechanized society was explored from the point of view of the theoretician and then the results quickly evaluated by state and industry for military and commercial purposes.

⁸Karl Jaspers, Der philosophische Glaube (Munich: 1948) p. 131. There ~~were~~ those men who reacted against this tendency, Paul de Lagarde, Julius Langbehn, Houston Stewart Chamberlain and Heinrich von Treitschke.

This materialism was also expressed in the accepted philosophies of the time which looked for and, of course, found reasons for supporting the new trend. They had on their side not only the afore-mentioned evidence of the utility of natural science but also the intellectual value of simplicity and clarity. In the struggle between the materialists and the metaphysicians every argument in the entire history of Western philosophy was brought to bear but without contributing anything that explained man in the industrial world. In the middle of the 19th century the opponents of the trend were rather insipid epigones carrying on the faded tradition of idealism: Fichte's son, Immanuel Hermann Fichte, Christian Weiss and Hermann Ulrici, of the so-called right wing of Hegelianism incorporated Fichtean and Leibnizian features into their thinking. But the strong men who made names for themselves were those who rode on the crest of the time: Feuerbach, Strauss, L. Buechner; the Hegelian "left." The most important of the epigones was Lotze but his voice was lost in the dominant tide of Haeckel, Engels and Marx. In the field of theology, "German theology" was another word for unorthodoxy, particularly in the work of its outstanding representative, Ritschl. These theologians were so busy throwing sops to this strong and successful mode of thinking which they did not fully understand, that they very nearly lost the right to call themselves Christians. The forces of institutionalized supernaturalism were definitely on the retreat. Fundamentalists on the other hand simply did not

get appointments. The North German pastor Gustav Frenssen gave absurd and utterly banal rationalizations of holy scripture. The protests of Kierkegaard against Hegel were not heard until the present century and then did not become "intellectually respectable" until the nineteen thirties.

The reliance on rational explanation in spiritual matters robbed the faith of any force it might have had. The obvious relativism resulting from a scientific consideration of such things spread into the political sphere under the name of Realpolitik. This was a scientific approach to the field of dilettantes, the viewing of political fact realistically, and not idealistically. In actuality it was merely a euphemism for the same old game of might is right. It meant carefully choosing wars which one could be sure of winning, i.e. against Denmark and Austria, and using similar means to achieve German reunification: the war against France. If the socialists gave one too much trouble at home, one noticed the fact that their leaders were Jews and laid plans accordingly. It didn't matter whether one actually disliked Jews or not; most people in Germany did, and that made it an excellent political weapon. A campaign was conducted against those who tried to oppose the control of the state over the churches. While materialism had definite democratic tendencies, it also encouraged a cynical reliance on material strength.⁹ In this atmosphere the naturally dominant

⁹Bismarck's policies, described very generally here were, of course, designed to make the Prussian state strong. As Goethe in the second part of Faust, so did Bismarck have misgivings about the price of industrialization.

members of society regardless of intelligence or human qualifications (again a democratic feature) were the military and the financiers.¹⁰

Throughout the age which stood under the sign of Baconianism, one sees the systematic replacement of Western man's spiritual illusions by a security based on physical reality.

We are given an excellent picture of the time from the standpoint of the artist and intellectual by the reminiscences of Stefan Zweig in Die Welt von Gestern and in Max Pulver's Erinnerungen an eine europäische Zeit. In reading these things we are impressed with the role played by the Jews during this time within the German-speaking world. It was the flowering of the German-Jewish consciousness under the most favorable climate it had known in Europe--this in spite of a man like Karl Lueger as mayor of Vienna (1897-1910) and the attempts to whip up anti-Semitism in Germany by extremist groups. It was at a time when systematic pogroms were being carried out in Russia. At the risk of perhaps offending history we might call this the era of the emancipated Jew.¹¹ It had its roots in the gradual granting of rights under the law and religious tolerance in the Netherlands, and England

¹⁰Kohn-Bramstedt, op. cit. pp. 228f.

¹¹While one may feel that Stefan Zweig exaggerates the cultural importance of the Jews in The World of Yesterday, Adolf Bartels in Jüdische Herkunft und Literaturwissenschaft (Leipzig: 1925) lends credence to Jewish importance.

in the 16th century and then by Frederick II and Joseph II in their countries in the 18th century. In Germany the work of Moses Mendelssohn did much to raise the level of the Jew. The early 19th century had a number of baptized Jews; Heine, Boerne, Gans and Neander who nevertheless lent prestige to the race. The Jewish intellectuals of das junge Deutschland and Karl Marx gave expression to the emancipation of that generation from the bonds of their own faith, although it might be argued that they delivered themselves into the **equally rigorous** demands of another. Jews like Ferdinand Lassalle, who became politically prominent at the close of the century, and the great number of Jewish expressionist authors at the beginning of this century point up the leading part these people were playing in the life of their German fatherland. They were also more active in their traditional European activity as businessmen. They even became army officers and served with distinction.

Stefan Zweig, in describing his youth as a Gymnasiast in Vienna, tells how they used to frequent cafés¹² and read the latest of the new writers and formed cults around their works and persons. Max Brod in Prague worshipped at the altar of Gustav Meyrink. Most of Meyrink's early literary associates seem to have come from the young Jewish café groups and he must have shared to a great extent their

¹²Stefan Zweig, The World of Yesterday (New York: 1943) pp. 39f.

views for he certainly expressed many of them in his satires.

Brod stated openly:

Ich liebte ihn...Er faszinierte mich, als ich noch jung war, er griff (ohne es zu wollen) mächtig in mein Leben ein...Sein Auftauchen geschah ganz plötzlich. Im "Simplicissimus" erregten seltsame Kurzgeschichten die Polemik gegen das Offizierstum, gegen alles Militärische, mit einem ganz neuen Tastgefühl für entlegene Mystik, für Indien, Tibet und merkwürdigerweise auch noch für Sport...die Begeisterung einer jungen Prager Gruppe. Unsere Begeisterung ging auch auf die Stilknappheit, die Beobachtungsschärfe, die Unbürgerlichkeit...¹³

It was this peculiarly Jewish type of intellectualism that attacked the middle-class and the military and became the target of the anti-Semites under Hitler. Meyrink was associated with them, was probably influenced by them as he attracted them, but he never was really one of them himself. Brod's statement, "...und merkwürdigerweise auch noch für Sport..."¹⁴ reminds one of the comment by Zweig in his Welt von Gestern that the young café people looked down on physical sports as degrading. Meyrink was and remained a sportsman. His mental attitudes were different but he shared many of their resentments. Stefan Zweig pointed out in the aforementioned book that while many of the older Jews were in business as small manufacturers their sons turned away from the family tradition to the arts and were to a certain extent in revolt against the tradition. Meyrink, the ex-banker, castigated the old Kommerzienräte who in his stories are as

¹³Max Brod, op. cit.

¹⁴Ibid.

often as not Jewish. He also represented the longings for peace in this younger generation by his attacks on the military and their stupidity. His stories often had an international flavor and he attacked the silliness of chauvinism and European diplomacy (Bubi). The mystical feelings of the young Expressionists were echoed in his own religious interests which looked toward the orient.

Another older stream was that of the aesthetes who made their appearance in Prague also. Since the burghers disapproved of their antics, Meyrink also joined them. But it was always as an observer and more as the man who bought them their drinks. Leo R. Baum recalls those years in Prague in his obituary for Meyrink:

Unter diesen jungen Menschen von 1900, die glaubten, Verlaine sei nur durch den Absinthrausch zum Dichter geworden, nahm Bankier Meyer eine distanzierte Haltung ein. Der junge, verliebt aussehende Elegant wechselte häufig das Milieu, das sich die gute Gesellschaft nennt, mit dem Kreis der Boheme.¹⁵

Else Lasker-Schüler, Oskar Wiener, Paul Leppin, Viktor Hadwiger, Max Oppenheimer, Alexander Moissi, Alfred Kubin were among the artists, writers, and poets who lived a different existence than the merely bourgeois one in the night life of the Prague ghetto. They wore big slouch hats (Meyrink had one, too) and howled their defiance at the world at three in the morning. His connections with this society were easily broken when he left Prague although he remained in contact

¹⁵Leo R. Baum, "Meyrink gestorben," Prager Abendzeitung (December 5, 1932) p. 1.

with Alfred Kubin to the end of his life. His associations with the artist groups in Munich were broken by his retirement to Lake Starnberg.

We find then that the climate of the time was that of materialism reflected in almost every facet of German life including the church. It was also a time in which Jewish intellectuals began to play an increasingly important role among the artists who were making an attack on the status quo. Meyrink was associated with many of them and yet did not entirely belong because his attack was actuated by different reasons.

Chapter IV

SATIRE AND THE MAN

1. Satire

In beginning a chapter of definitions, Ellen Douglass Leyburn quotes Samuel Johnson, "It is one of the maxims of civil law that definitions are hazardous."¹ By attempting to define this elusive form called satire it is hoped that both reader and author will know and understand better what is to come under discussion in Gustav Meyrink's works.

Those seeking help from etymology will not find much comfort in lanx satura: a dish of mixed fruit. Satire presents a variety to be sure in "irony, innuendo, invective, sarcasm, humor and scorn"² and may be expressed by prose, poetry, music, plastic and graphic arts, and the mime. The attempt at definition made in this work will take only literature into account. J. Wiegand in his article "Satire" states,

Daneben bezeichnet S. im engeren Sinne eine nicht allzu umfangreiche Dichtung, die zu tadelnde Charaktere oder Zustände schildert. Je nach dem Ziel-punkt unterscheidet man auch persönliche und Gesellschafts-, allgemeine und Zeits.

¹Ellen Douglass Leyburn, Satiric Allegory: Mirror of Man, "Yale Studies in English," Vol. 130, (New Haven: 1956), p. 1.

²H. L. Yelland, S. C. Jones, K. S. W. Easton, A Handbook of Literary Terms, (New York: 1950), pp. 180-181.

³J. Wiegand, "Satire," Reallexikon der deutschen Literaturgeschichte, edited by Paul Merker and Wolfgang Stammeler (Berlin: De Gruyter Verlag, 1928/29) III, p. 137.

He then hurries on to the history of satire. In the Literatur-Lexikon one finds,

Satire...bei den Römern entstandene Dichtung zur Verspottung von **Schäden** und Torheiten der Zeit, anfangs unpersönlich, später freilich auch zum Pasquill ausgeartet, zumeist episch oder dramatisch.⁴

To give the Romans alone credit for a universal esthetic form, is of course, a glaring inaccuracy. The rest of the definition suffers in consequence. Far better is the following definition,

Composition in which human frailty is held up to ridicule. It is comic rather than tragic and is written in a mood of scornful amusement at human weaknesses and foibles, at knavery and folly...Although in most cases its purpose is to improve through censure or criticism, it is not necessarily didactic and may be nothing more than an expression of personal feelings.⁵

H. Schneegans in the foreward to his book on grotesque satire states, "Eine Geschichte der grotesken Satire war nur nach Klarlegung des Begriffs des Grotesken möglich."⁶

He discredits Karl Fr. Flögel's Geschichte des Grotesk-komischen as having the value only of "...einer incoherenten Materialiensammlung." A look at Karl Fr. Flögel's book substantiates this but H. Schneegans does not give one a definition of satire in itself. He tries to define grotesque satire by offering examples.⁷

⁴Wilhelm Kosch, Deutsches Literatur-Lexikon (Bern: Francke Verlag, 1956), III, p. 2386.

⁵H. L. Yelland, S. C. Jones, K. S. W. Easton, op. cit., pp. 180-181.

⁶H. Schneegans, Geschichte der grotesken Satire (Strassburg: 1894), p. IX.

⁷Ibid., pp. I f.

Other older attempts to define satire in the German language do not contribute much more than the latest. Friedrich Schiller provides a classical definition in "Ueber Naive und Sentimentalische Dichtung" wherein he states:

Satirisch ist der Dichter, wenn er die Entfernung von der Natur und den Widerspruch der Wirklichkeit mit dem Ideale (in der Wirkung auf das Gemüth kommt beides auf eins hinaus) zu seinem Gegenstande macht. Dies kann er aber sowohl ernsthaft und mit Affekt als scherzhaft und mit Heiterkeit ausführen, je nachdem er entweder im Gebiete des Willens oder im Gebiete des Verstandes verweilt. Jenes geschieht durch die strafende oder pathetische, dieses durch die scherzhafte Satire.⁸

Schiller offered the valuable observation that satire is drawing attention to the disparity between ideal conditions and reality but seemed to believe that it might be carried out without humor. In fact, the lack of serious purpose which he claimed to detect in Voltaire offended him. This is in contrast to the definition given in English which maintained that satire was comic rather than tragic and that it might merely express personal opinions.⁹ Then, too, it is a question of what is ideal. Schiller did not discern what Robert Frost called "the pleasure of ulteriority."¹⁰ Goethe, on the other hand, understood this quite well:

In ruhigen Zeiten will jeder nach seiner Weise leben, der Bürger sein Gewerbe, sein Geschäft treiben und sich nachher vergnügen: so mag auch der Schriftsteller gern etwas verfassen, seine Arbeiten bekannt machen und, wo nicht Lohn, Lob dafür hoffen, weil er glaubt, etwas Gutes und Nützliches getan zu haben. In dieser Ruhe wird der Bürger durch den Satiriker, der Autor durch den Kritiker

⁸Friedrich Schiller, Werke, Bellermann ed. (Bibl. Inst. Leipzig), VIII, p. 341.

⁹H. L. Yelland, S. C. Jones, K. S. W. Easton, op. cit., p. 180-181.

¹⁰Ellen Douglass Leyburn, op. cit., p. 135.

gestört und so die friedliche Gesellschaft in eine unangenehme Bewegung gesetzt.¹¹

Goethe demonstrated his understanding, rather his natural bent for satire constantly in such works as the short Storm and Stress dramatic skits Satyros, Pater Brey, and Götter Helden und Wieland and also in Faust.

One should also call attention to the creative role of the reader as a participant in the satire. David Worcester mentions the "time-lag" in which the reader makes the adjustment between the situation presented by the author and what the author actually means.¹² This is the creative moment for the reader. The willingness of the reader to laugh at the satire cannot be controlled. Where Schiller seems far too serious for the Anglo-Saxon mind, one must admit that there are certain things for every individual that are not to be laughed at. There must also be a willingness to laugh at oneself when the satire touches on these matters. But human nature is inherently kind. Jonathan Swift said:

Satyr is a sort of Glass, wherein beholders do generally discover everybody's Face but their Own; which is the very chief Reason for that kind Reception it meets in the World, and that so very few are offended with it.¹³

The laughter may be the disinterested laugh at the object of ridicule or it may be the ironic laughter that hurts.¹⁴

¹¹Johann Wolfgang Goethe, Dichtung und Wahrheit, 7. Buch, Jubiläumsausgabe, XXIII, p. 53.

¹²David Worcester, The Art of Satire (Cambridge, Harvard University Press: 1940), pp. 29-30.

¹³Quoted by Ellen Douglass Leyburn, op. cit., p. 9.

¹⁴Alan Reynolds Thompson, The Dry Mock (Berkeley and Los Angeles, University of California Press: 1948), pp. 46-47.

There have been attempts to set up canons of satire to limit and confine the form to limits of taste. John Dryden in his "A Discourse concerning the Original and Progress of Satire"¹⁵ tries to lay down rules of restraint and judgement. He felt that invective was the weakest form of satire and that the trick was to make the object of attack seem foolish without actually saying it in so many words.

But in the search for a generally applicable definition one is forced by the dictates of accuracy to see that taste, laughter, didactic intent, and ideals are determined by the age and culture. If satire contains criticism, it is, at the least, an unconscious comparison with a better standard. If this were all, it would remain ridicule or criticism. True satire introduces an element of the incongruous that strikes the reader as comic. Kurt Tucholsky (1890-1935) stated:¹⁶

Uebertreibt die Satire? Die Satire muss übertreiben und ist mit ihrem tiefsten Wesen nach ungerecht. Sie bläst die Wahrheit auf, damit sie deutlicher wird, und sie kann gar nicht anders arbeiten als nach dem Bibelwort: Es leiden die Gerechten mit den Ungerechten.

The satirist does not have to be in possession of the truth but only what he believes to be the truth. The use of satire is the exercise of moral judgment but in a passionate manner with the intent to injure or destroy the target. Roda-Roda wrote:¹⁷

¹⁵John Dryden "A Discourse concerning the Original and Progress of Satire," Essays of John Dryden (Oxford: Clarendon Press, 1900).

¹⁶Kurt Tucholsky, "Was darf die Satire?" Und Ueberhaupt... (Hamburg: 1953), p. 211.

¹⁷Roda-Roda, op. cit.

Man hört so oft sagen--Leute sagen, die einen Dichter damit zu rühmen meinen: er habe eine Satire verfasst, "die niemand verletzt." Kann man einem Satiriker schlimmer nachreden? Denn Satire, die wirksame, muss nicht nur verletzen: sie tötet. Und sie tötet, der Biene gleich, damit sich selbst: indem sie, nachdem ihr Objekt abgetan ist, nun selbst überflüssig, überständig, nach etlicher Zeit: unverständlich wird.

It is true indeed that we may need a good historical commentary to really appreciate Aristophanes. It is not true that the satire always kills. The temporary conditions that Meyrink criticized are past, the basic traits of the Germans that he ridiculed persist. From the foregoing one can see that a pat definition of satire is almost impossible. Even the meanings of satire itself have shifted from age to age.

Historically, the satire in Europe had its beginnings in Greece and Rome. The plays of Aristophanes were called comedies but the criticism of the time and the people of Athens mark them as containing some of the best satire ever written. Juvenal was the master of invective and used the device of appealing to the reader to soften the force of his attack. Horace's Epodes expressed the delight of the ancients in grotesque satire. Lucian, another master of brilliant invective, was torn to pieces by dogs. But the love of satire was not confined to the Graeco-Roman culture alone:

All ancient literatures hint at the prevalence and dignity of satire in early times. Etymologists have suggested a connection between Old English scop, Old High German scof, "poet", and our verb, "to scoff"; between Old Norse skald, "poet", and our "scold", German schelten; between Irish faith (poet; cognate with Latin vates) and Welsh gwawd, "mockery."¹⁸

¹⁸ Worcester, op. cit., pp. 148-149.

The Spottlied had a place in the life of Germanic peoples. In Romance countries the popularity of verbal abuse has survived to this day. The poets Ariosto, Folengo, Pulci, Boiardo, and Casti carried on the tradition in the burlesque satire. The French celebrated Feasts of Fools and Feasts of Asses and crowned boy-popes.¹⁹ Chaucer in England gave the world such figures as the Wife of Bath and Perkyn Revelour. In France, Rabelais wrote the masterworks of grotesque satire, Gargantua and Pantagrue. Satire reached its highpoint in England at the end of the 17th and the beginning of the 18th centuries. Dryden, Pope, Swift and Arbuthnot brought satire to the rank of great literature in its pure form. In Spain the satire had its best representatives in the novela picaresca and writers like Quevedo and Cervantes. In France the work of Molière created comedies interlaced with the most excellent satire. The 18th century was in many respects a satirical age and was in this sense largely dominated by the figure of Voltaire. In England Fielding, Smollet and Sterne put the novel in the service of satire and Sheridan made contributions to the stage. The 19th century produced such satirists as Thackeray in England although satirical elements are to be found in the works of Eliot, Dickens and Trollope. The French had Balzac, although perhaps the best satire was to be found in the visual arts in the work of Daumier. Mark Twain was America's best representa-

¹⁹ Worcester, op. cit., pp. 148-149.

tive at that time. At the close of the 19th century and the beginning of the 20th the two main figures of the English literary scene were Oscar Wilde and George B. Shaw. A minor satirist was H. H. Munro ("Saki") who exercised influence on the later satirists Aldous Huxley and Evelyn Waugh. One should also mention George Orwell along with Huxley for his dream vision of a future world. Anatole France and his ironic temper is related to satire.²⁰ In this same sense one might also include Marcel Proust.

In Germany the development of satire began in the Middle Ages. The Spottlied has already been mentioned. The satire of general human weaknesses although already existing took on new force in the early Middle High German period. Heinrich von Melk is considered to be the earliest representative with his Priesterleben and Erinnerung an den Tod.²¹ In the Spruchdichtung of the 12th and 13th centuries such poets as Spervogel and Der Marner attacked abuses of the time. Walther von der Vogelweide wrote about one hundred Sprüche condemning papal interference in politics and the decline of good manners. In the mocking verses of Neidhart von Reuenthal one sees the excesses of the peasantry of the time. In the Fastnacht-

²⁰Haakon M. Chevalier, The Ironic Temper, Anatole France and his Time (New York: Oxford Univ. Press, 1932).

²¹J. Wiegand, op. cit., p. 138.

spiele of the 14th and the 15th centuries one finds criticism of the courtly life of the knights and the stupidity of the rustics by the rising middle-class of the cities. Heinrich Wittenweiller's Der Ring (15th c.) is a good example of Bauernverspottung. In Eulenspiegel, written in the last half of the 15th century, the tables are turned and the shrewd peasant triumphs over his townsman opponent.²² Reinke de Vos, presumably by a printer Barkhusen, and Der Edelstein were the outstanding animal fable satires of the time.²³ Sebastian Brant's Das Narrenschiff (1494) covered a multitude of sins.

In the 16th century satire became a basic feature of the writing, and the time abounded with imitations of the Narrenschiff; Thomas Murner's Schelmenzunft and Hans Sachs' Narrenschnitten, which took its departure from Brant's work. The age of the Reformation and Humanism is filled with satire. In the battle between Luther and Murner the fool was used as the key figure in Murner's Von dem grossen Lutherischen Narren and in Luther's Der Murnarr. In the Epistolae obscurorum virorum the satire was put into the words of the victim. The Fastnachtsspiele of Manuel and Gengenbach and the satirical novel of Fischart, Gargantua und Pantagruel were further forms of satire popular at this time. To the

²²Fritz Schmitt and Gerhard Fricke, Deutsche Literaturgeschichte in Tabellen (Bonn: Athenäum Verlag, 1950), I, p. 167.

²³Ibid., p. 168.

figure of the fool was added the figure of Grobrianus in the writings of Friedrich Dedekind and Kaspar Scheidt. The animal epic was represented by Georg Rollenhagen's Froschmeusler. The dominating figure of the age was the fool who praised all that is stupid. Perhaps the most famous of all these was Erasmus' The Praise of Folly.

In the 17th century the inheritance of the Middle Ages was still apparent in the works of Grimmelshausen and Moscherosch. Satire was turned against the a la mode literature and the Frenchified life of German townspeople in the poems and epigrams of Friedrich von Logau, Johann Lauremberg, and Friedrich von Canitz. The sermons and tracts of Abraham a Sancta Clara were a witty and contrived mixture of wisdom and satire. Christian Reuter made an attack on the Schelmenromane with his character, Schelmuffsky, and against the Spießbürger in L'Honnête femme oder die Ehrliche Frau zu Pliszine.²⁴

The Enlightenment, fired by a belief in the perfectability of Man, was a rich period for satire dealing with general human weaknesses. The resulting works, inspired by a desire to educate and improve mankind, were rather pale and even dull.²⁵ Christian Ludwig Liscow, Gottlieb Wilhelm Rabener, Johann Christoph Rost and Abraham Gotthelf Kästner can be considered typical in this respect. Georg Lichtenberg was

²⁴Schmitt and Fricke, op. cit., p. 160.

²⁵J. Wiegand, op. cit., p. 140.

somewhat sharper and clearly shows the influence of Swift and Fielding. Christoph Martin Wieland contributed to the satire with his novel Die Abderiten. The epigram was a very popular form and was used by many writers including Gotthold Ephraim Lessing and Kästner as a satirical vehicle.

The Sturm und Drang in a revolt against all the traditional and tame habits in German literature favored the drama. Friedrich Schiller's Die Räuber and Kabale und Liebe and Goethe's Faust I contain powerful satirical passages.²⁶ Goethe also wrote the literary satires, Götter, Helden und Wieland and Pater Brey. The Klassik was not of a satirical turn of mind, but the cultural and literary satire of the Xenien and Goethe's Venetianische Epigramme and Reineke Fuchs provide worthy exceptions.

The Romantik continued the trend in cultural and literary satire in attacks against the Enlightenment and Empfindsamkeit. Jean Paul and Clemens Brentano attacked the "enlighteners" as Philister in Siebenkäs and Der Philister vor, in und nach der Geschichte respectively. Karl Immermann's novel Münchhausen was a true satire against the evils of the time. Ludwig Tieck availed himself of fairy-tales for his literary satires.

Das junge Deutschland was by its very political nature a highly fruitful movement from the standpoint of satire. The movement struck out at many things: the nobility, the military,

²⁶ J. Wiegand, op. cit., p. 142.

censorship, burocracy and the police. The literary satires of Heinrich Heine against August von Platen and Ferdinand Freiligrath showed an intolerance of romantic and conservative views. Heine, perhaps the most outstanding figure in all German satirical literature, kept fighting for his principles long after others had compromised. Almost every literary form was used for satire. Karl Gutzkow was noteworthy in the field of the novel and the drama, Georg Herwegh in the song, and Prutz in the area of comedy. The animal epic was revived by Glasbrenner's Neuer Reineke Fuchs. The so-called Reisebilder, exemplified by Heinrich Heine's Harzreise, allowed every type of political and social criticism under the mask of a sort of travelogue. The Witzblätter began to become popular at this time; Fliegende Blätter and Kladderdatsch.

At mid-century the dramatic satire bloomed with the works of Eduard von Bauernfeld, Johann Nestroy, Christian Grabbe and Robert Hamerling. Wilhelm Busch created satires in verse against the Catholic church and the German Spiesser. Naturalism also contributed to the dramatic satire with works like Gerhart Hauptmann's Der Biberpelz and Hermann Sudermann's Heimat. At this time practically every calling of the middle and upper classes came under attack. Ludwig Thoma, Otto Erich Hartleben, Frank Wedekind, Christian Morgenstern and Karl Kraus, to name only a few, wrote harsh attacks. The publications Jugend and Simplicissimus carried many of these.²⁷

²⁷Hermann Barnstorff, "Pan, Jugend und Simplicissimus" Monatshefte, XVIII, (May, 1946), 284-292.

Thomas and Heinrich Mann satirized German society in their novels Buddenbrooks and Professor Unrat. The latest outstanding representative of the satire in Germany is Erich Kästner whose works of the early 1930's are a catalogue of the vices of urban life. Since the second World War satire has been revived in the cultural and literary satire of Wolfdietrich Schmurre's Die Aufzeichnungen des Pudels Ali.

In its long history formal satire has been many things. Its only universal and permanent feature is the heroic couplet. To attempt to capture this slippery quarry, one might say that formal satire is a poem of short or middling length, designed to express the author's disapprobation of political, social, or personal actions, conditions, or qualities, written in the heroic couplet, in real or fancied imitation of one or more of the Roman satirists; its prevailing tone may be one of gross invective, satiric invective, or burlesque; it may or may not be constructed on a narrative framework; it also contains an indefinite number of the following features: Roman type-names, Roman manners, intentional roughness of style, assumption of a mission comparable to that of a Hebrew prophet, rage and bluster, Olympian disdain, dark and ominous innuendo, dialogue--often taking up the greater part of the poem, portraits of men or women, speeches that betray the speaker, passages of philosophic reflection. The list might be extended, but it is long enough to show the inadequacy of "formal satire" as a term of definition or classification. The controlling idea of formal satire--imitation of the classics--is inconsistent to begin with. Horace alone uses many literary forms; a classification that also includes Juvenal and Persius, not to mention Ennius, Lucilius, Martial, or Greek writers, is so elastic as to be useless.²⁸

If one cannot find a pat definition of satire, even though many profess to know what it is, and if, as David Worcester says, the fixing of rigid formal satire is not practicable, it still may be possible to understand how satire functions.

²⁸David Worcester, op. cit., p. 160-161.

The literary form of the satire is not dictated simply by the fact that the author intends satire. Classically the satire was a poem. Yet from earliest times it has taken the form of drama, epigram, dialogue and Homer has some of the finest touches of irony. Satire has taken the form of fable, animal fable, essay, novel, short story, utopian or futuristic fantasy, and epic as well.

The problem of motives and literary types, the classification of such terms as burlesque, irony, mock-heroic, and lampoon, and the conflicts among views of satire held at different periods--all combine in a trackless tangle across the traveler's path.²⁹

If one examines the devices of satire and how satire is accomplished, one gains a picture of what satire actually is. The use of invective is the most overt expression of anger. Invective becomes satire when the author rises above the subject and shows artistic detachment and complexity as well as expressing himself in a novel and perhaps humorous manner. The invective may contain curses, epithets, metaphors and similes. This form may border on the edge of being simply comic. However, the laughter of the comic is without purpose, while the laughter of satire is directed toward an end. The end is derision.³⁰ Burlesque is satire by comparison. The burlesque writer is mimetic in that he assumes a pose and then presents material incongruous to that pose. In burlesque one may differentiate between high and low. High burlesque deals

²⁹David Worcester, op cit., p. 8.

³⁰Ibid., p. 13-38.

with a trivial subject in a sublime manner and low burlesque treats a sublime subject in a trivial manner. Under the heading of high burlesque one may include parody and the mock-heroic and under low burlesque, the travesty. It is not always possible to confine any work to one of these divisions. Grotesque satire is related to the burlesque because of its point of view. Yet it is more satire by description than satire by comparison. In burlesque the reader must supply the norm to give the burlesque significance. The grotesque also makes this demand in that the description must be compared to the general standards of mankind. In both cases there is a clash of values.³¹ Irony is the opposition of values in a dramatic manner. Irony of speech shows a painfully comic contrast between what is said and what is actually meant. This may be sarcasm or may be profound. Irony of character contrasts a person's true character in a painfully comic manner with his appearance or manner. The irony of events contrasts the outcome with the expectation in an incongruous manner.³² Romantic irony was irony of character bolstered by burlesque tricks as it was practiced by Ludwig Tieck. Friedrich Schlegel admired dramatic irony or irony of events, the irony of materials so arranged that the reader is the ironic observer.³³ Under the heading of

³¹David Worcester, op. cit., pp. 41-70.

³²Alan Reynolds Thompson, op. cit., pp. 3-14.

³³David Worcester, op. cit., pp. 122-126.

irony should be mentioned the device of litotes which is the irony of understatement. Hyperbole, the overstatement, is not merely ironic. Other devices used for satiric effect are the intentional use of clichés, the malapropism, the pun, dialects, and misspellings.

2. The Man

An artist uses the devices of satire in his own personal manner to create the effect he desires. He may follow traditional or contemporary models and choose his form and devices consciously or he may follow the tenor of his time in these matters and be unaware of the tradition or art. His choice of devices may be simply a matter of ideas that occur in the heat of composition. No artist writes in a vacuum. The interaction of his personality, the literary tradition and his culture go into his work. For some artists the writing of satire is merely a minor part of their work, for others it may consume a lifetime of effort. The first stories written by Gustav Meyrink were satires. These satires may be better explained if reasons can be pointed out why Meyrink became a satirist.

Gustav Meyrink lived in an age of toppling values. The demand for material security was extinguishing the intellectual right to spiritual security in religion. Material security meant very little to Meyrink. He had had it and it had not proved reliable enough. It has been seen in the account of his life that he was given every advantage a

a young man of Central Europe could have wished for himself. He received and took full advantage of it. When he had finished a course of study equivalent to what is called Business Administration in America, his mother had furnished him with enough securities to enter the banking field on his own. His life was that of any young bourgeois: "...ich hielt Liebschaften, Schachspiel und Rudersport für den Sinn des Lebens."³⁴ But then something happened that deeply affected his development if not his whole mode of life:

Da mein Schicksalsverhängnis ob solchen Beginns offenbar in grosse Sorgen meinethwegen geriet, versetzte er mir eines Tages einen so saftigen Peitschenhieb, dass ich--aus Liebesgram und andern Sentimentalitäten--meinem jungen Dasein (ich war damals 23 Jahre alt) mit Zuhilfenahme eines Bulldogrevolvers die Krone aufzusetzen beschloss. Ein Rascheln an der Türe meines Junggesellenzimmers liess mich innehalten: das Fatum, als Buchhandlungsdieners verkleidet, schob ein Heft unter der Schwelle der Türe zu mir herein. Hätte damals draussen ein Briefkasten gehangen, wäre ich heute kaum mehr am Leben. Da sieht man wieder, dass sogar ein Mangel an Gebrauchsgegenständen dem Menschen zum Heile gereichen kann.--Ich hob das Heft auf und blätterte darin; Inhalt: Spiritismus, Spukberichte, Hexentum! Dies bis dahin mir nur vom Hörensagen bekannte Gebiet erweckte sofort mein Interesse derart, dass ich den Revolver für eine spätere günstigere Gelegenheit in die Schublade sperrte und beschloss, meine alten drei Lieblingsbeschäftigungen zwar nicht wie die Schusswaffe ganz aus meinem Gesichtskreis zu verbannen, aber vor allem mein Lebensschiff auf Entdeckungsreisen zu schicken jenem unbekannten Lande zu, von dem das Heftchen so viel raunen wusste...Was anfangs wie Neugierde oder seichtes Interesse ausgesehen hatte, wurde im Laufe weniger Jahre glühender Wissensdrang und unstillbarer verzehrender Durst!³⁵

³⁴Gustav Meyrink, "Wie ich Schriftsteller wurde," op. cit., p. VIII.

³⁵Ibid., p. VIII.

Even this pursuit if kept to the level of a hobby might have had no significance. It could have been overshadowed by the drive for money in the banking business. But he hated his business; he hated being a banker. It might well be possible that the destruction of his business could have been accelerated subconsciously by a desire to be rid of the whole thing. But even more important is the interest in the supernatural for this was the beginning of an interest in his "self;" the self that is denied by the materialist because it cannot be explained in material terms. It was an awakening to an illusion that was denied to many others of his age. It was the transcendental illusion that has haunted all great cultures, ours most characteristically in the Middle Ages.

There is an additional factor without which the awakening could have remained stillborn: his wild oats and the exaggerated sense of wishing to shock the good burghers. As a phase of the college student or of a particularly adolescent mentality it can be understood as a stage of revolt before conforming to society. If it is prolonged beyond the student or youthful years it is not easily understood by the Spiesser since it is atypical class behavior. It is dangerous to say that a person inherits a talent or an inclination, but in Meyrink's case his tendency toward Bohemian behavior would tempt one to say that he had inherited his artistic temperament from his artistic mother's family. But there were other people who behaved in the outrageous manner of the

artist in the days of the Hapsburg monarchy: the nobility. It does not take one long when reading Meyrink to determine the people for whom he had a sort of morbid admiration. It is furthermore the admiration of one who knows how it is done when we see the revels of the young nobility in Der Golem or when it is Meyrink himself posing as a nobleman Wüstling in "Izzi Pizzi." Again one may say that he "inherited" this from his nobleman father: the rake Varnbühler. But if we remember that he hated his mother and had never known his father we may perhaps say that it was the asocial behavior of a conscious bastard who chose his role with an eye to effect, as he did in his writing. It is almost certain that he did little to counteract the rumor that he was the son of Ludwig of Bavaria. Whatever the cause, his behavior also served to separate him from the bosom of society and furthered the introvert tendencies of his supernatural studies.

Linked together with these things is the final combination of events which we described in the biographical chapter and which form the fulcrum for his literary activities. These are the failure of his marriage, business, health, and his position in society, which although occupied in a sensational manner was a role he chose willingly. In the case of his marriage he had married in haste. He did not find in this marriage the union of the sexes on an ideal level of equality in the perfect blending of sensuality and intellect that he celebrated in his novels in the figures of

Miriam and Jane.³⁶ When he met in the person of Mena Bernt the choice he did not regret, the first marriage dissolved completely and he was left for a long period in uncertainty. He was unable to divorce the first wife and live lawfully with Fräulein Bernt.

We mentioned that he may have deliberately destroyed his banking business, but of course he fought to reestablish it after his imprisonment and was defeated in this by the society he had rejected. He was obligated to his business for the bread he ate, but hated the time it consumed and its unimaginative nature. His widow recalls him as a consistently poor businessman who was extremely inept in his personal affairs.

The failure of his health was another blow in this closely related series of blows. The man who had been an athlete was now a cripple, forced to walk with the help of canes and with the greatest pain. This was a great come-down since it not only was a humiliation for a former athlete but limited him terribly in his social activities and confined him to his room. In later years he had become so accustomed to his sedentary life he said of walking, "Diese scherenartige Fortbewegung hass' ich!"

What had he lost then at the turn of the century? They were the things in life that make life most worth living.

³⁶Miriam is Hillel's daughter in Der Golem and Jane is the bride of John Dee of Gladhill in Der Engel vom westlichen Fenster.

He had been stripped of the social illusions and deprived of the material bases of everyday life. He was thrown on the resources of his real self or his supernatural illusion. It was as if the age of materialism were to allow this man to **discover** whether his convictions were worth the struggle.

Up to the time of his material collapse he had contented himself since his "awakening" with shocking conduct and nasty remarks as a protest against his adversaries. After his tête à tête with Oskar Schmitz in the Sanatorium Lahmann near Dresden, he had found a new way to protest against the society of Spiesser and the mentality of his age. Robbed of his normal means of livelihood, he devoted himself to his new calling,--"Bücher sind magische Wesen, wer sie erschafft, hat das Recht, Jehova seinen Kollegen zu nennen."³⁷ Although proud of his ability he was aware that it was newly found:

Ich meinerseits hatte in meiner Kindheit nicht die geringste Neigung für Literatur oder Dichtkunst, las wahllos zusammen was mir gerade in die Hände fiel: Dickens, Peter Nansen, Prevost, den Lederstrumpf, Eugene Sue, Armand, den Pitaval, Karl Temme und dergleichen. Für Klassiker hatte ich nicht das geringste Verständnis.³⁸

Later in 1926 he looked back upon his work and judged it in the following manner (quoting himself in the third person):

Er gibt an, dass seine eigenen Werke damit (Literatur und Dichtkunst) nichts zu tun haben. Er sagt: was er schreibt, sei "Magie"--Suggestion--und nicht an die Regeln und Rezepte von "Kunstaufbau" oder dergleichen gebunden,--habe also nur sehr wenige Berührungspunkte mit dem, was die Oberlehrer aller Kategorien unter "Kunst"

³⁷Quoted from his conversations by his widow.

³⁸Gustav Meyrink, "Wie ich Schriftsteller wurde," op. cit., p. VIII.

und Literatur verständen. Er glaubt nicht, dass es möglich sei, über seine Werke ein einheitliches Urteil zu fällen denn eben, weil sie Magie--Suggestion--seien, müssten sie in jedem einzelnen Leser verschiedene Bilder, Gedanken, Einfälle und Gefühle erwecken. Gerade das sei ihr Zweck, und das Bestreben "Kunstregeln" und Rezepten gerecht zu werden, liege ihnen fern.³⁹

Although his statements on magic apply mainly to his later novels, there is also an element of magic about his earlier Novellen, the ones that made him famous. It was the magic of exorcising the evil spirits of Germany and Austria and making them appear in grotesque and ridiculous forms. His protest against the age began with an attack on its hydra heads: 1) The military, 2) Financiers, 3) Spiessertum, and 4) Science in its dogmatic sense.

These were the main targets, and the satire was directed against them by a man who knew them quite personally. The satire itself was not the final form of his development but the initial reaction of disgust before he went on to write the Erlösungsromane, which superseded this form.

He was once reported in a conversation with a journalist as having said,

Weniger mysteriösen Ursprungs sind die satirischen Stellen meiner Bücher. Meine Satire ist einfach aus dem überzeugten Hass gegen den Militarismus und allem mit ihm zusammenhängenden Unfug geboren.⁴⁰

There is really no need to discuss here the general reputation that the German and Austrian officer corps enjoyed and

³⁹Gustav Meyrink, "Selbstbeschreibung des Autors," op. cit.

⁴⁰Francis, "Gustav Meyrink erzählt von seinem Leben," Neues Wiener Journal, (October 4, 1931), p. 13.

still have at the conclusion of this last war. They were for years before the first World War symbols of arrogance and with the war and the inevitable propaganda from the enemy, they became in the eyes of the world barbarians and cruel imperialists. The uniform and the prestige associated with it in the German mind has also become a generally accepted fact of the German character. The officers represented the forces of officialdom, the big purses and large battalions, and above all, legitimacy. These men were the creators and the protectors of the two German-speaking empires and were the conscious wielders of primitive material power. The fact that these men were not always qualified for their positions and enjoyed wholly undeserved prestige irritated Meyrink. The officers in his stories are usually illiterate clods who burble absurd sentimentalities as in Die Erstförmung von Serajewo or show their lack of intelligence in other ways as in Die schwarze Kugel. While it is possible to list a great number of examples of this characteristic of his satire here, we feel that, since in the satires themselves there is too broad a range of targets to say that this one would be directed at the military and that one at the financiers, it is better first to list the targets of his protest with his general approach and then later to consider several examples of the satires in detail. In this way it will be possible to sample the protests in their literary environment, and so more vividly support the validity of the assertions made here.

Closely linked to the military were the financiers, the Herren Kommerzienräte. Again Meyrink's experience as a banker in Prague accounts for much of this but not for all. His opposition to the capitalistic menace of these men is not that of the Marxist but that of the supernaturalist appalled at the pursuit of exclusively material goals. To be sure he comes closest to being anti-Semitic in this area, but he does not confine himself to such figures as Kommerzienrat Sonnenschein in "Prag," but also takes aim at his gentile counterpart; Kommerzienrat Kuno Hinrichsen, to express in part his dislike for North Germans.

His feelings in this respect come to light quite clearly in Das grüne Gesicht, when the hero picks up a book on the history of the use of cod liver oil in a novelty store and finds that it is a piece of pornography. He concludes that this is the "Grundlage des 20. Jahrhunderts... aussen brummliges Gelehrtengetue und innen--der Schrei nach Geld oder Weibern!"⁴¹ To heighten his show of scorn for these creatures of Western society he allows one of them to undergo a startling mystical experience with the result that he uses the wisdom he has gained from it to save himself from financial ruin by dishonest means.

His general target, the German Spiesser, for whom he named the collection of his stories in 1913, is portrayed

⁴¹Gustav Meyrink, Das grüne Gesicht, (Leipzig: Kurt Wolff Verlag, 1916), p. 9.

in almost everything he wrote. After his marriage to Mena Bernt in 1905, he demanded only one thing of his new bride, "Lad' mir die Spiesser einmal im Monat ein!" He was now famous and they were only too glad to have a Verbindung, so to speak, with a literary person who could give them a snobbish cushion between them and their friends. Meyrink on the other hand enjoyed having an opportunity to observe them. His vignettes of Spiesser society were made more ludicrous when he endowed animals with German middle-class personalities in modern fables, like "Der Löwe Alois," and "Blamol." He showed the outer attempt at respectability and the inner corruption, the dismal mediocrity and the deliberate drabness that for him marked the lives of these people. And again he showed what happened to those who were different or were superior in any way. They were hounded to death or forced to conform so that in the end they were more ludicrous than their tormentors (Alois). Meyrink declined to be a member of this society. He mocked it in his satires and then later tried to escape from it in his Erlösungsromane. In these novels and in some of his earlier sketches beginning with perhaps "Honny soit qui mal y pense," he tried to flee into another world of the past or future for a better life. In the novels he displayed a preference for the Middle Ages, in which the hero lived or to which he returned to a previous existence. Meyrink's portrayals of past times had the atmosphere of a new age of miracles, peopled with magicians and devil worshipers who were fakes and yet terribly

real in their power. It is here that he paused and reflected that the perils of fleeing to save the individual for eternity were greater than those for men who remained at home spiritually like good Spiesser. For the pilgrim stood the chance of consciously losing everything and was thus the greater prize of the monsters who inhabited the universe, feeding on the hopes and dreams of men. His preference for mediaeval Prague in the time of the Emperor Rudolf of Habsburg was only partly an escape; for it was also a desire to recreate the experience of Prague as beauty. And even the Spiesser were part of this for they appeared in the Middle Ages as well to provide a spectacle reminiscent of Wittenweiler's Ring, where the peasantry was ridiculed. Even here one must really consider whether Meyrink was not trying to work some sort of literary magic. His statement in this respect may have been more than facetious.⁴²

He could not discuss the latest theological developments with church scholars. His theological problems were highly personal and largely oriented by his Buddhist and Yoga studies. Still, as a good supernaturalist he could not stand by and watch, while that figure of Germanic racism and North German Protestantism, Gustav Frenssen, gave what he believed to be a rational and sufficient explanation of the Bible. This was the same school of thought that later tried to make a pure Aryan out of Jesus, so that a Nazi could also be a "good

⁴²Gustav Meyrink, "Selbstbeschreibung des Autors," op. cit.

Christian." It was the blunt rationalism which it embodied that irritated Meyrink, for Frenssen failed to see in the Bible's myths any more than a material account of actual happenings rather than an account of what some believed to be man's relation to God. Closely related to this were his attacks on science in its dogmatic sense, which he felt was unduly puffed up over recognizing certain physical facts that were altogether no more than grains of dust in the hand of Buddha. While a certain amount of what he says is prompted by his own experience with doctors, a piece like "Der heisse Soldat" has to be set next to "Das Fieber" or "Das Automobil" for one to see that it is also a problem of false pride and downright humbug, covering up human helplessness in the face of incontrollable forces.

He also attacked that bane of German letters and stage and presently also of the screen, Heimatkunst, also supported by the Nazis for whatever nationalistic feelings could be gained from it. Actually it was a blow against the false romanticism of the forester's house and the peaceful life in the mountains which never fails to stir the bosom of Germans and fill the box office, but which most of them could not endure in actual life. Still we must recognize that he was tampering with other people's illusions--an illusion as necessary to most Germans as religion to others. But again he scored by defacing a national monument, as he did in his portrayal of the Austrian imperial house which still haunts the screens and the pages of the Illustrierten; the cultural

staples of middle-class Germany today. He picked at incipient and long-standing weaknesses in German life, so that by the time his protest was finished he was considered one of the greatest enemies of Germany by the nationalists. It is remarkable how many writers in the last fifty years earned a similar reputation in Germany and yet have represented something that was really a better side of the German character, but which was nevertheless foreign to the mass of propaganda-formed public opinion. Whatever he attacked in German life was artificial and unsound. He attacked the mediocrity he saw around him and in himself.

There is another quality that makes one look beyond his hatred of materialism and its expressions in the life of the German-speaking nations. It is linked with the loss of his material existence in Prague and the shock that accompanied it, and yet it precedes the shock itself, for which we have literary proof not only in his first stories, but also in the account of his attempt at suicide. Roda-Roda in considering his friend's development as a satirist stated:

Man wird nicht Satiriker durch stete langsame Entwicklung. Um Satiriker zu werden, muss man durch ein furchtbares Beben in die Hölle gestürzt sein, durch brausende Böen empor in Wetterwolken geworfen. Satire ist die Bescheinigung über zufällig unterbliebenen Selbstmord. Dies explosive Erlebnis hatte Meyrink in Prag.⁴³

The birth of a satirist does not have to be sudden and violent because this overlooks the more subtle roots of his resentment and over-simplifies the problems of the literary person-

⁴³Roda-Roda, op. cit., p. 1.

ality. It may be more dramatic but it is further from the truth. What is good in the statement is the sentence about satire and suicide. It reveals a desperate state of mind that is driven to express itself in bitter tones. We can always remember the elegant sarcasm of Voltaire contrasted with the almost paranoid accusations he made against people around him. Max Brod gives us his impressions of the first sketches published in Simplicissimus:

Ich weiss nicht, was mich an diesen kleinen kunstreichen Gebilden am meisten hinnahm: die wütende Satire, die ganz den Eindruck machte, als wehre sich einer in ~~Ausserster~~ Notwehr seines nackten Lebens--oder die verträumte hallende Romantik manchen Satzes...⁴⁴

This impression of Max Brod's is not without some justification as shall be seen. He ascribes it to Meyrink's experiences in Prague:

In dem fanatischen Hass, der sich in Meyrink's Oeuvre gegen die Prager Society, speziell gegen Offiziere, Coleurstudenten, Polizei, Sportbonzen richtet, hat man den Niederschlag all der Affären vor sich, die mit Meyrink's Untersuchungshaft...endeten.⁴⁵

The hate that Max Brod spoke of did not confine itself to the Prager Society nor only to the things already mentioned, but went beyond to practically all mankind. One of the most gruesome satires in which the doom of mankind is sealed by a spiteful individual, "Petroleum--Petroleum," speaks of a universal hatred of civilized people:

⁴⁴Max Brod, op. cit.

⁴⁵Ibid.

Alles war dahin,--alles, an dem er gehangen,--alles, was ihm einst lieb und teuer gewesen.--Und nur der blinde, bornierte, grundlose Hass einer Menge, die, von Schlagworten beseelt, allem sich entgegenstemmt, was nicht in die Schablone geboren ist, hatte ihm das angetan.--⁴⁶

And as he releases the forces that will destroy all: "Dr. Jessegrim lächelte spöttisch: 'So will ich euch auch die Feder abdrehen, ihr lieben, guten--'"⁴⁷ Again in the first pages of what was to be his autobiographical novel, he expresses some of the same sentiments:

Ich hasste nicht Menschen deshalb, weil sie mir Böses antaten,--oft fühlte ich ohne Grund Freunde in ihnen--auch liebte ich andere nicht, trotzdem sie mir Gutes erwiesen: ganzen Typen von Menschen gegenüber sträubte sich mir förmlich das Haar, wenn ich auch nur innerlich an sie dachte; es war nicht Rassenfremdheit, die Hass in mir erweckte: es war vor Allem jene Kategorie Mensch, die irgendwie an jene "Abgeklärtheit" erinnert, die sich oft nach aussen hin kund gibt, durch Haare, die über die Ohren gekämmt sind, oder durch gepflegten Vollbart und "treuen" Blick. Jener Typus, von dem es in der Bibel heisst: Ich will sie ausspeien aus meinem Munde.⁴⁸

Meyrink realized the extremity of what he said and added as if to persuade the man of common sense that he knew he was being extreme:

Ein Psychoanalytiker wird sagen: Hier liegt offenkündig ein seelischer Komplex vor--ein aus dem Gedächtnis verwischtes Erlebnis aus früher Kindheit.--Vielleicht hat er Recht. Aber ich glaube nicht.⁴⁹

⁴⁶Gustav Meyrink, "Petroleum--Petroleum," Des deutschen Spiessers Wunderhorn, op. cit., p. 302.

⁴⁷Ibid., p. 304

⁴⁸Der Lotse, typed MS found in Gustav Meyrink's Nachlass.

⁴⁹Ibid.

He believes it is his Lotse guiding him, in the same way, perhaps, as Socrates' daimon guided him.

It is the final element that makes the satirist Meyrink what he is. It is that divine touch of madness and of the fanatical that sometimes possesses the artist. It does not seem normal to this writer, but it is the conviction that stirs the reader and caused Roda-Roda to say:

Diese Wege und Irrwege--über Abgründe--in Schlünde und Höhlen, fast schon in Jenseits--kein Lebender hat wie Meyrink sie durchlaufen und durchflogen--und die Zickzackspuren dieser Irrwege werden sichtbar in seinen Werken...Meyrink's Glaube redet mit Feuerzungen. Seine Nachahmer stammeln wieder, was sie gelesen haben.⁵⁰

This is linked to Meyrink's "supernatural" interests. It is not merely an intellectual argument between the spiritual and the material with some sort of compromise possible to suit a "rational man." In Der Lotse he described how he was driven by this longing for the world which lies beyond the Styx:

Mein Schicksal fing an zu galoppieren und ich merkte es nicht. Es fiel mir nicht weiter auf, dass mein ganzes Wesen allmählich jedes Grau aus dem Gesicht verlor, dass es bald nur mehr grelles Weiss sah und tiefes Schwarz--nur mehr lieben konnte, bis zur Selbstverzehrung und has-sen bis in den Tod.⁵¹

This was then an instinctive bit of knowledge acquired through faith and when he spoke and wrote he was not writing as a Literat but as a prophet of himself. Hermann Hesse in defending Meyrink during the attacks made on him during the first

⁵⁰Roda-Roda, op. cit., p. 1.

⁵¹Der Lotse, typed MS.

World War wrote:

--die Romantechnik Meyrinks z.B. enthält sehr viel alte Schablone. Aber innerhalb dieser Mittel, die ihm nun einmal dienten, tobt sich da eine Natur mit einer Vehemenz und Rücksichtslosigkeit aus, die wir in der zahmen Literatur unserer letzten Jahrzehnte vergebens suchten. Man kann das anklagend eine Roheit nennen, kann es entschuldigend als Expressionismus bezeichnen--dahinter steht einer, der uns schon darum etwas Ernstes zu sagen hat, weil er den Mut zu sich selber hat. Und nichts haben wir nötiger als diesen Mut.⁵²

It is the conviction that lies behind his apparent flippancy in some of the satires and the violence that spills from some of the others. The artistic need was linked with the spiritual and the expression carried his convictions into the heart of the sensitive reader. This answers Max Brod's question: "War sein Okkultismus ein blosser Bürgerschreck, eine Attrappe--war er ernst gemeint, Ausdruck einer wesenhaften Gläubigkeit?"⁵³

Meyrink became a satirist through a combination of circumstance and spiritual necessity. It has yet to be shown how he was related to the literary present and past and what particular literary forms and devices he chose to express his criticism.

⁵²Hermann Hesse, Vossische Zeitung, (Berlin: January 17, 1918).

⁵³Max Brod, op. cit.

Chapter V

THE SATIRES

Meyrink's decision to send his first work to Simplicissimus and its acceptance for publication by that journal shows a definite tie between Meyrink and his time. Although Meyrink disclaimed any connection between his work and literature, no writer lives and writes in a vacuum. The forms and usages in literature can be traced to older models and it is not irrelevant to relate a writer to these as well as to the literary tendencies of his time. A glance at the first five years of Simplicissimus (1896-1900), the years before Meyrink's first contribution, will reveal attacks on many of the same institutions and classes that Meyrink also attacked. The drawings of Eduard Thöny portray with priceless humor the same blasé officers that Meyrink wrote about. The publication was devoted to a ceaseless attack against what it felt to be a power-heavy state that rode roughshod over the rights of those it governed. The literary forbears of Simplicissimus can be seen in the following:

Merkwürdigerweise druckte Albert Langen im ersten Bande eine Reihe Gedichte von Georg Herwegh ab, als wollte er den Blick zurück zum Vormärz lenken und die demokratischen Idealen jener Epoche zu Hilfe rufen im Kampf gegen eine Zeit, die im Kapitalismus und Imperialismus das Glück auf Erden verkörpert sah.¹

¹Hermann Barnstorff, op. cit., p. 290.

The contributors included Frank Wedekind, Heinrich and Thomas Mann, Roda-Roda, Korfiz Holm, R. M. Rilke, J. J. Bierbaum, O. E. Hartleben, and Th. Th. Heine. The paper stood for a democratic republican government with a socialistic bent and so was opposed to the government and its main support, "die Staatskirche."² Th. Th. Heine's cartoon series "Durchs dunkelste Deutschland" was strongly political.³ Other issues ridiculed the North German nobility and sometimes Jewish financiers vacationing in Bavaria and trying to ape the Oberländer. The Schlierseer Theater and Heimatkunst was also made the object of fun. The Boer War in Africa and the intervention of the European nations in the Boxer Rebellion were the cause of cartoons and poems condemning power politics and the hypocritical professions of Christianity by the great powers.

Meyrink was a true contributor to Simplicissimus in that he attacked many of the same things as the other writers and cartoonists. He was, however, without any real political convictions. He merely shared the negative attitudes expressed in the pages of that publication. As indicated above, his protest was prompted by his abhorrence of the **materialistically** obsessed age. There was simply a community of interest between Meyrink and his fellow writers of Simplicissimus. They were the negative interests. He did not share the politically

²Hermann Barnstorff, op. cit., p. 290.

³Simplicissimus, (Munich: Albert Langen Verlag, 1896-1901).

positive viewpoint. He felt that man's problems were not to be solved by external reforms but by the cultivation of Das Reich des Unsichtbaren and the spiritual self.

It is not possible to say whether Meyrink borrowed his figures from the pages of Simplicissimus. The Herren Kommerzienräte and the officers bear the stamp of Prague and the names, somewhat transformed, of Prague citizens and officers. In this respect as well as in regard to the nature of his protest, Meyrink's satire has a certain individuality. Simplicissimus was the focus for much of the reaction against the official philosophy of the age. Meyrink's association with the publication, though not entirely accidental, should not type him in regard to his place in German literature.

A glimpse into the working methods of Gustav Meyrink will also help to establish the nature of his satire and his place in literature.

It has been mentioned that Meyrink was told by Oskar A. H. Schmitz to write his stories down as he told them. His widow has given a verbal record of how he sometimes did this. He maintained that the best place in which he had ever written was in jail, because he was completely undisturbed and had enough time to accomplish his intentions. He was also supposed to have written down everything first in a preliminary draft, and then he rewrote and sent off the second copy to the publisher. In the second draft he claimed, "Da kommt die Musik 'rein." His wife, Mena Meyrink, recalls a time when in writing "Bocksäure" he could not proceed after the first sentence in

which he had written, "Malaga ist wunderschön."⁴ He looked over to her for help and she said, "Aber heiss." And that is the way it stands in the story. It was noted previously that Meyrink learned to think in pictures from visions that he had had. He would write his stories from things seen while in a Yoga state of meditation. There is some record of how he formed his novels from the preliminary sketches and final treatments given to parts of the final unpublished novel "Das Haus zum Pfau." This shows that he consciously worked with symbols. It also reveals how he developed whole chapters from skeleton plans. Unfortunately, no such record for the satires exists. The closest thing to this is a list of ideas to be used in a satirical play: (Three pages handwritten)

Bemerkungen, Einfälle, Sentenzen etc. zu einem Theaterstück

Ein Mensch a la Stirner od. Keith

Vorletzter Act schliesst, indem dieser M. Nachthemd u. Schlafmütze anzieht und sich schlafen legt,--damit im letzten Act er in diesem Aufzug (offenbar also im Traum in Tibet oder sonstwo (im Himmel z.B.) auftreten. Hier erscheint ihm der liebe Gott mit Hausbrot und langem Bart u. Heiligenschein.--In dem sich entwickelnden Gespräch zeigt des lieben Gottes gänzliche harmlose Unwissenheit über die Welt u. auf des Stirner's Frage: Wieso kommen Sie eigentlich dazu der liebe Gott zu sein, antwortet G. verschüchtert: "Mann hat mich eben dazu gemacht."

Terracocotten

--ihr Hut gleicht einem Bienenkorb, die Läuse sind darin die Bienen.

--mit Sparsamkeit, Erwerbsfleiss, Lebensernst ausgestattet, kurz mit allen Lasten des Kulturmenschen

⁴Gustav Meyrink, "Bocksäure," Des deutschen Spiessers Wunderhorn, op. cit., p. 317.

behaftet.

--Sie halten nichts von modernen Möbeln?!--Sehen Sie ich wieder mag keine Relieffrösche auf dem Ofen.-- Und Stuck ist doch nur erstarrter weisser Hundedreck an der Decke.--Meine Sofas sind zum Ausruhen da und nicht ein Vorwand bunte Plüschlumpen daran zum Auslüften zu befestigen.--etc.

(ausführen)

--Dass solche Leute nicht ununterbrochen vom Blitz getroffen werden, ist mir ein Beweis für die unerschöpfliche Langmut Gottes.

--Vollbart mit Linsen.

--Andreas Hofer (behandeln) ärztzl. Zeugnis.

--Der "Fachmann" (Abhandeln, Beispiele in Tegernsee etc.)

--ein Actschluss: St. vergiftet einen fetten Sachsen am Tisch,--die anwesenden Uebermenschen reichen sich verklärt die Hände, während der Sachse stirbt.

--Hiebe auf das deutsche Patentamt.

--es gibt mindestens 800 Millionen Sachsen und nur einige Chinesen. (Beweis: auf Reisen etc.)

--in Wien Zwischenwände von einem Cafehaus zum andern durchbrechen etc.

--München ist eigentlich eine gigantische Sennhütte, nur gut um von dort Abstecher in die Berge zu machen.

Der Schweizer vermehrt offenbar durch Abschnürung (seine Frauen).⁵

This could easily be a sketch for Simplicissimus in which he would attack the symbols of worth in the life of the middle class; their tradesman's morality, the idea of a "dear Lord," and for some reason: "Hiebe auf das deutsche Patentamt." The trailing along of bits of wit to form a complete ring of satire out of the seemingly unrelated pieces was the act of creation that distinguished the artist Meyrink.

It was perhaps the sense of contrasts and awareness of opposites that enables him to write such effective satire. One of the techniques is the mating of the antithetical as in the story of Kuno Hinrichsen and of Alois, the lion, among

⁵From notes found in Gustav Meyrink's Nachlass.

sheep. By the same means he pairs unlikes as in the human relationship achieved by Veronika and the militarization of the apes in "Schöpsoglobin." Yet another playing with opposites is his irreverent handling of treasured national symbols as in "Sarajewo," "Prag," and the beginning of "Izzi Pizzi." This is related to the hare-brained leaps from one idea to another in rapid succession all with the pretension of seriousness that is to be found in "Hilligenlei," "Prag," and "Montreux." Another device was a sort of puerile obscenity meant to shock the Spiesser as in the situation where Alois shows his claws to the girls, or the marriage of Veronika to a human being and the dialogue in "Hilligenlei."

It seems that this sense of contrasts and the ability to manipulate them was in part a function of his "schwarz-weiss" mode of thinking, that threw his concepts into extremes and allowed no "common-sense" middle road but demanded absolute judgments.

One notices that the items in the notes are dominantly visual, strengthening Meyrink's own contention that he thought in pictures when he was writing. His sprinkling of songs and poems throughout the satires is a mannerism aping the sentimental use of such things by Spiesser writers and also the poetry books in Goldschnitt. The dialect device enables him to indicate specific racial and class groups he wished to ridicule. It was also a humorous thing.

Besides the targets of his satire and the manner in which he wrote, the literary forms he chose as vehicles are also

worth considering. From Meyrink's known works the author has chosen stories which in his opinion contain sufficient satirical material to be considered satires. Although most of these, with the exception of the dramatic works, were published in Des deutschen Spiessers Wunderhorn under the classification of Gesammelte Novellen, further consideration of their contents demands a reclassification. They are presented below in chronological order under general literary forms to which they have been assigned; parodies, satires containing pronouncedly grotesque features, mock-heroic, animal fables, Reisebilder, stories containing satire, satirical stories in which a dream plays an important role, and dramatic works. After each satire follows a brief characterization of its contents.

1. Parodies.

"Jörn Uhl" (1903), a parody of Pastor Frenssen's work of the same name written in Hamburg dialect.

"Hilligenlei" (1906), continuing the literary satire of "Jörn Uhl," Meyrink also attacks the reading tastes of the Spiesser.

"Auf Freierfüssen im Bischofsberg" (1907), a parody of certain stylistic peculiarities of Gerhart Hauptmann, it is itself obscure.

"Das Buch Hiopp" (1907), the application of Pastor Frenssen's literary manner to a book of the Bible is also an attack on rational theology.

2. Grotesque Satire.

"Der heisse Soldat" (1901), a grotesque physical change produces some fine satire of modern medical men.

"Das Gehirn" (1902), another unusual physical complication yields more satire of a medical man.

"Die schwarze Kugel" (1903), the vacuity of the military mind causes the destruction of the world.

"Dr. Lederer" (1903), a weird physical resemblance causes a tumult among the Spiesser.

"Chimaere" (1904), an uncanny description of the interior of a church contains criticism of religious hypocrisy.

"Schöpsoglobin" (1906), a serum turns peaceful apes into ferocious, goose-stepping militarists.

"Das verdunstete Gehirn" (1906), Schuster Voigt and the uniform triumph over the human brain.

"Der Saturnring" (1907), a grotesque fantasy about pastors' wives which contains some of his best invective.

"Die stille Stunde, Mondschein über Berlin" (1927), a conversation between the author and the moon.

3. Mock-heroic.

"Die Erstürmung von Serajewo" (1908), a burlesque of the field of military memoirs with prophetic overtones.

4. Tierdichtung

"Blamol" (1903), a mild social satire with easily recognizable types in a kingdom under the sea.

"Tschitrakarna, das vornehme Kamel" (1905), an amusing satire of general human weaknesses acted out by

Asiatic animals.

"Die Geschichte vom Löwen Alois" (1905), a young lion is raised by Spießbürger sheep to become a useful member of society.

"Das Wildschwein Veronika" (1908), a literary and social satire portraying the career of a pig in the field of Heimatkunst.

"Amadeus Knödelseder, der unverbesserliche Lämmergeier" (1915), a vulture as the hero of a sort of Schelmenroman that mildly satirizes human society.

5. Reisebilder

"Montreux, ein pessimistisches Reisebild" (1907), Meyrink pokes fun at the dowdy elegance of the Swiss resort town.

"Prag, eine optimistisch gehaltene Städteschilderung" (1907), a parade of certain Prague personalities and institutions.

"Meine Qualen und Wonnen im Jenseits" (1914), like Mark Twain's Captain Stormfield's Visit to Heaven, this is a satire on religious beliefs and mankind in general.

6. Traumdichtung.

"Der Kommerzienrat Kuno Hinrichsen und der Büsser Lalaladschpat Rai" (1912), a German financier has a mystical experience which he turns into a cash advantage.

"Der Astrolog" (1926), a sketch spoofing astrology with sarcastic references to Adolf Hitler.

"Die Keimdrüse des Herrn Kommerzienrates" (1926), a satire of financiers centering around their generative organs.

7. Short Narratives.

"Izzi Pizzi" (1902), a rounder plays a practical joke in the social framework of the time.

"Tut sich--macht sich--Prinzess" (1902), a fin de siècle dandy plays a sinister prank on two Spiesser.

"Petroleum--Petroleum" (1902), hatred of society finds its expression in the destruction of life on this planet.

"Das dicke Wasser" (1903), Meyrink, himself an old oarsman, mocks the sporting attempts of Viennese Ruderer.

"Das Automobil" (1907), a German professor is always right, even when he is wrong.

"Wozu dient eigentlich weisser Hundedreck?" (1908), a sketch with almost no plot in pursuit of an answer to this question.

"Die heimtückischen Champignons" (1925), the dangers of investing money is paired with satire on military red tape.

"Der Jazz Vogel" (1930), the story of a remarkable bird.

"Meine einzige politische Chance" (1928), the author's involvement in international intrigue with more about Prague.

"Das ~~Nacht~~gespräch des Kameralrat Blaps" (1930), another satire on pompous Spiesser.

8. Drama.

"Der Sanitätsrat" (1912), a comedy in three acts containing satire of the medical world.

"Bubi" (1912), a comedy that satirizes the realm of diplomacy.

"Die Sklavin aus Rhodus" (1912), a bawdy comedy with a cast of classical characters which debunks philosophers and the military.

It is also possible to arrange these satirical works on a chart in relation to the targets of Meyrink's criticism. This way it is possible to check the frequency of his attacks and to compare the single purpose of one satire with the diffuseness of another. The targets listed are those discussed in the preceding chapters. An "x" in a column indicates a satirical criticism of that target at least once in the work across from which it stands. The works have been abbreviated for sake of space and the targets are indicated by catch words.

NAME OF WORK	TARGET OF SATIRE																		
	MILITARY	POLITICS	NATION- ALISM	DOCTORS	SCIENCE	FINANCE- MATER- IALISM	WRITERS	LITERAT.	SPIESSER	SOCIAL	WESTERN XTY.	WEST	NATIONAL- IZED RELIGION	NORTH	GERMANS	CITIES (PRAGUE)	FAKIRS	NATION- ALITIES	RACES
Der heisse Soldat	X		X																X
Das Gehirn				X															
Izzi Pizzi	X								X							X			X
Tut sich...									X							X			
Petroleum	X					X			X										
Jörn Uhl							X							X					X
Die schwarze Kugel	X										X					X			X
Das dicke Wasser	X								X							X			X
Dr. Lederer				X					X							X			X
Blamol				X					X										
Chimaere									X		X								
G. M.	X					X			X							X			X
Der Wahrheitstropf.	X																		
Coagulum	X																		
Das Allerdings	X																		
Tschitrakarna									X										X
Löwe Alois	X					X			X		X								X
Schöpsoglobin	X					X			X										X
Hilligenlei	X						X		X			X	X	X					
Das verdunstete G.	X													X					
Auf Freiersfüßen							X												
Montreux									X					X	X				X

NAME OF WORK	TARGET OF SATIRE																					
	MILITARY	POLITICS	NATION- ALISM	DOCTORS	SCIENCE	FINANCE	MATER- IALISM	WRITERS	LITERAL	SPIESSER	SOCIAL	WESTERN	CITY	WEST	RATIONAL- IZED	RELIGION	NORTH	GERMANS	CITIES (PRAGUE)	FAKIRS	NATION- ALITIES	RACES
Der Saturnring										X		X					X					X
Die Weisheit des B.																				X		
Prag		X		X	X					X									X			X
Das Automobil					X																	
Das Buch Hiopp					X			X		X				X		X						
Veronika		X						X		X		X					X					X
Wozu dient eig.w.H.		X				X				X												
Erst. von Seraj.		X						X														X
Der Sanitätsrat					X					X												
Bubi		X				X																
Sklavin aus Rhodus		X								X												
Meine Q.u.W. im Jen.										X		X					X					X
Amadeus Knödl.										X							X	X				X
Komm. K. Hinrichs.						X				X							X					X
Die heimt. Champ.		X				X				X									X			X
Der Astrolog		X																				X
Die Keimdr. des H.					X	X				X												
Die Stille Stunde		X								X							X	X				
Jazz Vogel												X		X								
Meine einz. pol.Ch.		X		X						X									X			
Das Nachtgesp.des K.										X												

TOTALS: 23 10 10 6 28 6 3 11 13 1 20

1. Parodies

According to David Worcester's definition, parody is adopting the grand manner for trifling themes in imitating a specific work.⁶ This rather strict definition can be contested. H. Grellmann in his article "Parodie" suggests that parody keeps the form of the work but supplies an unsuitable content.⁷ Travesty, a form closely related to parody is considered by Worcester to be the converse of his definition of parody, the treatment of an elevated subject in a trivial manner. Grellmann considers travesty to be the converse of his definition of parody: the content is retained but presented in an unsuitable form. Both Grellmann's and Worcester's definitions can be classed under burlesque, the satire by means of comparison. In regard to form and content, these definitions have nothing in common. If a hard and fast definition of parody is not possible as far as treatment of the subject is concerned, it may at least be said that parody in the literary sense is the burlesque of a particular work of literature. The parody is intended to be humorous by dint of comparison with the original. Grellmann makes the distinction between the purely comic parody which is not intend-

⁶David Worcester, op. cit., p. 47.

⁷H. Grellmann, "Parodie," Reallexikon der deutschen Literaturgeschichte, op. cit., II. pp. 630-653.

ed to mock the original work and the critical parody which does.⁸ It is the latter form that falls within the bounds of satire.

The history of the parody is far too extensive to allow a thorough treatment here. A very brief summary of only the main names and directions in the literature will be given. There are few parodies in the literature of the Middle Ages in the German language because of the dominant position of Latin as the learned language. Parody is a pleasure of the educated.⁹ Many of the Latin parodies of this time were mockeries of the mass and other religious forms. Even in the Middle High German period there was not too much German work of this order. The references of Walther to Reinmar and those of the Truchsess of St. Gallen to Walther are perhaps the only things approaching parody. The mocking of the peasant dance forms by Neidhart von Reuenthal is the beginning of real parody. Courtly usages then become the target of laughter by the application of these manners to peasants and by exaggeration. As in the Latin literature parodistic versions of religious themes were devised by the bourgeois poets.¹⁰

On the eve of the Reformation the Tierdichtung was cultivated as a means of parodying the heroic and adventure

⁸H. Grellmann, op. cit., p. 632.

⁹Ibid., p. 634.

¹⁰Ibid., p. 635.

literature in such works as Die Flöhhatz and Der Mücken-krieg. Invective and grotesque satire were the strong weapons of the Reformation. However at the conclusion of Thomas Murner's Geuchmat there is an example of Urkunden-parodie. The Grobianusliteratur contains parodies of rules of deportment. The prophecies of various Kalender were parodied by Johann Fischart in his Aller Praktik Grossmutter, (1572). Fischart's Geschichtsklitterung contains parodies of folk songs and the litany.¹¹

The Baroque writers turned the parody against foreign words in the German language. On the other hand the extreme Germanism of the Sprachgesellschaften was parodied by Christian Weise in his Lustspiel von einer zweifachen Poetenzunft, (1680). A small war of parodies between Christian Wernicke (Heldengedicht Hans Sachs genannt) and Christian Postel is the beginning of the literary feuds of the 18th century.¹²

Richard M. Meyer dates the flowering of true parody ("...die formelle Anpassung mit ironisierendem Inhalt."¹³) in the century between 1750 and 1850.¹⁴ The first parody in the battle between the Gottsched forces and those of Johann Bodmer was Bodmer's Aufrichtiger Unterricht von den geheimsten Handgriffen in der Kunst Fabeln zu verfertigen

¹¹H. Grellman, op. cit., p. 636.

¹²Ibid., p. 637.

¹³Richard M. Meyer, "Parodiestudien," Aufsätze literar-historischen und biographischen Inhalts, (Berlin: Verlag Deutsche Bucherei, 1911), p. 37.

¹⁴Ibid., p. 36

(1745). From the other side Daniel Triller's Wurmsamen, ein Heldengedicht was aimed at Klopstock in 1751. The middle of the 18th century abounds in mock epics and in dramatic parodies: Gottsched, ein Trauerspiel in Versen oder der parodierte Cato (1765). Bodmer turned against Lessing and Klopstock with parodies of their works Philotas and Salomo. He used this form also against Heinrich Gerstenberg and Christoph Martin Wieland. Many writers of the time wrote parodies or travesties of the ancients and each other. Catholic church legends were parodied; Wieland's Sixt und Clärchen (1775). Wilhelm Busch's Heiliger Antonius von Padua is a comparable piece from the 19th century. The forces of Enlightenment made war on the forces of sentimentality with works like Johann Musäus' Der deutsche Grandison (1778/79). Chr. Fr. Nicolai attacked the new enthusiasms of the Sturm und Drang with his Eyn feyner kleyner Almanach (1777). Goethe's Werther produced Nicolai's Freuden des jungen Werthers (1775). Goethe answered with a counter-parody Anekdote zu den Freuden des jungen Werthers. Among the many attacks against Werther, H. G. von Breitschneider's Eine entsetzliche Mordgeschichte von dem jungen Werther (1776) was one of the most widely read. The battle between the Klassik and the Aufklärung did not find the parody in the forefront. The Romanticists on the other hand found it a handy weapon against their foes of the Enlightenment. Wilhelm Tieck's Poetisches Journal contains parodistic parts and from the other side Nicolai attacked with vigorous touches of parody in his Vertraute Briefe von Adelheid B. an ihre Freundin Julie S. The dramatist

August von Kotzebue also wrote a pamphlet drama called Der hyperboreische Esel (1799) that contained strong overtones of parody on the Athenäum. A. W. Schlegel countered with his Ehrenpforte und Triumphbogen (1800), that contained among other things a parody of Kotzebue's dramas. The battle between the Romanticists and the forces of Kotzebue, Iffland, Falk and Merkel produced many savage travesties and parodies.¹⁵ Similar conflicts between the Romanticists and the Klassik and within the ranks of the Romanticists themselves produced many parodies in verse and dramatic form. Graf von Platen's Der romantische Oedipus is perhaps the most significant of these. His attack on the Schicksalsdrama with Die verhängnisvolle Gabel two years earlier in 1826 was more effective in its results.¹⁶

The Wiener Volksbühne was a primary source of travesties and parodies during the 19th century. Karl Meisl parodied Die Ahnfrau with Frau Ahndl and K. A. Gleich wrote Fiesko, der Salamikrämer. Franz Grillparzer also attempted a parody of Die Zauberflöte in 1826. J. N. Nestroy wrote perhaps the most critical parodies of Friedrich Hebbel (Judith und Holofernes), Franz Grillparzer (Zampa, der Tagdieb) and Richard Wagner (Tannhäuser).¹⁷

Among the Jungdeutschen Heinrich Heine imitated the style of King Ludwig of Bavaria in his Atta Troll and Wintermärchen.

¹⁵H. Grellmann, op. cit., pp. 638-647.

¹⁶Ibid., p. 648.

¹⁷Ibid., pp. 649-650.

L. Eichrodt in his Gedichte in allerlei Humoren parodied Heine, Ferdinand Freiligrath, Georg Herwegh, and Emanuel Geibel in 1853. Other parodists at the middle of the century were Franz Bonn, Fr. Th. Vischer, and Viktor Scheffel.¹⁸

The parody became a weapon against the Modeliteratur and the new directions in literature at the end of the century with attacks on Friedrich Nietzsche, Gerhart Hauptmann, and Stefan George. "...die Popularität Frenssens stachelt Meyrink zu P. auf 'Jörn Uhl' und 'Hilligenlei' (1908) an, die in ihrer Art vortrefflich sind."¹⁹

Richard M. Meyer wrote of the parodies of his time in 1911:

Sie wirken nicht mehr; sie erziehen nicht mehr;
sie haben höchstens noch literarhistorische Bedeutung.
Es gibt keine Poesie mehr, die genügend zu Widerspruch
aufregt.²⁰

However, the parody lives on today in the Kabarett and in the pages of the newspapers.

¹⁸H. Grellmann, op. cit., p. 651.

¹⁹Ibid., p. 652.

²⁰Richard M. Meyer, op. cit., p. 76.

"Hilligenlei"

Meyrink never forgot Hamburg. Although we think of him as a Prager or as a South German with his assumed Bavarian nationality, we must keep in mind that he spent the first fifteen years of his life in Hamburg. He knew the people and he knew the language. When he wrote "Jörn Uhl" for Simplicissimus in 1903 he made his first venture into the field of parodying his fellow writers. Later he did a little piece on Gerhart Hauptmann; "Auf Freierfüßsen im Bischofsberg" (1907) and "spoofed" the Heimatkünstler, Ludwig Ganghofer and Peter Rosegger in "Das Wildschwein Veronika." His first target was the North German pastor-poet Gustav Frenssen who wrote regional novels of great length about the people of the area between Hamburg and Lübeck. They were always modest, intense, good people of simplicity with strongly emphasized sexual needs. In the Simplicissimus of September 24, 1906, Meyrink repeated the satire with another Frenssen piece entitled "Hilligenlei." The following year he did "Das Buch Hiopp" ("oder--Wie das Buch Hiob ausgefallen wäre, wenn es Pastor Frenssen und nicht Luther übersetzt hätte"). The first two were republished in book form by Albert Langen in 1907. They were extremely popular. Of the three, perhaps the most successful in a literary sense and the most valuable for our

purpose is the second, "Hilligenlei."²¹

The motto over the story reads: "In baumwollenen Handschuhen und mit quäkender Stimme zu lesen." And the first words after the chapter heading "Erstes Kapietel" are:

"Nu singe ma, du meine norddeutsche Pastorenseele, von einem, der da lange nicht wusste, was er wollte, und es denn miteins fand:"²²

This first sampling out of the first chapter should give the reader an idea of the satire being attempted. Meyrink aimed at exaggerating the language and the affectations of Frenssen. The scene opens in the house of the Hebamme Rieke Thomsen where they are waiting for Liese Dusenschön, an unwed mother, to give birth. The Hebamme is also unwed but lives with Hule Beiderwand. Liese's mother Stiena comes in with a postcard bearing the message, "Du ahnst es nich" and believes that the father is thus "ein hoher Herr." We are also given a description of Liese's father who was Bürgermeister of Hilligenlei:

Der hatte nie im Leben ein Wort gesprochen.
Erst auf dem Totenbette löste sich ihm die Zunge:
"Kumm man nich an die Gas," hatte er gesaacht, und
denn war er gesstorben.²³

Liese also dies but gives birth to Tjark Dusenschön.

²¹Gustav Meyrink, "Hilligenlei," Des deutschen Spiessers Wunderhorn, op. cit., pp. 194-208.

²²Ibid., p. 194, H. Grellmann, op. cit., p. 634, says of this, "Bisweilen ist in einem Satze, in einer Zeile oder sogar in einem Apostroph die P. in nuce enthalten."

²³G. Meyrink, "Hilligenlei," op. cit., p. 195.

Interspersed within the whole story are a dozen little anecdotes of items of gossip about the persons and their families which are totally unrelated to the action of the story but are there as atmosphere and background. These are Tüntjes, as the Hamburgers call such items.

But that was only the first chapter. In the second chapter Pe Ontjes Lau is born and then Kuddl Twintichsöth. They looked at Kuddl and said:

"Seht seine Augen...wie he se verdreht, dat man blos dat Witte to sehen kreeg, dej mßt Pastor weren ...der wird mal aus Hilligenlei Heilig-Land machen. Nöch?"²⁴

In the third chapter a new teacher comes to Hilligenlei, Pummel Pferdmenes. He is single and is seeking a girl. Finally at a dance he meets Liesbeth Klemmködel:

Und denn war sie mit ihm zu Gehölz gegangen!--
 "Sei doch nich bange!" hatte sie denn gesaacht.--
 "So!"--

Die Nacht war enge und blau.--
 Und vier Wochen sspäter musste sie es Vadder sagen.²⁵

This is the pure natural love glorified later in the "Blubo" literature and which is found yet in the historical novel today.

In the fourth chapter the little girl who was conceived in the foregoing chapter is born and the father dies.

In the fifth chapter Kuddl goes to school in Freestedt with Tjark and five others. We learn the fate of all these including one:

²⁴G. Meyrink, "Hilligenlei," op. cit., p. 196.

²⁵Ibid., p. 197.

Der kam nach Jahren zu ein Klempnermeister in die Lehre nach Hamburch und sah da nu, wie alle sstrebten und immerzu nur an das eine dachten, wie etwas für die Deutsche Wiedergeburt geschehen könne...²⁶

And in school the teacher seeing that Kuddl was sad announced to the whole town:

"Niemand soll ihm von euch wieder sagen: Kuddl klei'-Di.--
Sollte ihr das sagen, ihr Lümmel?--
Das wird Gott tun."²⁷

In the sixth chapter Kuddl appears as a Vollmatrose on watch aboard the "Fatzke de Gama" a Brazilian schooner. He is still worrying: "Warum is Hilligenlei nich Heilig-land und sollte doch Heilig-Land sein,--nöch?"²⁸ His companions on board are crude and their talk, typical sailor topics, make him cry. And then there was four feet of water in the ship and the men were too drunk to man the pumps. He preached to them and they repented and threw their Kümmeel overboard. He is developing the pastor's gift of speech. After chapter seven comes chapter eight and Kuddl is on board the "Goode-froo" and is found too tender for work and one of the sailors begins to teach him Greek and Latin.

In the ninth chapter Pe Ontjes Lau meets Antje Pferd-menges and they fall in love. In the tenth chapter Antje has an affair with Lude Voss who comes back from the military ("Und denn offenbarte sie ihm die Wunder ihres Leibes").²⁹

²⁶G. Meyrink, "Hilligenlei," op. cit., p. 198.

²⁷Ibid., p. 199.

²⁸Ibid., p. 199.

²⁹Ibid., p. 203.

In the eleventh chapter we find Kuddl going to the Domschule in Hamburg and still not knowing what he wants. In the twelfth chapter Antje goes back to Pe Ontjes ("Und offenbarte ihm die Wunder ihres Leibes").³⁰

In the thirteenth chapter he is together with Heinke Pferdenges in a tender North German scene:

"Buss een süß weiss holsteinsche Deern du,
saachte er, und sie drückte seinen Arm gegen ihre
weiche Brust."³¹

And he tells her how he is now a pastor and that all he needs to do is solve the Welträtzel and then he can write a book:

--durch viele wirkliche Dichter habe er sich durch-
gefrenssen, besonders durch Selma Lagerlöfs Jerusalem
und Gösta Berling.

Und Wilhelm Raabe, auch Amalie Skram und manch
andere.

Auch so ne feine kleine Prise Anderssen dazu.

Und denn habe er gegen 20000 Tüntjes gesammelt.

Man werde es gewiss nich merken, so fein wolle er
abschreiben,--und wenn--dabei plinkte er listisch mit
den Augen, denn habe man ja noch--Kruppsche Kanonen.³²

Although Heinke is engaged to be married she cuddles up to him and says:

"Achch ja, schreibe 'n Buch für die Deutsche
Wiedergeburt...das is so süß."³³

And so inspired he goes home and begins to write his book. With the Adressenbuch of Hamburg and Lübeck on one hand and the Bible on the other he relates Tüntjes upon Tüntjes until he becomes sleepy. Then quickly he solves the Welträtzel and

³⁰G. Meyrink, "Hilligenlei," op. cit., p. 204.

³¹Ibid., p. 205.

³²Ibid., p. 205.

³³Ibid., p. 205.

goes to bed. In a dream a North German angel appears to him and raising its forefinger points to a Krupp cannon full of Kuddl's works and on it there is a tag with the words:

"Hilligenlei oder die Bibel mit Tüntjes verziert.
Ein Anregungsbuch für die deutsche Hausfrau.
Von Kuddl Twintichsöth"³⁴

And then so that the prophecy in chapter seven might be fulfilled, the angel said: "Kuddl! Klei'-Di," and vanished.

The fourteenth chapter is headed, "Das Bacchanal" and the first line is, "Evoo, Pastor Twintichsöth, Evoo." The cry resounded in the camp of the North German housewives. He had solved the Welträtsel and had reinterpreted the Evangelium taking out all that mystic pish-posh. His book was read aloud in the Gänsemarkt in Hamburg. And the Frau Oberkonsistorialrat had said of it behind closed doors:

"'s is so süß, Hilligenlei, und denn wirkt es so--anregend! Nöch?"³⁵

And the earth yawned with boredom and the ladies all boarded a ship and went to Hilligenlei to honor the pastor. ("--kiek, nu is miteins doch Heilig-Land aus geworden")³⁶

The solid people of the post 1870 period liked to see things painted in glowing colors and the revolt against this was found in the works of the Naturalists and of Hauptmann and of Ibsen. Frenssen belonged to the loyal side of the fence that catered to the standards of the prosperous middle

³⁴G. Meyrink, "Hilligenlei," op. cit., p. 206.

³⁵Ibid., p. 207.

³⁶Ibid., p. 208.

class. The growth of regional literature took place in the 19th century. The reader could arouse within himself a vicarious feeling of simplicity and goodness by reading the books about his country peopled with idealized characters. It was in the world of Klaus Groth, Theodor Storm, and Detlev von Liliencron that the figure of Pastor Frenssen appeared and achieved great popularity among the middle class audience to which he directed his work. Soergel, in the discussion of Meyrink's work³⁷ spoke of "den liberalen Modedichter, dessen Art er in seinen Jörn Uhl- und Hilligenlei-Parodien bissig verhöhnt..."

Frenssen's first big success was the Entwicklungsroman, Jörn Uhl (1901) in which he, "die inneren Schwierigkeiten des Holsteiners, seine Neigung zum theologischen Spintisieren, seine unterdrückte Sinnlichkeit, seine Verslossenheit klar zum Ausdruck brachte."³⁸

It was this false romanticising that gave Meyrink's parody such force. Good examples of this are the picture of the Bürgermeister who had never spoken a word in his life, and the sex life of the various women that move through the story. "Hilligenlei" which was published in 1906 was also a success with the public and was supposed in its obscure way to present "das Reich Gottes auf Erden."³⁹ Christ was presented

³⁷Albert Soergel, Dichtung und Dichter der Zeit, Neue Folge. Im Banne des Expressionismus, (Leipzig: R. Voigtländer Verlag, 1926), p. 67.

³⁸Th. C. Stockum und J. Van Dam, Geschichte der deutschen Literatur (1954), II. Bd., p. 266.

³⁹Josef Nadler, Literaturgeschichte der deutschen Stämme und Landschaften (1932), IV. Bd., pp. 738-39.

not like the "Heliand" but as a German hero in this modernized life of Jesus.⁴⁰ His style and manner has been aptly summed up by Soergel when he says:

Frenssen spricht von dem bekannten schlechten Weizenjahr. Er spielt auf irgend eines Schicksal wie das von einem guten Bekannten an, er zählt etwa in fünf, sechs Zeilen Stationen einer Lebensfahrt auf, er sagt etwa: dort auf dem Friedhof liegt da und da neben dem und dem, der und der, der das und das tut und so und so aussah.⁴¹

These are the Tüntjes that Meyrink talks about. This was Frenssen's technique.

Meyrink took the elements of style, manner and subject matter that Frenssen used and wrote his satire. In the satire Meyrink itemizes the sources of Frenssen. Nadler⁴² describes Frenssen as "Dickens näher als den nicht unverwandten Storm, Freytag und Keller." It could be quite generally stated that his style is a compounding of 19th century attitudes. Notable is his materialism which is reflected in the rationalistic explanations of the Bible. Meyrink touched upon this in his satire when he wrote:

...die Bibel--da hatte er sich nur schon früher durchgefrenssen und allens wechgesstrichen, was einer esoterische Bedeuung glich oder im Sinne gnostischer tiefsinniger Symbole sprach.--⁴³

That this was not just a passing remark and that it was quite

⁴⁰Josef Nadler, op. cit., p. 738.

⁴¹Albert Soergel, Dichtung und Dichter der Zeit (1920)¹⁰, p. 752.

⁴²Nadler, op. cit., p. 739.

⁴³G. Meyrink, "Hilligenlei," op. cit., p. 206.

serious for Meyrink is shown by the fact that he followed the two literary satires by a satire on Frenssen's attitude-- basically pagan--toward the Bible in "Hiopp." This was a record of the pitiful attempts at explaining miraculous events in everyday terms and thus make them believable: that is, to destroy the miraculous aspects of the events. In "Das Buch Hiopp" when God finally relieves Job from his torments:

Und denn hören Schweinsbeulen all von selbst auf.
Is ne ganz periodische Krankheit, hat unser Hausarzt
erst neulich wieder gesaacht, nur soll se immer wieda
kom.--
Saachte er.⁴⁴

Goethe also attacked Dr. Carl Bahrdt's modernizing in a translation of the gospels.

Meyrink concludes:

"Und Hiopp soll denn noch hundertfumpzich Jahre
gelebt haben.
Na!--Wird wohl ein andern Hiopp gewesen sein."⁴⁵

This was the same type of biblical "scholarship" that tried to make an aryan out of Jesus and make him acceptable to racists and the völkisch movement. Finally, in his work Glauben der Nordmark (1936), Frenssen broke completely with Christianity.

Soergel as well as other contemporaries of Meyrink were

⁴⁴G. Meyrink, "Das Buch Hiopp," Des deutschen Spiessers Wunderhorn, op. cit., p. 175.

⁴⁵Ibid., p. 176.

forced to answer the question Frenssen put to them:

"Oder ist endlich der bekannteste aller Heimatdichter, ist der Dithmarscher Gustav Frenssen ein grosser Künstler?...Schon heute glaubt das wohl keiner mehr."⁴⁶

Meyrink followed the literary form of Frenssen. He kept to the region and used his model's tricks of story telling. He changed the names of the cast of characters to comic ones that suited his burlesque ideas. He reproduced a Kabarett artist's version of Hamburg speech to make ridiculous the sublime theme given the "norddeutsche Pastorenseele." Under H. Grellmann's definition this work can be called a parody. David Worcester might consider it a travesty. It is often not possible to confine a work to one of these categories. "Hilligenlei" has been called a parody for years and so it is perhaps best to leave it at that. It appears to be a noteworthy contribution to the history of the parody.

⁴⁶Albert Soergel, op. cit., I., p. 751.

2. Grotesque Satire

If one were to expect to find grotesque satire in the manner of Rabelais among the works of Meyrink, he would be disappointed. If it were there, it would be simply Rabelaisian. But the story of grotesque satire goes back beyond Rabelais. Wilhelm Kosch designates the Groteske as a:

...niedrig-komische Dichtungsgattung, in der scheinbar Gegensätzliches seltsam nährisch verknüpft wird, mit u. ohne Lebensweisheit. Der bedeutendste Vertreter um 1900 in Deutschland ist Christian Morgenstern.⁴⁷

The grotesque principle when applied to satire has been covered in detail by Heinrich Schneegans in his Geschichte der grotesken Satire. He states that the concept of grotesque has changed over the centuries: "Der Ausdruck 'grotesk' bezieht sich im 16. Jhdt. fast ausschliesslich auf Gegenstände der bildenden Kunst..."⁴⁸ and that "Schon im 17. Jahrhundert wurde das Wort, wie so häufig heutzutage, mit dem Burlesken oder Derbkomischen resp. Possenhaften zusammengeworfen."⁴⁹ Schneegans bases his definition of grotesque satire on a series of illustrations in which he shows that caricature and especially any sort of physical exaggeration are the distinguishing features of this form.⁵⁰ It is related to the

⁴⁷Wilhelm Kosch, op. cit., I, p. 751.

⁴⁸Heinrich Schneegans, op. cit., p. 31, note 2.

⁴⁹Ibid., pp. 32-33.

⁵⁰Ibid., pp. 39-58.

burlesque but the satire is conducted by means of physical exaggeration and distortion of the human form. This, as stated in the previous chapter, invites comparison with normal human standards.

According to Heinrich Schneegans grotesque satire in the sense played only a very modest role during the Middle Ages while the allegorical and burlesque types of satire were very strong.⁵¹ The satires of courtly literature have a certain kinship with the grotesque but the first real forms are found in Italy, the land that first departed from the traditions of the Middle Ages.⁵² The Italian Ritterdichtung beginning at the end of the 14th century with Franchetti and then Ariost mocked the outmoded customs of knights with touches of the grotesque.⁵³ But the grotesque style finds an even better development in the so-called "macaronische Poesie,"

Hier haben wir zum ersten Mal jene masslose, sinnbetäubende, alle Gesetze und Regeln der Sprache kühn überflutende Kraftfülle, welche wir später besonders bei Rabelais und Fischart vorfinden werden.⁵⁴

The German writers of the Reformation and Humanism used many grotesque satirical effects. The figure of the fool was employed by Sebastian Brant and Erasmus of Rotterdam in this regard. The pamphlet literature of the religious parties contains countless examples.⁵⁵ The greatest representative

⁵¹H. Schneegans, op. cit., p. 59.

⁵²Ibid., p. 95.

⁵³Ibid., pp. 96-118.

⁵⁴Ibid., p. 140-141.

⁵⁵Ibid., pp. 141-170.

of grotesque satire in Schneegans' opinion is Francois Rabelais of 16th century France. In his attacks on the courtly novel and the various social orders of his time he used the extravagant language and exaggerated figures that are identified with his name. In Germany Johann Fischart attacked the Roman church with grotesque satires in Nacht Rab oder Nebelkräh (1570) and Das Jesuitenhüttlein (1580). Although Fischart had the talent for grotesque satire, he really developed it best after his acquaintance with Rabelais.⁵⁶ Schneegans felt that, with the exception of the Schiltbürger stories of 1597, "...hat die deutsche Satire nach Fischart nichts Groteskes mehr."⁵⁷ Elements of the grotesque are to be found in the Sturm und Drang as for example the "Walpurgisnacht" scene in Goethe's Faust. Justus Möser's Harlekin, oder Verteidigung des Grotesk-Komischen (1761) is a sign of the tendencies of the time. The Romantik seemed to have more taste for the fantastic than for the grotesque. Grotesque satire had a revival at the end of the 19th century. Frank Wedekind created what Jethro Bithell calls, "...the grotesque drama of manners..."⁵⁸ Christian Morgenstern was a master of the grotesque satire of man's faith in words. Paul Scheerbart carried his humor and whimsey into the cosmos

⁵⁶H. Schneegans, op. cit., p. 420.

⁵⁷Ibid., p. 424.

⁵⁸Jethro Bithell, Modern German Literature 1880-1938, (London: Methuen & Co., 1939), p. 59.

with his grotesque drawings and novels of outer space. He also was a satirist of his time, "'Aus Wut bin ich sogar Humorist geworden, nicht aus Liebenswürdigkeit!'"⁵⁹ That Gustav Meyrink also produced grotesque satires in his protest against his time is in line with the literary tendencies of the turn of the century.

Perhaps "Der heisse Soldat" is not the most pronounced of the grotesque satires that Meyrink wrote, but due to the physical exaggeration and the fact that it was his first published work it has been selected for discussion. The other story, "Schöpsoglobin," was chosen for its wide variety of satirical targets in addition to its grotesque content.

⁵⁹Jethro Bithell, op. cit., p. 77.

Der Heisse Soldat

This was the first story that Meyrink had published. In the biography we read how Oskar A. H. Schmitz encouraged him to write and how he wrote the first story simply as he told it. His main reason, as he told his second wife, was that he had to find some way to support her after his imprisonment, yet, as we have seen, the first story was published almost three months before his imprisonment on October 29th in the Simplicissimus. It was written in the middle of his quarrel with Dr. Bauer and so we may assume a slight resemblance between the medical doctors in the story and the one in real life. Also noteworthy is the fact that Meyrink was undergoing at this time treatment for his ailment at the hands of a doctor who had falsely diagnosed it as spinal tuberculosis. He may have felt that the error combined with the pomposity and the condescension of the doctor should in some way be immortalized in the figure of Professor Mostschädel.

The story has it that at a meeting of the editors of Simplicissimus Ludwig Thoma walked in and sat down to listen.⁶⁰ As things took their course and he became bored with the business at hand, he began to poke around in the waste-basket with his walking stick. Finally he speared a manuscript with the tip of the stick and began to read it casually, but his

⁶⁰F. A. Schmid-Noerr, "Der Dichter Gustav Meyrink," Des deutschen Spiessers Wunderhorn, op. cit., p. 364.

expression began to change as he read. Finally he called out to Reinhold Geheeb, who had already read and discarded the MS, "Was ist ja denn dßs?" Geheeb glanced over and answered, "Das Eingesandt eines Wahnsinnigen." To this Thoma said, "Wahnsinnig, vielleicht, aber ein Genie! Schreiben Sie dem Mann, ob er nicht noch mehr von solchen Sachen hat. Wir drucken's umgehend." And after that not one line of his writing was sent back by a publisher. If that first story had not been accepted he might never have become a writer. Thus, to a certain extent, it was by chance that he became a writer after his health failed and his bank was ruined.

The story opens on the battlefields of French Indo-China where the French Foreign Legion was engaged in defeating native rebels at the cost of many dead and wounded in their own ranks. Science had made great strides and so there was a staff to operate on the wounded, but the men usually died-- "aber immer erst nach der Operation."⁶¹ That this was due to the bacteria-laden bullets of the enemy was propounded by Professor Mostschädel, who had been sent by his government as a medical observer to the Far East. In consequence of his strict orders no one dared to speak of the miraculous cures effected by the pious Indian penitent Mukhopadaya. Long after the battle was over, the last wounded man was brought

⁶¹G. Meyrink, "Der heisse Soldat," Des deutschen Spiessers Wunderhorn, op. cit., p. 229.

into the hospital by two native women. His name was Wenzel Zavadil, a Bohemian by birth, and he had been found unconscious in front of the hut of the fakir. They had tried to revive him by pouring an opalescent fluid, which they had found in the hut, down his throat. The doctor could find no wound on the patient and to the questions he put to him got only a wild growling as answer. This he interpreted as the sounds of a Slavic language.

In the officers' tent there was talk about the battle:

Mostschädel hatte eben einige anerkennende Worte über Professor Charkot--um die anwesenden französischen Kollegen sein deutsches Uebergewicht nicht allzu schmerzlich fühlen zu lassen--beendet, als die indische Pflegerin ...meldete: "...Trompeter Wenzel Zavadil 41,2 Grad Fieber."⁶²

She received the order from the doctor to give the patient some quinine and then Mostschädel went on to lecture those present on the discovery of quinine as a triumph of science. Of course, it had already been found and used by Laien who had stumbled on it quite by chance but it had been really discovered in their hands by science. He was about to go on to another fascinating topic when the nurse entered and reported a temperature of 49 degrees centigrade and requested a longer thermometer. The professor declared that Zavadil was, of course, quite dead and that the nurse was hysterical.

The next morning at dawn Mostschädel was awakened by an orderly and hurried to the bedside of the wounded man with

⁶²G. Meyrink, "Der heisse Soldat," op. cit., pp. 229-230.

the fever. Smilingly discrediting the reported new high, he drew his burnt hand back in pain from the forehead of the patient. He requested the patient's history and when the nurse suggested that perhaps the fakir could help she was silenced. "Der Laie denkt immer an das Nebensächliche,"⁶³ concluded Professor Mostschädel. The doctor brought the history of the patient whose temperature was now 80°C. and read it to the Gelehrter:

"Patient machte vor zehn Jahren einen Typhus durch, vor zwölf Jahren eine leichte Diphtheritis; Vater an Schädelbruch gestorben, Mutter an Gehirnerschütterung; Grossvater an Schädelbruch, Grossmutter an Gehirnerschütterung!--Der Patient und seine Familie stammen nämlich aus Böhmen,"⁶⁴

When the doctor read of the opalescent fluid he was told not to bring in irrelevant material. Then the professor went on to give his diagnosis of the case:

"Es handelt sich hier, meine Herren, wie ich schon heute früh auf den ersten Blick erkannte, Ihnen aber nur andeutete, damit Sie selber Gelegenheit finden, den richtigen Weg zur Diagnose einzuschlagen, um einen nicht allzu häufigen Fall von spontaner Temperaturerhöhung infolge einer Verletzung des Thermalzentrums"--(mit einer leicht geringschätzigen Miene zu den Offizieren und Laien:) "des Zentrums im Gehirn, das die Temperaturschwankungen des Körpers vermittelt..."⁶⁵

At this moment the bugle calls of the local fire department broke in and they all dashed out into the street just in time to see:

Vom Lazareththügel herab zum See der Göttin Parvati raste, einer lebenden Fackel gleich, gefolgt von einer schreienden und gestikulierenden Menge, der Trompeter Wenzel Zavadil, in brennenden Fetzen gehüllt.⁶⁶

⁶³G. Meyrink, "Der heisse Soldat," op. cit., p. 231.

⁶⁴Ibid., p. 231

⁶⁵Ibid., p. 232.

⁶⁶Ibid., p. 232

The Chinese fire department tried to extinguish him by training a jet of water on him. It knocked him down but quickly turned to steam and he lay naked in the courtyard of the mission house ashamed of his condition. He had grown too hot for the hospital and the attendants had to put him outside with tongs. Where he had walked on the wooden floor there were black footprints, "als ob der Teufel dort spazierengegangen wäre."⁶⁷ A resourceful Jesuit threw him down an asbestos suit that had belonged to a lava worker and he thankfully clothed himself and disappeared. The doctors held to their diagnosis and that was that.

Wenzel Zavadil was seen now and then by the Annamites on the bank of the lake by the stone temple of the goddess Parvati, the buttons of his suit glowing. Some said that the priests cooked their fowl on him and others said that he was cooling off and was going to return home as soon as he went down to fifty degrees.

The story, aside from the fact that it was its author's first published literary effort, shows his originality and humor at once. It is perhaps not as comic as the animal stories of Veronika and Alois, but there are passages like the one above depicting the burning soldier running down the hill from the hospital which for grotesqueness exceed almost anything he has ever written.

This satire is quite important for it deals with the most fundamental clash between Meyrink and his time. His critics

⁶⁷G. Meyrink, "Der heisse Soldat," op. cit., p. 232.

could say that his attitudes toward medicine are primitive and ridiculous. It is perhaps true that the most extreme statements of disbelief come from the most ignorant. This story is a direct attack on the scientific method; inductive thinking. Mostschädel wants to establish the sickness; the general statement of the patient's condition from the details which he feels are relevant. Actually, the method is not refuted since it is through Mostschädel's stupidity that the administration of the fateful fluid is ignored as unimportant. The method and, for that matter, modern medicine and science are discredited through guilt by association with Mostschädel who is the embodiment of modern man's conceit. The Indian penitent and miracle healer never appears to help the suffering soldier but one has the feeling that he certainly could have done something if it had not been for the blundering interference and arrogance of the scientists. There is a contrast between the wisdom of the East symbolized by the fakir and his supernatural powers and the infallible scientific method of the West which is shown to be rather inferior since it refuses to recognize the wonder and superiority of things not seen.

It was mentioned that this satire on doctors is biographically grounded. This doctor figure is found many times in the satirical pieces. In "Blamol," another animal, or, rather, fish story, the central figure is the spiessig octopus who has sucked the ink out of medicine books lying on the ocean floor and so is a specialist: A Herr Medizinalrat.

It is really an ichthyoform Professor Mostschädel. The same figure appears again in "Das Fieber" as the prescribing doctor and in Dr. Paschory of "Prag," who is the Dr. Wassory of Der Golem. He uses scientific figures in other contexts where he is not satirizing them directly as in "Der Saturnring," the brain fabricator Hiram Witt in "Das verdunstete Gehirn," and the researchers of "Schöpsoglobin." Naturally there are also the monstrous figures of Dr. Cinderella and Mohammed Daraschkoh.⁶⁸ They are, however, not satirical characters but weird figures for his horror stories. The story "Das Automobil" presents a Gelehrter who does not believe in the possibility of a car being able to move since it goes against his mathematical formulas; and sure enough the car will not move. Frä. Thierfelder⁶⁹ in her work on page 16 ff. discusses the enmity of Meyrink to the machine and thus relates him to the Expressionist movement. She takes "Die vier Mondbrüder" as an illustration of this and indeed it does attack the idea of the machine as opposed to Man's basic welfare. In the "Automobil" she sees not the mocking of a man of science, but the human spirit, Geist, triumphing over the machine, the demon of our time. Man's

⁶⁸Dr. Cinderella in "Die Pflanzen des Dr. Cinderella" and Mohammed Daraschkoh in "Das Wachsfigurenkabinett" and "Das Präparat," Des deutschen Spiessers Wunderhorn, op. cit. are pseudo-scientists, more magicians than researchers.

⁶⁹Marga-Eveline Thierfelder, Das Weltbild in der Dichtung Gustav Meyrinks, Diss. Munich, 1952. She wishes to interpret this opposition of Meyrink to the machine as indicating his consciousness of the crisis of the time.

primitive fear of the mechanical age was expressed by Goethe in the second part of Faust and certainly by Emerson and the Transcendentalists in America. It has been an accompanying thought of 19th century European industrial development. It seems to this writer that Frl. Thierfelder's interpretation of the "Automobil" is mistaken since a careful reading will show that Meyrink does indeed mock the professor by showing up his tremendous egoism and conceit. This is not Geist. That the machine does not work is the joke of the story and to assign any deeper meaning to it seems unwonted. At any rate, the bad performance of these early cars was a joke still in 1907 when this was written, and it was written also especially for the Autonummer of Simplicissimus and so has the artificial flavor of a piece written for a special occasion. "Die vier Mondbrüder" is a valid example but belongs to Meyrink's own cultural pessimism since it is related in much the same way to "Der heisse Soldat" as is the other daemonic story in Fledermäuse: "Das Grillenspiel." It is not the principle of technology in itself that is dangerous in Meyrink's opinion but the supernatural forces outside that are using technology to destroy Western Man. There is an opposition of the supernatural forces of mysticism to the materialistic civilization of the West. The former uses the material Geist to destroy the West before setting up its own hegemony.

The rejection of Western intellectual achievements by Meyrink in "Der heisse Soldat" is important in establishing

one of the bases of his satire. He ridicules the methods and the practitioners of modern medicine. Also significant is his statement in the story:

Die medizinische Wissenschaft hatte in den letzten Jahren grosse Fortschritte gemacht, das wussten selbst diejenigen, die nicht lesen und schreiben konnten, und sie unterwarfen sich, zumal ihnen nichts anderes übrigblieb, willig allen Operationen.⁷⁰

The creation of a sort of scientific superstition among the uneducated and the authoritarian manner of the scientific high priests, the professors and doctors, is another aspect. Meyrink must have felt that the scientific method itself rested on belief and this belief, he felt, ignored the spiritual side of man's nature. He felt that the scientific method's assertion of giving man greater control over his environment was a dangerous falsehood. He read exactly the opposite into world events ("Grillensspiel"). It was this other-worldly view that set him outside the nationalism and the Spiesser society of his time.

⁷⁰G. Meyrink, "Der heisse Soldat," op. cit., p. 229.

"Schöpsoglobin"

Meyrink toys here with a concept that is dear to him; the Schöps--wether, also meaning "simpleton."⁷¹ The story stands under the motto; "dulce et decorum est pro patria mori."⁷² The milieu is again that of imperial Vienna at the turn of the century. A famous bacteriologist, Professor Domitian Dredrebaisel has made a startling discovery that appears to be of the greatest military importance and everything is kept from the public as he heads for Borneo with a research expedition. Everyone puzzles over the reason for the trip including Herr Galizenstein, a big financier and relative of the professor. Excluded from the other rumors is a new invention of a certain Hauptmann Bortdiner of "ein maschineller Offiziersehrenkodex mit Wasserspülung"⁷³ which delivers desirable interpretations for every case at hand in a purely mechanical manner--no thought necessary. The months go by and still there is no word from the expedition and the excitement it caused has subsided. Suddenly there is a brief news telegram from Silindong, Borneo, that tells of its terrible fate. The professor and several of his servants were torn to pieces by orang-utangs and all records of the expedition

⁷¹This turns up again in "Das--allerdings" in which the officer's picture is replaced by the constellation "des grossen Schöpsen." The clerk in "Lowe Alois" is referred to as the "Gemeinde-Schöps."

⁷²G. Meyrink, "Schöpsoglobin," Des deutschen Spiessers Wunderhorn, op. cit., p. 111.

⁷³Ibid., p. 112.

were destroyed by the enraged animals. Only Dr. Slyfox, the expedition's American expert had escaped. So ends the first part of the story.

Part two stands under a musical motto of a bugle call with the words: "Mit Knöpfen das Gesäss geziert, ist stolz der Zwockel sehr, und dass er nicht zu denken braucht, macht ihn noch stolzerer."⁷⁴ We are then presented a letter from a certain Dr. Egon Ipse from Silindong, Borneo, dated 1. April 1906. It is to a friend to whom he promised to write whenever he encountered something in life that was far from the usual and that contained a genuine element of the mysterious. It is something that will upset his European notions of the warrior caste. It will separate the idea of Uniformstolz from Vaterlandsliebe. It seems that the real head of the expedition had been the American Dr. Slyfox; Dredrebaisel had been merely a figurehead. He had gone back to Europe again after the disaster to try and interest several countries in the development he had made, but in vain. Now he was back, poor as a churchmouse, and Dr. Ipse was assisting him in the continuation of his studies.

Then the discovery is revealed: Dr. Slyfox had studied vaccination statistics for years and had found that the countries with the highest incidence of "Vaterlandsverteidigungs-trieb"⁷⁵ were those in which the vaccination material against

⁷⁴G. Meyrink, "Schöpfscglobin," op. cit., p. 113.

⁷⁵Ibid., p. 115.

smallpox was made from calves,

Mit der Treffsicherheit des Amerikaners, dem nichts heilig ist, brachte er das erwähnte Symptom direkt mit dem minderwertigen Denkvermögen des Kalbes in Zusammenhang...⁷⁶

After several experiments with Schöpsen he obtained a serum "Schöpsoglobin simplex A,"⁷⁷ which he made even more potent by sending it through the blood stream of sloths. It was able to cause patriotism of the most primitive form and especially in people with hereditary weaknesses, "in zwei Fällen sogar bis zur sogenannten unbeheblichen progressiven Patriomanie."⁷⁸ One of the inoculated; a cavalryman poet began his latest volume of poetry with the words:

"Sie, Schwert an meiner Linken--äh,
Was soll Ihr heitres Blinken--äh!
Usw., usw."⁷⁹

In the beginning the government had been very interested in the discovery and, when the expedition had gone to Borneo, had supported it through a syndicate. In Borneo they had captured and vaccinated two hundred orang-utangs. Dr. Slyfox wanted to be able to mass produce the vaccine for military purposes but the rarity of sloths compelled him to find another animal more frequent for this purpose. He hoped to be able to substitute the stupidity of the sloth with "das überwiegend Affenartige beim Orang-Utan."⁸⁰ Then the night came in which they broke out and killed the professor. Slyfox escaped:

⁷⁶G. Heyrink, "Schöpsoglobin," op. cit., p. 113.

⁷⁷Ibid., p. 115.

⁷⁸Ibid., p. 115

⁷⁹Ibid., p. 115. A 20th century version (Heyrink's) of Theodor Körner's "Schwertlied."

⁸⁰Ibid., p. 116

Von einem sicheren Verstecke aus hatte der Amerikaner genau beobachten können, wie die Affen nach schier endlosem Geschnatter aus ihrer Mitte einen Anführer wählten--und zwar jenes Exemplar, das schon während seiner Gefangenschaft als gänzlich vertrottelt aufgefallen war--und ihm sodann Goldpapier (!), das sie in einer zertrümmerten Kiste gefunden hatten, auf das Gesicht klebten.⁸¹

The orang-utans organized themselves in military formations and held parades approximating the Austrian parade step (not too dissimilar from the Prussian "goose-step"). The amazing thing, of course, was that the animals had never had a model to copy but had followed their ape instincts under the influence of patriotism.

Wenn mir nun etwa beifiele, zu behaupten, dass Zwöckeldünkel mit wirklicher Vaterlandsliebe gar nichts zu tun hat und zum grossen Teile aus dem dunklen Wunsch entspringe, auf "Dirnengemüther" beiderlei Geschlechtes "Eindruck" zu machen,--eine Art lächerlicher Auerhahnbalz zu imitieren,--sag, müsstest Du mir da jetzt nicht recht geben?⁸²

At any rate the offer was refused by one of the great powers because they wanted to see the results on other countries first. A second country let it be known through an intermediary that they had no need of such a vaccine because they had already attained the desired state through memorized mottoes and patriotic songs and ingenious children's toys. They also feared that use of the vaccine might actually build up a resistance to patriotism in the end. So Slyfox had to return to Borneo.

The question of how he and Ipse were able to continue

⁸¹G. Heyrink, "Schöpsoglobin," op. cit., p. 116.

⁸²Ibid., pp. 117-118.

work under such dangerous conditions is explained in the following manner:

Damit Du aber, alter Freund, nicht etwa um mein Leben zitterst, so wollte ich Dir noch sagen, dass uns von den Affen keine Gefahr mehr droht. Wir haben uns ebenfalls das Gesäß mit Flitter geschmückt, und wenn wir beim Herannahen der Tiere nur jede Intelligenzäußerung scharf unterdrücken, so werden wir für Offiziere gehalten und hoch geachtet und sind vollkommen sicher.⁸³

He concludes:

Du wirst vielleicht sagen, es sei das charakterlos von mir, aber ich bitte Dich, was muss man nicht alles tun, wenn man schon einmal unter Orang-Utans leben muss.⁸⁴

One cannot help but sense immediately the extreme bitterness of this satire. It is general and at the same time quite personal. When describing the march of the "Vaterlandsaffen,"⁸⁵ he says that one might believe he were, "In irgendeiner Kaserne Europas."⁸⁶ This general statement is balanced out by his somewhat irrelevant introduction of Hauptmann Gustav Bortdiner-- whom we recognize immediately from his biography as none other than Hauptmann Gustav Budiner (whether the fact that Borte is good Viennese for "foam" has anything to do with the transmogrified name is indeterminable). Budiner was Meyrink's chief opponent at the Ehrenrat in 1901. The situation of the story itself, the use or subverting of a discovery for military purposes is ideal for the spiritual situation of the time, as was pointed out before. Behind the project of the

⁸³G. Meyrink, "Schöpsoglobin," op. cit., p. 119

⁸⁴Ibid., p. 119.

⁸⁵Ibid., p. 119

⁸⁶Ibid., p. 117.

of the military is, of course, the money of the financiers. The selection of the name Borneo suggests a relationship to the German borniert. This is underlined by the ponderings of the Jewish financier Galizenstein (Galicia, of course).⁸⁷ In this grotesque story he derides the Jews whom he seems to love and hate at the same time. The expedition ends in disaster, wild and uncanny, and the professor dies in a sensational manner with only a briefly worded telegram to tell the tale. The second part of the Novelle is explanatory and contains the main satirical theme. The pompous pseudo-scientific language and the clinical atmosphere surrounding the experiments provide a ready vehicle for humor. Meyrink's military poetry parody is a stiletto lovingly placed in the bosom of patriotic literature. The conduct of the apes after their escape is, of course, directed at the loud-mouthed military bearing in almost any army, although here it is aimed at the Austrians in particular. That the scientists escape detection by the apes by disguising themselves as Austrian officers carries the satire to its utmost conclusion.

It can be seen then that the main sources of his satire are here, hatred of the military and his experiences in Prague. One can further detect in his sharp satire of the wheels of government, the manipulation of "science" for cynical ends. The character of Dr. Slyfox again suggests that, as in "G.M.," where he definitely adopts the American Mackintosh as his alter

⁸⁷Galizenstein appears again in "Meine Qualen und Wonnen im Jenseits."

ego, he is here cast in the role which Meyrink has chosen to speak his mind. It is not only that the American represents those forces that have no respect for the "sacred traditions" of Europe and rides roughshod over them, it may be that Slyfox is his illegitimate self, that announces his protest to the legitimate and what he felt to be the corrupt world of Europe.

These satires can both be called grotesque because of their extreme exaggeration of physical reality. In the first story, "Der heisse Soldat," Zavadil runs a fantastically high fever. The results of the heat of his body are described in a comically grotesque manner. The satire is effected by the implacable self-confidence of Professor Mostschüdel in face of the medically impossible. The contrast is presented and the reader makes the adjustment and comparison with physical reality and creates the satirical effect for himself. Most statements about Mostschüdel are filled with irony.

In the second story, "Schöpsoglobin," the grotesque is represented by the military apes. They are not human enough in their representation to belong in the fable category. They are the improbable and horrible products of an experiment. Their adoption of the trappings and violent characteristics of their human counterparts without benefit of human form creates a grotesquerie that the fables do not have. The parade of the orang-utangs and their massacre of the expedition gives the satire a touch of horror. The moral is that

militarism and patriotism are not merely ridiculous but very dangerous. There is also a touch of the irony of events in these happenings.

3. Mock-Heroic

Under David Worcester's definition of burlesque, which includes parody, travesty, Hudablastic, and mock-heroic, the mock-heroic is distinguished from the parody in that it ridicules a whole class of writing rather than a particular work or author. It further assumes the pose and grand manner of the type of literature it intends to mock and then deals with a trifling or absurd subject. Meyrink's mock military memoir "Die Erstürmung von Serajewo" qualifies in every respect. It stands alone in his works. It is related to his parodies and yet it is separated from them by the strong burlesque of Austrian military men as well as the general nature of the literary target. Thus it is not simply a literary satire. The term mock-heroic actually refers to the type of verse satire made famous by Dryden and Pope. A less rigorous definition than David Worcester's might also include Butler's Hudibras. The verse was composed of the heroic couplet or rhymed iambic line equivalent to the ἥρωικὸν μέτρον of the ancient Greeks. The theme might be some great war or battle over a trivial matter. The English had their predecessors in France and Italy. Perhaps the first German work containing satire of this sort is Der Weinschwelg (c. 1250) which treats a low theme in a heroic manner reminiscent of courtly poetry. Heinrich von Wittenweiler's Der Ring (c. 1400) also followed heroic patterns in describing the war between

the villages. Johann Fischart's Flöh Haz (1573) might also be considered related to this form. Georg Rollenhagen's Der Froschmeusler (1595), insofar as it does not belong to the ranks of the fable, has the characteristics of a mock-heroic. It is based on a composition from ancient Greece where the mock-heroic must have been appreciated. Nicolas Boileau-Despreaux' Lutrin and Alessandro Tassoni's Secchia Rapita in the early 17th century influenced the English productions of the latter part of the century. Thomas Dryden's Mac Flecknoe (1684) is considered by some to have been the first mock-heroic in English literature. In the same year Thomas D'urfev published Butler's Ghost, a mock romance. Other famous mock-heroics were Sir Samuel Garth's Dispensary, Butler's Hudibras, and The Rape of the Lock and the Dunciad by Alexander Pope. The satire of Pope particularly had an effect on the German literary world. In 1741 Johann C. Rost published Die Tänzerin. Further imitation of Pope can be found in the works of Friedrich Zachariae, Das Schnupftuch more than Der Renommist (1744). Moritz von Thümmel's Wilhelmine (1764) also follows this direction. Christoph Martin Wieland was perhaps the most attuned of Germans to the ways of English satire. Der neue Amadis might be counted as a mock-heroic and the trial concerning the donkey's shadow in Die Abderiten (1774) is akin to this. Following in Wieland's steps are Karl Arnold Kortum with Die Jobsiade (1784) and Johann Blumauer with the Abenteuer des frommen Helden Aeneas (1783). Close upon this period in England is Lord

Byron's Don Juan. Heinrich Heine's Deutschland, ein Wintermärchen (1844) contains some parts similar to this form. And if again one may borrow from the closely related parody, Graf von Platen's Die verhängnisvolle Gabel as a general attack on a literary genre may be included. There does not seem to be any outstanding work of this sort in the 19th century in Germany. While Meyrink's contribution may not be outstanding, it has the merits of being genuinely amusing. It is also the work that created the greatest hostility in Austria.

"Die Erstürmung von Serajewo--
aus meinen Kriegsjahren"

With an almost prophetic glance into the future Meyrink chose the name of Serajewo to give to his story about the self-destruction of the Austrian army in a mythical Balkan war. He could not know that the assassination of the Archduke Franz Ferdinand would take place almost exactly six years later, June 28, 1914. It was this story more than any other which earned the banning of his collection, Des deutschen Spiessers Wunderhorn, by the Imperial Austrian government in the order quoted in the biography. If the connection is, as it most probably is, accidental, then still we must note it as one of the trivial facts that added to Meyrink's reputation as a seer and master of the occult in the eyes of the German-speaking public. The connection sufficed. If on the other hand, the method of composition which Meyrink describes in "Wie ich Schriftsteller wurde" can be accepted as the truth we may see in this piece a blurred prophecy or Vorahnung of things to come. Among all of Meyrink's satires on the military it is the most amusing. It is also in the tradition of the stories of Austrian soldiery such as exist both informally⁸⁸ and also formally in the writings of such men as Meyrink's friend Roda-Roda.

It is written as a military memoir and with the false

⁸⁸The stories of the lack of discipline of Austrian soldiers that have been told in two World Wars.

pathos of the military man who wants to drape his banal thoughts with the colors of the literary master. Whenever one encounters a description, it is Meyrink who speaks and then as the military author's thoughts are expressed it is the same blithe idiocy again. It is the life of an Austrian k.u.k. officer in wartime. When he opens his mouth to speak it is the language of Vienna in its most banal form. The junior officers stand at attention when speaking to a superior but they use the Du form. The war bursts upon them with the profound words: "Krieg is!"⁸⁹ as they sit in the café watching to see if a pretty girl goes by. The Kaiser at the time was "Alois der Dritte, der Gütige"⁹⁰ and he continues:

Durch intime Beziehungen, die ich damaliger Zeit zu einer hohen Person unterhielt,--pardon, die Dis-
kretion verbietet mir Details anzugeben, erfuhr ich
ganz Genaues über den Ursprung und so weiter und so
weiter des Krieges und wurde so einer der wenigen Sterb-
lichen, die tiefer in dies Blatt der Weltgeschichte zu
blicken vermochten.⁹¹

The declaration of war takes place at a Rindviehaustellung. The Kaiser arrives and after shuffling through a series of cards to find out what he intended to say, announces; "Ich--
erkläre--den--Krieg!"⁹² and walks away. The general staff which was assembled for the exhibition had not expected this at all. Finally, Topf Edler von Feldrind saves the situation

⁸⁹G. Meyrink, "Die Erstürmung von Serajewo," Des deutschen Spiessers Wunderhorn, op. cit., p. 45.

⁹⁰Ibid., p. 45.

⁹¹Ibid., p. 45.

⁹²Ibid., p. 46.

with the statement: "Meine Herren, jetzt da muass was gschehn."⁹³ Meanwhile the people are cheering the announcement of the declaration of war and sing the national anthem while "Das Rindvieh riss sich los und raste umher, die Pracht-ochsen waren kaum mehr zu halten..."⁹⁴

The spirit of war seized the whole land:

Die Mädchen zupften Tag und Nacht (Scharpyen oder wie man das nennt), und was die vornehmen Damen waren, arrangierten einen Basar mit Busseln für das Rote Kreuz. Pardon den Ausdruck aber es war eigentlich eine Gaudi. Ich denk es noch wie heute!--Trotz des Ernstes der Lage mussten wir damals insgeheim oft lächeln.--
Es war halt doch eine fesche Zeit!-----⁹⁵

This is a sequence of frivolous remarks that for sheer humor is perhaps the best Meyrink ever put on paper. For the next week the general staff tries to make up its mind against whom they are to fight the war. This was overlooked by the emperor. At first they thought of Montenegro but decided against it as too risky for the present state of the army, so finally they settle on "Thessalien," because it is the one power they can find that has no allies. The orders were sent to the printing plant for maps, and the officer who tells the story marched off with his regiment to the Bodensee. The reason for this is that the king of Thessalien, Menelaus Karawakopoulos, whose real name is Franz Meier, has

⁹³G. Meyrink, "Die Erstürmung von Serajewo," Des deutschen Spiessers Wunderhorn, op. cit., p. 46.

⁹⁴Ibid., p. 46.

⁹⁵Ibid., p. 47.

a brother who runs a hotel in Switzerland. Thus they are to guard against possible aggression from that direction. There is the usual joke about the Swiss navy and the mobilization of the Swiss military:

Dann wieder kam die Nachricht, der eidgenössische Automobilfallensteller Guillaume Ochslí sei zum Admiral ernannt worden und das Eintreffen des Feldmarschalls Bübli--zur Zeit noch Oberkellner im Grandhotel "Koofmich au Lac"--könne, da sich der Fremdenstrom bereits zu verlaufen beginne, stündlich gewärtigt werden.⁹⁶

The air is filled with commands given in "Schwizzer Dütsch":

"Ach, wie oft kam da der Stankowits zu mir in Biwak, umarmte mich unter Tränen und sagte: 'Freunderl, i halts nimmer aus!'"⁹⁷

The hazards on this western front of operations are for the most part imaginary. However, the whole camp is thrown into a panic over the sighting of enemy artillery. It is, however, only a train removing the artificial brass rainbow from the Rigi Kulm for safe-keeping. The eastern front where the real operations are taking place is also a model of confusion as the maps of the general staff still have not come from the government printing office and the armies wander through the Balkans looking for the enemy. One of the army corps actually locates the foe but luck is against it. Following the old Moltke axiom, "Getrennt marschieren und vereint schlagen"⁹⁸ in a novel manner, one corps has the

⁹⁶G. Meyrink, "Die Erstürmung von Serajewo," op. cit., p. 49.

⁹⁷Ibid., p. 49.

⁹⁸Ibid., p. 50

ammunition and the other the weapons so that neither is able to fight without the other. The third army corps, also suffering from a lack of maps, goes too far south.

Then for a paragraph of the memoirs he puzzles over the attitude of the Thessalians toward the invaders. King Menelaus has given strict orders that anyone shooting an Austrian officer will himself suffer death and supports this by telling his staff:

"Wehe uns, wenn der Feind je ohne 'Führung' wäre und die Mannschaft nur auf sich allein angewiesen."⁹⁹

In this spirit he engages farmers, shepherds and gypsies to keep the telegraph lines with Vienna open so that the troops in the field will never be without guidance from the capital. The officers are provided with fresh horses by the people and helped on their way while from all sides bullets rain on the poor enlisted men who fall by hundreds. The third corps which has gone too far south without knowing it suddenly is confronted one day by a shining and heavily fortified city.

Keinen Augenblick Zeit verlor der heissblütige heldenhafte Topf (the commander of the corps). Alles deutete darauf hin--die Halbmonde auf den Kuppeln--kurz, der ganze türkisch-griechische Charakter, das drohende schweigsame Fort, das Militär in den Strassen in österreichischer (!) Verkleidung und scheinbar (!) ganz ahnungslos, alles das musste doch darauf hindeuten, dass es hier um das Herz Thessaliens handle...¹⁰⁰

⁹⁹G. Meyrink, "Die Erstürmung von Serajewo," op.cit., p. 51.

¹⁰⁰Ibid., p. 52.

With deadly efficiency the third corps levels the defenses with artillery and then charges with fixed bayonettes. At the end of some of the bloodiest hand-to-hand fighting in European history Topf sends the following telegram to the Kaiser:

"Nach furchtbarem Kampfe feindliche Hauptstadt
erstürmt, Entrinnen des Gegners unmöglich, lege Euer
Majestät entscheidenden Sieg untertänigst zu Füßen.
gezeichnet:

Topf"101

With this the war is declared at an end and the troops are ordered back from the Bodensee. In a hotel on the way they throw out the civilians--"und machten dann einen Mulatschak bis zum frühen Morgen."102 Then in later dispatches it was discovered that the stormed city was actually Serajewo instead of the enemy capital but everybody is on the way home, especially the married men, and so that is the way it remains. The concluding remarks of the author excusing the mistake or rather minimizing it and glorifying the military way of life is complete nonsense and one may still see this same attitude reflected today in many German films and stories about the last World War:

Ich für meinen Teil wenigstens möchte die Erinnerung an meine Kriegszeit nicht um alles in der Welt missen. Wenn ich mir so denk und mir dabei meinen martialischen Schnurrbart streich, wird mir immer so ganz eigen; man kann das garnicht so recht mit Worten sagen.--Man ist halt doch wer...103

101G. Meyrink, "Die Erstürmung von Serajewo," op. cit., p. 52.

102Ibid., p. 53.

103Ibid., p. 54.

Beyond a doubt Meyrink has touched on the heart, if such a thing can be said to have one, of military vanity. The emptiness and the uncivilized nature of the whole unproductive caste never failed to outrage him. He foresaw the vacant and arrogant policies that led Austria to declare war on Serbia in 1914 and drag Germany into the maelstrom with it precisely because the German Kaiser was equally stubborn and vain. The destruction of the best of the Austrian army in the fighting in Galicia and on the eastern front against the Russians came like an evil fulfillment of his prophecies. His judgment of the Imperial military which behaved in his story like an operetta cast was accurate.

In November, 1916, the Austrian government casting about for easier prey found that the works of Meyrink in Des deutschen Spiessers Wunderhorn, already published by Langen in 1913, were in opposition to the high opinions they entertained of themselves. They also did not appreciate the caricature of the Imperial house given in the person of Alois. It was the start of the anti-Meyrink campaign during the war. It is easy to understand from the European point of view that they wished to erase all zersetzende Tendenzen in time of war and one must admit that Meyrink was a very offensive voice to these people and had moreover become identified with the Jews during this period through his Golem success the winter before.¹⁰⁴ From the Anglo-Saxon point of view, however,

¹⁰⁴An interesting if perhaps irrelevant parallel is the case of Socrates in Plato's Apology where he outrages the feelings of the Athenians in intentionally reverse ad hominem arguments. It is not hard to understand the sentence of death given him by the people.

the action was unfair. As regards the effectiveness of his satire, this prohibition came as a crowning compliment to his career. But it was at a rather inopportune time for he had already given up the path of satire and was much more interested in writing and selling his novels which were harmless by comparison.

The story stands at the end of his career as a satirist as such, and in this year he turned more to his supernatural studies as shown by such articles as "Fakire," März, April, 1907, and "Fakirpfade," März, August, 1907. He turned also to his translations of Dickens and to his writing and re-writing of Der Golem. Also during this period he wrote the Lustspiele together with Roda-Roda (1912-1914). Compared to the other satires, the "Erstürmung" contains less of the personal venom we find, for instance, in "Der heisse Soldat" or the highly personal "G. M." The humor being less subjective also appeals to the general reader more, much as do the works of Ludwig Thoma. In only one place are we really made aware of Meyrink personally and that is in the scene where the civilians, described by the k.u.k. Lieutenant as "Gigerln"¹⁰⁵ are thrown out of the hotel dining room. Here Meyrink seemed to represent himself, oddly enough, as a well ordered member of society victimized by the crude and uncivilized military.¹⁰⁶

¹⁰⁵G. Meyrink, "Die Erstürmung von Serajewo," op. cit., p. 53.

¹⁰⁶The possibility of dual roles is not unusual and we may also remember that he described himself as a young man as having been a complete "Gigerl." He also displays a certain sympathy with their antics in the restaurant scene in Walpurgisnacht where the young dandies are celebrating together. G. Meyrink, Walpurgisnacht, (Leipzig: Kurt Wolff, 1917), pp. 107-113.

The personal offensiveness of Austrian officers is commented on in other places: in "Tschitrikarna, das vornehme Kamel," for example, he uses the situation of having to dine at the same table with an Austrian officer as grounds for practicing the Japanese art of Bushido or smiling come what may, but most especially under unpleasant circumstances.¹⁰⁷

Another time he shows us in a Kaffeehaus in Golem "ein storchenbeiniger Infanterieleutnant, der abwechselnd in der Nase bohrte oder sich mit gelben Zigarettenfingern vor einem Taschenspiegel den Schnurrbart kämmte..."¹⁰⁸ That these offenses all take place in public eating places leads one to suspect an unpleasant personal experience in such a connection. But there is no actual evidence, and the fact that he spent a great deal of his time in such places with alert eyes is a much more likely explanation.

One can see in this work an evaluation of the Austrian military caste based less on subjective experience than on objective reality as events were to prove later.

Although not written in heroic couplets, this work fulfills the requirements of a mock-heroic. It is a supposedly noble theme of arms and the man put in the words of an officer-fop.

¹⁰⁷G. Meyrink, "Tschitrakarna das vornehme Kamel," Des deutschen Spiessers Wunderhorn, op. cit., p. 145.

¹⁰⁸G. Meyrink, Der Golem, (Zürich: Rascher Verlag, 1946), p. 217.

The war begins not only over a small incident, but over nothing. Alois simply announces that the war has started and it is up to the general staff to decide against whom. Even today this work still has some validity in the welter of military memoirs that have appeared both in this country and Germany since the war.

4. Tierdichtung

The use of animal figures as the bearers of human destinies is common to almost all peoples. Fables and animal stories for children have a peculiar fascination for many. The humorous possibilities of assigning certain human characteristics to appropriate animals has proved limitless. "Die Geschichte vom Löwen Alois" and "Das Wildschwein Veronika" are perhaps the best examples one can select from Meyrink's works. They not only are entertaining but they provide two distinct targets of his satire; the Spießbürger and overdone Heimatkunst.

W. Kühlhorn in his article "Tierdichtung" in the Reallexikon der deutschen Literaturgeschichte¹⁰⁹ traces the beginnings of this type of writing to the giving of animal names to humans and the religious significance given to certain animals. There are very few extant animal works from the early Middle Ages. One might note the verse about the wild boar by Notker III and the De puella a lupo servata. The latter is a sort of Rotkäppchen. The Latin literature of the monasteries contains many adaptations of Aesop's animal fables. These are **predominantly** didactic. The two main animal stories of the period are De verbece and the Ecbasis captivi. Aside from the symbol of the falcon in courtly

¹⁰⁹W. Kühlhorn, "Tierdichtung," Reallexikon der deutschen Literaturgeschichte, op. cit., pp. 360-370.

poetry the main vehicle of animal literature is the Spruch-dichtung. These occur in great abundance in the works of Herger and Stricker. The animal story began to develop in Flanders during the 12th and 13th centuries and the figures of the wolf Isengrim and the fox Reinhart became established. In German lands the fragments of Heinrich der Glîchezare attest to a spread of popularity during the 12th century. The question of whether Reinhart the sly one should triumph or not changes from version to version until in the work of Hinrik von Alkmar (1480) he has become a means for satire and criticism of church and state. This version was published in Lübeck in 1498 as Reynke de Vos and enjoyed great popularity. Ulrich Boner's Der Edelstein (c. 1349) contains one hundred fables and between 1470 and 1480 Steinhöwel published his translations of Aesop. In the years from 1500-1800 the animal stories became the means of attacking opponents in the religious and cultural struggles. In the 16th century Martin Luther and Hans Sachs contribute fables with carefully marked didactic tendencies. Erasmus Alberus and Burkard Waldis also contributed fables in the Protestant cause. Rollenhagen's Froschmeusler and Fischart's Flöh Haz, already mentioned in the previous chapters, are the outstanding Tier-dichtungen of the late 16th century. In the 17th century Wolfhart Spangenberg attacked the church in his Ganskönig (1607). The fable became a popular form of the 18th century and E. Lessing, C. Gellert, L. Gleim, and M. Lichner all contributed examples. Goethe read Gottsched's edition of

Reineke Fuchs (1752) and wrote his own version in hexameters in 1794. The German Romantik with its love of the fairy tale and nature produced many works of this sort. The Kinder und Hausmärchen of the Grimm brothers is the most outstanding of these. The 19th and 20th centuries turned to the experience of the animal from the animal's point of view as in the writings of Hermann Löns (Mümmelmann) and Felix Salten (Bambi). Wilhelm Busch represents the traditional animal fable with his story of the unfortunate raven (Hans Huckleboin, der Unglücksrabe). In the United States Joel Chandler Harris' Uncle Remus had strongly satirical and ironic effects drawn from the wisdom and stories of the African negroes. In this century George Orwell's Animal Farm used the form for strong political satire. Most recently in 1953 Wolfdietrich Schnurre scored considerable success with his cultural and political satire, Sternstaub und Sänfte, Aufzeichnungen des Pudels Ali.

"Die Geschichte vom Löwen Alois"

This charming Märchen was published on October 30, 1905, in Simplicissimus. It became one of the most famous at the time written and is still performed on the radio as a reading today. The very fluidity and ease of style lends itself to listening. In 1917 the Einhorn Verlag in Dachau put out a special edition of Meyrink stories under this title and with the well-known illustrations by Carl Olaf Petersen. It is a tragedy of bourgeois life translated into animal terms. The language of the story is in half fairy story, half Frauenroman style with overtones of the Arabian nights and heavy with Meyrink irony.

The little lion was born an orphan. His mother died at his delivery and he would also have died had not the flocks of the Emir been passing that way:

"Hirten haben wir nicht, unberufen, die dreinreden dürften," meinten die Schafe--"warum sollen wir diesen jungen Löwen also nicht mitnehmen?"¹¹⁰

So he was adopted by Frau Bovis and raised alongside her own child Agnes. And only old Herr Schnucke Ceterum from Syria ("schwarz gelockt und mit krummen Hinterbeinen") was against it:

Er legte den Kopf schief und sagte melodisch:
"Scheene Sachen werden da noch emol 'erauskommen."¹¹¹

¹¹⁰G. Meyrink, "Die Geschichte vom Lowen Alois," Des deutschen Spiessers Wunderhorn, op. cit., p. 286.

¹¹¹Ibid., p. 286.

He was baptised "Alois" and in the book he was entered with three crosses after his name so that one could see that he was illegitimate. He was a good boy and grazed with the other sheep. He would play in the afternoons with Agnes and her friends in the bamboo thickets:

Alois, hiess es dann immer, Alois, zeig mal deine Krallen, bitte, bitte, und wenn er sie recht lange herausstreckte, erröteten die kleinen Mädchen, steckten kichernd die Köpfe zusammen und sagten: "Fru! wie unanständig;" aber sie wollten es doch immer wieder sehen.¹¹²

He became infatuated with Schnucke Ceterum's daughter Scholastika and used to read her poetry and romp with her in the grass. His foster mother was the model of bourgeois good heartedness and Alois was a model pupil in school always getting 1-A in singing and "Vaterländische Rühmesgeschichte."

"Nicht wahr, Mama," sagte er immer, wenn er mit einem Lob des Herrn Lehrers heimkam, "nicht wahr, ich darf später in die Kadettenschule?"

Da musste sich jedesmal Frau Bovis abwenden und eine Träne zerdrücken. "Er weiss ja nicht, der gute Junge," seufzte sie, "dass dort nur wirkliche Schafe aufgenommen werden..."¹¹³

Then one day they were moving down through the Punjab in rocky forbidding country and the children were warned to stay close to the herd, especially at dusk, for they were in lion country. They were passing through a narrow pass when the air was rent by a roar and the herd stampeded away as a huge lion threw himself at Schnucke Ceterum. And he

¹¹²G. Meyrink, "Die Geschichte vom Löwen Alois," op. cit., p. 287.

¹¹³Ibid., p. 288

would have caught him had he not at that very moment seen Alois, adorned with daisy chains and crying "Bäh, bäh," go galloping by. He stopped in mid-leap and looked on in shocked astonishment as the fleeing figure passed from his view. He sat in his cave for hours into the night and brooded on what had taken place and decided to follow the herd. When it was almost dawn he found Alois sleeping behind a bush, and touched him with his paw. Alois woke up with a frightened "Bäh."

"Herr, so sagen Sie doch nicht immer, 'bäh'. Sind Sie denn wahnsinnig? Sie sind doch ein Löwe, um Gottes willen," brüllte ihn der Alte an.
 "Da irren, bitte, --" antwortete Alois schüchtern, "ich bin ein Schaf."¹¹⁴

The old lion was enraged and depressed to find how deeply his race had sunk and had Alois tell him his life story. When that was done he made him practice roaring and convinced him that he was a lion after all and then left.

Alois was completely shaken by the turn of events. He had just finished the Gymnasium and was going to enter the civil service and, of course, there was Scholastika. He had flattered old Schnucke, who did not like him and was suspicious that he was after his money. Now everything was ruined by this revelation. He fought with himself day and night and finally came to the conclusion that he would have to tell the herd. With deep circles under his eyes he stepped before them and roared. Everyone laughed.

¹¹⁴G. Meyrink, "Die Geschichte vom Löwen Alois," op. cit., p. 289.

"Pardon, ich meine damit," stotterte Alois verlegen--"ich meine damit nur----ich bin nämlich ein Löwe."¹¹⁵

Then there were cries of anger and the pastor, Dr. Simulans, took him aside and ordered him to follow. They had a long and earnest conversation and as they came out of the bushes the good pastor was heard to say:

"Siehe, das ist oes ja eben, wir allesamt sollen trachten, das Löwentum in uns niederzuwerfen und in Demut zu Verharren, dass wir einen nojen Bund schliessen und unsere Bitten erhört werden--hier zeitlich und dort ewiglich."¹¹⁶

For three days afterward he spoke not a word but cleansed his soul from all impurity, and after a lioness appeared to him in a dream and having revealed herself to him as his mother, spit three times in front of him, he felt himself released from the temptations of hell. The pastor went to the Ceterums and asked for Scholastika on behalf of Alois.

Zwar wollte Herr Ceterum anfangs nichts hören, war sehr wild und rief immer: "Er is nix, er hat nix" aber schliesslich fand seine Ehegattin den Schlüssel zu seinem Herzen: "Schnucke" sagte sie, "Schnucke, was willst du eigentlich, was hast de gegen Alois? Schau-- -- --er ist doch blond."--

Und tags darauf war Hochzeit.

Bäh.¹¹⁷

The whole complex of Spiessbürger society with its pressures and forces is drawn here with a very wry smile. Nietzsche would have no doubt rejoiced in the lesson drawn from

¹¹⁵G. Meyrink, "Die Geschichte vom Löwen Alois," op. cit., p. 291.

¹¹⁶Ibid., p. 291.

¹¹⁷Ibid., p. 292.

this: The life force of the potential lion dragged down and destroyed by the herd morality of the "Christian" Dr. Simulans. But Meyrink was no Nietzschean and was only related to him by the tendency of the time to strike out at the stuffy and overblown pretensions of a middle class that played at morals without having any. It was assumed by Nietzsche and of course by others that Christianity was to blame for this and that once this yoke was removed man would bloom to his full natural stature. In much the same way Rousseau believed in the "natural" state of man without social bonds. And Karl Marx called religion the opiate of the people. But Meyrink was not a man to laugh at any religion as such. No really religious man ever can. To him Marx was, "Der grösste Büffel, der je gelebt hat."¹¹⁸ His relation to Nietzsche has already been treated quite capably by Fräulein Thierfelder in her dissertation, Das Weltbild in der Dichtung Gustav Meyrinks, pp. 85-89. Meyrink was closer to the Expressionists in wishing to see a rebirth of human virtue and humanness in a relation to God, but he was still quite a long way from them in his approach. He did not believe that his way was the only way but only that it was his way. His criticism of "religion" presented in "Alois" is that it is a tool to keep recalcitrants in line and as a force suppressing individuality. The pastor speaks in pulpit tones as an employee of the state.

¹¹⁸G. Meyrink, "Selbstbeschreibung des Autors Gustav Meyrink," op. cit.

The story of the young blond but rather poor boy marrying the wealthy daughter of the Jewish businessman was a quite familiar fact of life in Meyrink's time, especially among the impoverished nobility.¹¹⁹ Ceterum is of the same stuff as Kommerzialrat Sonnenschein whom we meet on the Graben in "Prag." His crass materialism and refusal to have a son-in-law without material possessions is overcome by his desire for the social prestige given him by a "goy" in the family and acceptance by the others.

The figure of Alois can, without straining the imagination, be seen in biographical terms. Certainly remarkable again is the theme of bastardy which turns up:

--und der Gemeindeschöps trug ins Buch ein: "Alois ---," und statt eines Familiennamens drei Kreuze.
Damit aber jeder sehen könne, dass hier wahrscheinlich eine uneheliche Geburt vorliege, schrieb er es auf eine Extraseite.¹²⁰

Perhaps no more should be ascribed to this than that he is illegitimate and that Meyrink also was. However, this can also be taken as one more link in the chain that shows his consciousness of this. In "Meister Leonhard" one is supposed to find in the mother figure his own mother, whom from all accounts (including that of his second wife, Mena Meyrink) he hated. In conversations with his second wife he told how his mother was never with him much due to her theatrical

¹¹⁹Robt. Lowie, op. cit., p. 80.

¹²⁰G. Meyrink, "Die Geschichte vom Löwen Alois," op. cit., p. 287.

career and that when she was, she was constantly concerned with telling him things not to do and driving him to distraction with her nervousness. It is fundamentally the same picture found in "Meister Leonhard." In this story there is the guilt of the mother and father who are sister and brother. This shows his mother in an abnormal relationship. Another abnormal relationship is the hatred of the student Charousek for his father, the man who sired him as a bastard in Der Golem. It may show nothing more than that he was conscious of the fact of his illegitimacy. Unstable family relations are a recurrent theme in Meyrink's works. Another interesting fact is that when he left Prague he adopted the name Meyrink and put aside the name Meyer, the name of his mother. The name of his mother was the name of his illegitimacy and the new name was his new identity as a writer not only for his books but for himself. It can of course be argued in the case of the abnormal relationships described in Der Golem, "Meister Leonhard," (and for that matter in practically all the novels the relationship between man and woman can never be described as everyday) that he was establishing the guilt motif as it is also encountered in the Romantik and in the Schicksalsdramen. But this does not disqualify the other indications, even when one withdraws these supports. "Löwe Alois" is not a Schicksalsdrama, for that matter, and his being set aside on an extra sheet of paper to indicate his illegitimacy was not a necessary adjunct to the sketch:

his being a lion was already enough to set him apart.

This does not mean that Alois is Gustav Meyrink, but that the milieu is Prague even if it is a sheep herd in Persia. Alois is an innocent who has fallen into their hands. He too received the ultimatum: conform or get out, and he conforms like a good sheep.

"Das Wildschwein Veronika"

On March 23, 1908, Simplicissimus published the story "Das Wildschwein Veronika." It was sub-titled "Ein dreifach geflochtener Kranz, niedergelegt auf dem Altare schlichter Heimatkunst." It was a blow struck at the völkisch movement that had been gaining momentum ever since the founding of the Second German Empire. The story is written in the manner of the very worst of the trashy sentimentalized novels about the alpine peasants. It is complete with the address to the reader and a recitation of the simple virtues of the heroine.

The first part is superscribed "Gärungen--Klärungen"¹²¹ and the opening sentence tells us that we are already far above sea level in that realm where magical things still happen in the commonplace. Veronika, the sow, is lying on the Misthaufen outside the inn where that very evening they had performed Xaver Hinterstoisser's "Der Holzlapp' von Miesbach." It had contained a scene in which the Pfarrer had struggled with his conscience for three quarters of an hour. Suddenly two city visitors came out of the inn and stood for a while by the Misthaufen and gazed at the moon:

"Das nenn' ich mir halt wahre Heimatkunst...Alles so grundwahr aus dem Volke herausgewachsen. O, Erdgeruch, du mein Erdgeruch."¹²²

¹²¹G. Meyrink, "Das Wildschwein Veronika," Des deutschen Spiessers Wunderhorn, op. cit., p. 29.

¹²²Ibid., p. 30.

says the one as they discuss the play:

"Ja, und gar der prächtige Schnackl-Franz. Dieses urwüchsige Dudludludl, so naiv und doch so innig--"123

And then they both go in again. But Veronika has listened to every word and cannot sleep although dawn is coming. She lies there and recalls her youth and her step-sister Alma:

----der schöne Mann mit der Ballonmütze aus schwarzer Seide und dem blanken Messer als Häftzier war eines Tages gekommen und hatte Alma genommen. Und der Papa hatte gesagt: "Es ist ein Theaterdirektor, er hat Alma entdeckt."

Und die Mama hatte gesagt: "Wegen ihrer rosa Hautfarbe kam er,--ach, und so verführerisch konnte das Mädchen mit dem Busen wogen. Sie wird bestimmt Koloratursängerin."124

Veronika waited and waited for the director but he never came to pick her, only others. She decided to go off to seek her fortune in the theater. She found a discarded green piece of a coat lining and an old green lampshade which she wore as Landestracht, and after having her nipples silver-plated she set off for the north to the capital. A carriage rolled by and a finely-dressed gentleman with a lady greeted her with the words "'Grüss Gott,'" and then in exaltation whooped "'jjjjiiijach-hu-hu'" ~~so~~ to show his love for the country and explained it all to the lady:

"Und nicht mal gedankt hat das Deandl auf meinen Gruss! Ja, so sind sie alle, diese stolzen unverdorbenen Naturkinder! Treu wie Gold!"-----125

The second part is titled "Der Wurf gelingt." Veronika enters the city at night and outside the theatre reads the

123G. Meyrink, "Das Wildschwein Veronika," op. cit., p. 30.

124Ibid., pp. 30-31.

125Ibid., p. 32.

evening program which includes such items as "Wilhelm Tell (in volkstümlicher Bearbeitung)" and "Antonius und Cleopatra auf dem Dorfe." Then she made up her mind and tore through the side door of the theatre and:

...durch lange Gänge kreuz und quer, trampelte den neuen Pappendecker-Fafner kaputt, und fuhr dem Tenoristen Herrn Povidlsohn zwischen den Beinen durch, gerade als er hinter der Szene sang:

"Mit dem Feil, dem Boochen
durch Gebärch und Dahl..." 126

The curtain had just risen and revealed Tell on the stage ready to fire on the "ahnungslosen österreichischen Beamten"¹²⁷ when Veronika leaped onto the stage and began to execute a jig squeaking and squealing in accompaniment. Tell had crept weeping behind the scenery and the audience was completely silent. Suddenly a Swiss critic shouted:

"Alpenkunscht, Alpenkunscht, der Dichchter ischt sichcherlichch ous der Schwiez gsi..."

Rechtschaffene Männer mit Hirschhornknöpfen wuchsen aus dem Boden, hinter wallenden Bärten, die blauen Treudreieckigen Augen mit deutscher Biederkeit gefüllt.

Im Stehparterre war eine Druse pechschwarz gekleideter Oberlehrer aufgeschossen, und aus ihrer Mitte stieg ein hohler Ton ekstatisch zum Himmel an: "Anz Pfaderland, anz dojre, schlüs düch an." Es war da des Patriotismus kein Ende mehr! Und der einzige Oskar-Wilde-und Maeterlinck-Verehrer der Stadt, ~~eindogenierter~~ Zugereister, hielt sich zitternd in der Toilette verborgen. ¹²⁸

Veronika's success was complete and the only dissenting voice heard was the remark of the Herr Charcutier Schoissengeyer from Linz: "I woass nôt, i glaub halt allaweil, 's is a Sau."¹²⁹ A theatre is founded in her name and the North

¹²⁶G. Meyrink, "Das Wildschwein Veronika," op. cit., pp. 32-33.

¹²⁷Ibid., p. 33.

¹²⁸Ibid., p. 33.

¹²⁹Ibid., p. 34.

German nobility comes to see her perform.

The third section is headed "Stilles Glück" and depicts the life of Frau Veronika Schoissengeyer, who after a year or two of success as an actress has retired to the country with her husband--the same one who had made the remark at the theatre performance. And even yet at the Kirchweihfest when he has had a little too much to drink he can be heard to mutter, "Ich woas nôt, i glaub halt allaweil, 's is a Sau!"¹³⁰ Both of them through careful saving and hard work have put enough aside so that they never need to worry again and live contentedly in their villa:

Und willst du jetzt, geneigte Leserin, Zeugin sein eines stillzufriedenen Glückes,--komm, folge mir in das behagliche Stübchen, wo Vater Schoissengeyer von des Tages Unrast und Mühsal verschnaufend, an dem grünen Kachelofen sitzend, der derben Stiefel entledigt, in den stets weissen blitzsaubern Socken die fleissigen Füße--die von treubesorgt emsigem Auf- und Niedergang in dem schmucken Anwesen so ermüdeten--Erquickung atmen lässt.

Frau Veronika, wie immer in der geliebten Tracht ihrer Heimat, wehrt den übermütigen Rängen, die, zwölf an der Zahl, bei der stämmigen Gestalt ihres Erzeugers doch alle der Mutter wie aus dem Gesicht geschnitten, sie jauchzend umdrängen. Gestehet, ist das nicht ein entzückendes Bild?¹³¹

Beyond a doubt it is at this point that Meyrink has reached the extreme point of the satire. If the reader is neither outraged nor amused by this time, then Meyrink holds no charm for him.

¹³⁰G. Meyrink, "Das Wildschwein Veronika," op. cit., p. 35.

¹³¹Ibid., pp. 35-36.

For a moment the reader is held by the reminiscences of Veronika before she turns in for the night; how the "oberösterreichischer Dichterbund" sent a deputation to present her with a beautiful red "Andreas Hofer" Gürtel and an artificial goiter made of flesh-colored leather for the first-born in case he should ever be elected as representative from the Alpenländer. She responded by reciting "Zu Mantua in Banden."

The "Schlussgesang" is a dedication to the preservation of true German Heimatkunst and a condemnation of degenerate writers like Pierre Loti, Oskar Wilde, Maeterlinck, Strindberg, Wedekind, and Ibsen, who should never separate us from "Das holde, inniglichste Bild unserer, unserer, unserer Veronika. Das walte Gott!"¹³²

So much for the story itself. It should be abundantly clear to the reader that the target of this satire is the illusion of the poor but honest and certainly unspoiled peasant who represents that element of German-ness as yet untouched by the rottenness of civilization. It is still an illusion of the middle-class housewife today who runs to the cinema to escape for a few hours into "O du mein stilles Tal" or "Wo die Alpenrosen blühen." That Meyrink could not put a dent into this illusion and that it lives on in the new media of film and radio is due to the fact that it is as much a part of the Germans as the Pioneer Myth is a part

¹³²G. Meyrink, "Das Wildschwein Veronika," op. cit., p. 37.

of modern Americans.

The Heimatkunst that Meyrink was attacking in his day sprang generally from two sources: the philosophy of Rousseau's noble savage and the rise of German nationalism to white heat during the 19th century. The idea of native art did not need a Rousseau to encourage it for there has always been, at least in Germanic countries, a feeling that the old way, the more primitive way of the ancestors was really the better, for they more adequately express the essence of the national character.¹³³ Shakespeare ridiculed the introduction of French and Spanish customs and habits of dress to the London audiences of the 16th century in Hamlet as well as in the historical plays which were patriotic pieces themselves. Since "culture" is usually a melange of many ideas from many nations, as it certainly was even in ancient Athens, the attack on the foreign influences is often an anti-intellectual and emotional movement aimed against urban centers of cosmopolitanism. It is often a healthy reaction against snobbism and an exaggerated value laid on foreign ideas and manners. Just as often it may degenerate into sentimental excesses or take violent forms. Shakespeare, himself a cosmopolitan and an eager student of the influences of the time, which reached London, probably wrote these bits as sops to

¹³³Hugo Bieber, "Heimatkunst," Reallexikon der deutschen Literaturgeschichte, op. cit., pp. 477-478.

throw to the groundlings in his audiences in much the same way he wrote in the clown parts for their benefit. But the return to the gods of the homeland can just as well be an intellectual movement as in the case of the cleansing of the language and the revival of German as a literary language during the 17th and 18th centuries. It was not a return to more primitive forms but an attempt to raise the indigenous to a higher artistic level. Similar examples might be found among the American writers of the 1930's like Caldwell and Steinbeck.

So although Rousseau did have something to do with the development of Heimatkunst, he was not the immediate cause, for the roots reach down into the beginnings of German consciousness and the first protests against what was felt to be undeutsch and foreign. It is nationalistic by nature and so can achieve excesses under the guise of patriotism. There was an interest in the old German legends during the middle ages and an attempt to preserve them. Martin Luther's translations and his wish for a German church for Germans was a step in this direction. And as we mentioned; the Sprachgesellschaften of the 17th centuries with their desire to cleanse the language of foreign impurities. There is also in this a fear that whatever it was that distinguished them as Germans was in danger. In the second half of the 18th century when the battle with Gottsched and the intrusion of French classicism had been brought to a successful conclusion, the non-intellectuals began to move in a direction which is called

Sturm und Drang after Klinger's play, and searched for themes both native and monstrous and connected with the German past. Goethe chose Faust and Goetz as figures of this type. There was a delight in archaic words and ~~conditions~~ ^{qualities} that set the teeth of civilized people (Wieland) on edge. When the Romantik of the 90's was getting underway the future motifs of Heimatkunst were becoming stereotyped: old mills, foresters, inns in the Alps, simple country people and, of course, underlying the whole thing--German nationalism.

The first real example of Heimatkunst¹³⁴ as it is known today is Auerbach's book of Schwarzwälder Dorfgeschichten. Auerbach was a Jew and is normally associated with das junge Deutschland and it is almost a paradox that he should be part of a völkische tradition that was mostly anti-Semitic. It is not a "Jewish imitation" but a "first." During the 19th century the flood of regional literature grew and the works of the Swiss Gotthelf and perhaps Keller helped to confirm a belief that people in the alpine regions must be good, simple and romantic people. The real distortions were later produced by Rosegger and Ganghofer. When this began to take the imagination of the broad reading public is not exactly establishable but it rose with the nationalism of the century and the late romanticism of Wagner. The travel costumes of

¹³⁴Hugo Bieber, op. cit., p. 477, states: "Das Schlagwort 'Heimatkunst' ist im Jahre 1900 durch die Zeitschrift 'Heimat' propagiert worden..." Adolf Bartels was the editor.

the young ladies from Prussia or Saxony were often modishly cut loden material--the same material traditionally worn by the mountain people of Southern German regions. The Hirschhornknopf and cast silver buttons became a plague. All that one can say is that these things seem to be as strong today in Germany as they were then. The traveler who buys a Spazierstock (with a spike on the end) decorates it with little pewter plates each stamped with a name and scene from the place visited. And then there are the ivory Edelweiss worn around the neck or pinned to the blouse. Meyrink gives another picture of this in his description of Montreux with German tourists:

Wie sie sich aber vor den Laden stauen, die nordischen fremden Frauen, wenn die kaschubisch-semmelblonde Saison beginnt! In appetitlichen Lodenkleidern zum Hochknöpfen--Schlicht wie Läuse.

Eine Holzgruppe ist besonders beliebt bei ihnen: Der Bärenpapa sitzt bei Tisch und raucht, und die Bärenmama züchtigt mit einer echten Rute das Bärenbaby.

Der begeisterten Ausrufe aus holdem Frauenmund ist dann kein Ende: "Achch, sieh' nu' ma'! Zückend! Nöch! Und das Kleinchen da, wie reizend; und so natürlich!"

Und daneben ein Handelshaus, das hält elfenbeinerne Erinnerungen feil.--Den glatten, festen Zahn des majestätischen Elefanten haben sie so lange verschnitzelt, bis er in tausend wirrgeformte Krawattennadeln zerfiel, künstliche Blumen darstellend. Immer ein Edelweiss zwischen zwei Vergissmeinnicht...¹³⁵

There can be no better testimony of the type of public that liked and still likes this sort of thing. It was not the Bauern of Thoma that aroused his ire. He was an admirer of Thoma to his death. Thoma was at war with the Spießer

¹³⁵G. Meyrink, "Montreux," Des deutschen Spießers Wunderhorn, op. cit., p. 251.

world of Wilhelm II and represented his characters naturalistically or comically. His "Filzer" stories and his stories of rural life in Bavaria would contradict any charge of sentimentalizing or beautifying the life on the land. Meyrink gives a killing imitation of all the banal and over-done effects dear to this form. The only real alpine type is the husband of Veronika who is troubled to the end by the identity of his wife, but seems quite content to let matters rest as they are.

As far as the development of the story is concerned, it is a success story that culminates with Veronika's apotheosis by the poets' delegation. It ranks among his best technically. He never forgot the sentimentality and false Romanticism of the Bauernstück, and we are reminded of it again in Der Golem in a piece quoted below in which the figure of Veronika reappears briefly.

That Meyrink liked to compare animals with human beings has been discussed thoroughly by Frl. Thierfelder in her work under the heading, "Der Zweifel an der Gottes-Ebenbildlichkeit des Menschen."¹³⁶ Whether this was really his doubt of man in God's image or not is still a question for this writer, but that he like many other writers found the animal story an ideal vehicle for satirical material seems almost certain. It certainly adds to the grotesqueness of any situation and

¹³⁶ Marga-Eveline Thierfelder, op. cit., pp. 20-25.

points up the "typicalness" of any situation by seeing it acted out by animals who are normally free of complicated human vices. He used this device first in "Der Fluch der Kröte" in 1903, and shortly before "Alois" in "Tschitrakarna, das vornehme Kamel" in 1905; in "Das Wildschwein Veronika" in 1908, and again in "Amadeus Knödlseider der unverbesserliche Lämmergeier" in 1915. Of the five, only one is not a satire; "Der Fluch."

5. Reisebilder

In contrast to Heinrich Heine's so-called Reisebilder which portray political conditions of the time as well as personal and social criticism with witty invective, Gustav Meyrink's two travel descriptions, "Montreux, ein pessimistisches Reisebild" and "Prag, eine optimistisch gehaltene Städteschilderung in vier Bildern" are almost entirely social and personal in nature. They do have in common the use of the travelogue to present criticism. W. Rehm in his discussions of the origins of this form says,

Der R. [Reiseroman] als Gattung ist uralt und findet sich schon zu Beginn der epischen Dichtungsart, so dass Heine in gewissem Sinn mit seiner Ansicht recht hat, die Reisebeschreibung in der Form des R.s sei die natürlichste, ursprünglichste Form des Romans überhaupt. Jedenfalls ist der R. von der Reisebeschreibung in seinen Anfängen nicht zu trennen, er nimmt wesentliche Elemente des Abenteuerromans, der Lügendichtung, später des exotischen Romans in sich auf. Er ist kulturhistorisch wichtig durch seine Schilderung von Land und Leuten, er wirkt didaktisch-pädagogisch, indem er geographische Kenntnisse vermittelt, die Menschen beobachten lehrt, und nicht zuletzt dient er zu wahlloser Aneinanderreihung humoristischer oder satirischer Betrachtungen.¹³⁷

The earliest known travel work in Western literature is the Odyssee. In German mediaeval literature the exotic works, Ruodlieb, Alexanderlied and Herzog Ernst may be counted as the beginnings in German lands. The Age of Discovery and the attendant interest in travel increased the number of travel and adventure stories as for instance Cervantes' Don Quixote,

¹³⁷ W. Rehm, "Reiseroman," Reallexikon der deutschen Literaturgeschichte, op. cit., III, p. 44.

Jörg Wickram's Der irr reitend Bilger (1555) and Johann Fischart's Das Glückhafft Schiff von Zürich (1576). In the following century Hans Grimmelshausen's Reisebeschreibung nach der oberen Mondwelt (1660) forms a link in this period.

Das 17. Jh. ist ja überhaupt das Jahrhundert des "curieusen" Reisenden, der unvermeidlichen Kavaliers- und Bildungsreisen, deren "politischen" Wert Chr. Weise in seinen Romanen betont, gleichzeitig damit eine Satire auf die oft unglaublichen, phantastischen Reiseerzählungen im volkstümlichen Roman verbindend.¹³⁸

P. Winckler's Edelmann (1696), Eberhard Happel's Der Insulanische Mandorell (1682) and Chr. Reuter's Schelmuffsky novel (1696) may be mentioned as examples. Another stimulus was furnished by Daniel Defoe's Robinson Crusoe which brought on a rash of imitations. The modern travel novel was to take its lead from Laurence Sterne's Sentimental journey through France and England (1768). It introduces the subjective element in the moods and feelings of the author. Among the imitations in Germany can be mentioned J. S. Jacobi's Winterreise (1769) and J. S. Schummel's Empfindsame Reise durch Deutschland (1770-72). M. A. von Thümmel's Reise in die mittäglichen Provinzen von Frankreich (1791-1805) is perhaps the best of the sentimental journey literature. In this work he satirized state and church and mocks the general weaknesses of mankind.¹³⁹ Johann Karl Musäus parodied Lavater's doctrines in his Physiognomische Reisen (1778-79). Friedrich Maximilian Klinger in his Fausts Leben, Taten und Höllenfahrt (1791)

¹³⁸W. Rehm, "Reiseroman," op. cit., p. 45.

¹³⁹Ibid., p. 46.

and Reisen vor der Sündflut helped to introduce the satirical-philosophical Reiseroman into Germany. Jean Paul Richter portrayed an idyllic and humorous trip in Dr. Katzenbergers Badereise (1809). The Romanticists expressed their love of travel in such works as Josef Eichendorff's Aus dem Leben eines Taugenichts (1826), Justinus Kerner's Reiseschatten (1811), and Heinrich Heine's Harzreise (1826). Heinrich Heine made the Reisebild a model for the other Young Germans as a means to express dangerous political opinions under the guise of travel description. Among those most influenced by Heine may be mentioned Fürst von Pückler-Muskau with his Briefe eines Verstorbenen (1831), Heinrich Laube in his Reisenovellen (1834-37), Karl Gutzkow who wrote Briefe aus Paris (1842), and Theodor Mundt with his Spaziergänge und Weltfahrten (1838).¹⁴⁰ During the 19th century America became the scene for exotic novels typified by Charles Sealsfield and Friedrich Gerstäcker.

Of the travel works by Meyrink "Prag" is perhaps the wittiest and the most definite in its objects of satire. For that reason it has been chosen to represent Meyrink's efforts in Reisebilder. Of the other works which can be classified as Reiseliteratur are his "Meine Qualen und Wonnen im Jenseits" (1914), "Die Stadt mit dem heimlichen Herzschatz" (1928) and "Unsichtbares Prag" (1929). Of these only the first is a satire. He uses the background of heaven to describe the futile life of the Spießbürger on earth. As it is above

¹⁴⁰W. Rehm, op. cit., p. 47.

so is it below. Related to the Reisebilder are "Izzi Pizzi" and "Amadeus Knödlseider, der unverbesserliche Lämmergeier." The former describes the experiences of a traveler and his impressions before presenting the main story. The latter is a sort of miniature Schelmenroman of a roving vulture. Of the five Reisebilder Meyrink wrote, three are satirical.

"Prag"

It was the desire to revenge himself that led Meyrink again and again to strike at the city that had cast him aside. When he wrote "Prag" with the sub-title, "Eine optimistische gehaltene Stdteschilderung in vier Bildern" it was with the intent to destroy. Julius Bab calls this his "Hass des Philisters":

Aus dieser polemischen Leidenschaft stammen auch die hchst amsanten, hchst diabolischen "Stdtbilder", die Meyrink vor langen Jahren in den ersten Nummern der Zeitschrift "Mrz" verffentlicht, aber leider noch nicht gesammelt hat.¹⁴¹

Actually, they were already collected in the Langen edition of the Spießers Wunderhorn in 1913. "Prag" appeared in Mrz, the second February copy of 1907, and thus was written three years later than "G. M.," his other great attack on the city. The reader is, in view of these facts, very impressed by the intensity of a hate that could live so long. The people of Prague were not unaware of his work and the satire produced, as we have noted in the biography, an immediate and loud response in the Bohemia of February 24, 1907, under the title "Gustav Meyrinks Rache" and signed "Teddy."¹⁴² If this were the only thing Meyrink had ever written about Prague we would be hard put for a wholly satisfactory explanation

¹⁴¹ Julius Bab, "Gustav Meyrink," op. cit., p. 74.

¹⁴² The identity of Teddy remains shrouded in secrecy. The article is not wholly unfriendly to Meyrink, but one has the feeling that his pretended sympathy is only for the sake of the argument; a sop.

explanation of this work. However, he had written "Montreux, ein pessimistisches Reisebild" the month before in the January issue of März. Besides this he came back to the city again and again in his novels Der Golem, Walpurgisnacht, and Der Engel vom westlichen Fenster. It is in the light of his other Reisebild and the other things that he has written about Prague that one must approach and judge this work.

The sketch consists of four Bilder of which the first; "Landschaftliche Reize usw." is the weakest. One receives the impression that the thing is not going to come off. It is a string of painfully contrived jokes that show the sickness that the city had left in him. At the same time they show a careless sort of gaiety and lack of reverence that would almost certainly enrage the sober and serious: "Angeblich zerfällt Prag in mehrere Teile,--das ist aber nur so ein leeres Versprechen."¹⁴³ and again:

Ueber die Nebbich führen sechs Brücken, darunter die alte berühmte "Steinerne" Brücke, bei deren Bau bekanntlich als Bindemittel Eiweiss verwandt wurde. Oder irre ich vielleicht?--Dann war es Bleiweiss.¹⁴⁴

One can quite easily say that this sort of banality and contrived humor is worth little. But one must also realize that often a satire is aimed not at the world but at a certain segment of society or even at only one person. It seems that this sort of humor is aimed at the good Spiesser of Prague

¹⁴³G. Meyrink, "Prag," Des deutschen Spiessers Wunderhorn, op. cit., p. 255.

¹⁴⁴Ibid., p. 255.

who took themselves so seriously and who would say with Kommerzienrat Schlüsselbein of the story "G. M.": "Für was Ernstes hat der Mackintosh nie 'n Sinn gehabt."¹⁴⁵ The quips reached their target. Teddy says that if this is his opinion of Prague he certainly should not write about the city. He appeals to Meyrink's "guten Verstand" to forgive and forget because the people of Prague now honor him as a writer. But Teddy did not know that this was hopeless, for Meyrink had no "guten Verstand" in the bourgeois sense. As far as the admiration of the good people of Prague was concerned he realized that it was nothing more than the usual Kulturanbeterei of the Spiesser and the recognition of "success." He despised both.

The second part is entitled, "Inneres Leben." This is a collection of the characters that were familiar to Meyrink in the daily life of the city. This is more interesting to the reader, for this is the field in which Meyrink is strongest. With a few words he can make a character live. We discover that the main figures in the inner life of the city are Jews, baptized and unbaptized. It would be a mistake to presume that Meyrink was anti-Semitic because of the harsh mockery he turned against the Jews. These Prague Jews were the very ones that were the Spiesser and members of the Prague officer corps that had so woefully mishandled him, not without cause to be sure. The first two sentences are among some of the

¹⁴⁵G. Meyrink, "G. M.," Des deutschen Spiessers Wunderhorn, op. cit., p. 362.

best Meyrink has ever written:

"Auf dem Graben ist immer etwas Sonnenschein.
Natürlich nur der Kommerzialrat Sonnenschein.--"146

And then he leaves it as the pearl it is to follow with a bit of guide book pedantry:

"(Es unterliegt heute überhaupt nicht dem geringsten Zweifel mehr, dass Prag tatsächlich von orientalischen Kaufleuten, wie die Sage berichtet, gegründet wurde.)"147

This is one of the things that really interested Meyrink and although it serves here to enhance the preceding remark, it is repeated again and again in his ideas of Prague. In the Engel vom westlichen Fenster it emerges in the form of a mysterious Asiatic merchant, presumably Russian. Elsewhere in another Prague description, called "Unsichtbares Prag," he brings in the founding of Prague by orientals. This interest is connected with his general interest for the mysterious and unusual.

Then the parade of unrelated characters goes on: the idiot nobleman, the intellectual ~~lebauchee~~, the millionaire's wife who eats cold lentils out of her handbag in public, the baptized Hauptmann Aaron Gedalje Hehler--"Schreibabteilung natürlich."148 It is, of course, quite possible that this all rests on fact; it only requires his interpretation. The next stop in the tour of the city is the Café Continental--

146 G. Meyrink, "Prag," op. cit., p. 255.

147 Ibid., p. 255.

148 Ibid., p. 256. Hehler is probably Heller of the Ehrenrat.

"Das Herz Deutsch-Prags." It is filled again with Jews only:

Um Gottes willen, was ist denn das?--
 Da sitzen ja drei assyrische Flügelstiere hinter einem Tisch?...
 Es sind aber nur der Herr Eisenkass aus der Schmiesgasse, der Herr Jeitinger und der Spezialist für unheilbare Krankheiten Doktor Paschory...¹⁴⁹

The third section is entitled, "Aufzug" and deals with the parade of the Prague guilds and the Sokols. It is drawn in the most grotesque manner and with a certain German feeling of superiority to the inferior Slavs. Especially as the grenadiers pass by:

Ein kriegerisches Stimmungsbild von packender Gewalt! Man fühlt, jeden Augenblick kann etwas Grosses geschehen, vielleicht tritt Lohengrin plötzlich aus einem Anstandsort hervor und schliesst sich an...Vor an als Generalfeldmarschall der Hosenschneider Kvasnitschka.

Ja, ja, das sind die Grenadiere, vor denen sich schon Friedrich der Grosse so entsetzlich gefürchtet hat.¹⁵⁰

The parade goes to the Bohemian National Theater where they raise a cheer and then they go on to the Deutsches Kasino:

Dort wird halt gemacht und längere Zeit ein Wort wiederholt das ungefähr soviel wie "Krepier!" bedeutet.--¹⁵¹

But the members of the Casino sit securely inside since they have special aid at their fingertips: "die deutsche Burschenschaft Markomannia" and underground passages connecting them to "dem fernen, aber stammverwandten Jerusalem."¹⁵² The idea

¹⁴⁹G. Meyrink, "Prag," op. cit., p. 257.

¹⁵⁰Ibid., p. 259.

¹⁵¹Ibid., p. 260.

¹⁵²Ibid., p. 260.

of Prague being underlaid by a labyrinth of mysterious passages was another of those ideas that Meyrink used over and over again: In the Golem, the hero Athanasius Pernath comes to the strange room with no entrance through these tunnels. They appear again in the Engel vom westlichen Fenster as the connection to the underworld of Evil.

The fourth and last Bild is entitled "Gesellschaft." This also is not completely understandable to the reader today, but it was almost a bald-faced portrayal of a well-known Prague family, Srb, and the evening actually took place as told. It is meant to be a general statement on the hospitality of the people of Prague. The whole tenor of the evening ("Bei Doktor Serbes ist Soiree.--")¹⁵³ is the broadest slapstick. Our Prague critic Teddy makes only mention of it.

It is indeed fortunate for the reader that there are parallel writings by the same author on the same subject but of a non-satirical nature that allow comparison. The description, "Die Stadt mit dem heimlichen Herzschatz," was first published in the old Gartenlaube, November 1, 1928, rather late in the career of the author. It shows an entirely different approach to the subject and is a reproduction of the mood set in Golem. It is the romantic view of Prague that reflects the deep love and fascination that held him bound to the city on the Moldau. Even Teddy for all his irritation

¹⁵³G. Meyrink, "Prag," op. cit., p. 260.

with Meyrink said that his hatred of the city was actually a case of home -sickness. But, of course, it was a good deal more than that as we have seen from the biography. Prague appears in different aspects but always with the same uncanny beauty that Rilke, too, expressed in his early poems.

A prime example of Meyrink's experience of Prague as a city with distinctly other-worldly links is the haunting scene on the Hradschin in the Walpurgisnacht in which the poor student has the premonition of his coronation:

Das Abendrot lag auf der Stadt, glomm in Purpurstreifen über die langen Brücken, strömte--in Blut verwandeltes Gold--im Flusse unter ihren Pfeilern dahin. Loderte in tausend Fenstern, als stünden die Häuser in Brand.¹⁵⁴

This is the Prague of myth and legend that he deals with again in the sketch "Unsichtbares Prag," when he says:

Ich kenne keine Stadt, die wie Prag, wenn man in ihr wohnt und mit ihr geistig verwittert ist, einen so oft und in so merkwürdig zauberhafter Art lockt, die Orte ihrer Vergangenheit aufzusuchen.¹⁵⁵

Why then did he want to revenge himself on the city that he was bound to not merely from the point of view of Heimat in the usual sense but for him geistige Heimat? It lies in the very nature of his personality. In a conversation with his widow at one time the question arose as to whether he ever really believed in all the bogus holy men and "Christs" who came to his door of Das Haus zur letzten Latern on the

¹⁵⁴G. Meyrink, Walpurgisnacht, Roman, op. cit., p. 65.

¹⁵⁵G. Meyrink, "Unsichtbares Prag," Badische Presse, March 31, 1929.

Starnberger See. He seemed to have received them in the role of the sophisticated Weltmann as he did in his article "Hochstapler der Mystik." Mena Meyrink answered, "Mein Mann hat immer nach so was gelehzt. Da ich immer an diese Hochstapler zweifelte, hat er gesagt, 'Weisst du, es gibt solche Männer!'" He was always searching for the miraculous, and the city of Prague was woven with the fabric of mystery of an eventful past. He is often credited with a feeling of Hassliebe toward the city by those who knew him best during the early years. And, if we read the interview he gave to the Prager Tagblatt in 1922, we can see that the city lay in his consciousness like a nightmare. This beautiful city was filled with the hate that he had experienced at the hands of its citizens. The attack on "Prag" is not only based biographically in his own experience, however, but in his general hatred of the bourgeoisie, of which he had almost been a member. The proof for this lies especially in the other Stadtbild; "Montreux," which appeared the month before in the magazine März. Teddy said in regard to "Prag:"

Man erwartete die klassische Karikatur der Reisebeschreibung. Aber schon "Montreux" war eine böse Enttäuschung. Ein herrliches Stück Erde war da ohne Zwang und was weit ärger war, ohne Geist und Takt mit übelriechendem Witz besudelt worden. Warum? Niemand begriff es. Heute begreife ich es. "Montreux" wurde nur geschrieben, damit "Prag" geschrieben werden konnte.¹⁵⁶

¹⁵⁶ Teddy, op. cit.

This is a decided overestimation of Meyrink's vindictiveness. But it does raise the interesting point of comparison. His description of Switzerland and the Swiss as it recurs in "Das Wildschwein Veronika" and "Die Erstürmung von Serajewo" shows the sharp eye of a man who knew how to pick the outstanding characteristics of a person or people and to exaggerate them. He was a caricaturist who picked out the national traits of the Swiss and gave them the sort of treatment he knew would entertain. He wrote "Montreux" not because he needed an excuse for "Prag," but because, as always, he needed money. That the city of Prague had helped to put him in this position did not determine his choice but they must be willing to pay their share too for his straitened circumstances. What he shows in "Montreux," which is no less acid than "Prag," is, as we have noted, his hatred of the Spiesser.

Teddy contends that this is a particular sickness on the part of Meyrink and paraphrasing his story in the manner of "Der Mann auf der Flasche," concludes:

Denn eines Tages öffnete man die Flasche, und da war der ganze grosse herrliche Geist verraucht und am Boden fand man nichts als ein zerrissenes Ehrenratsprotokoll--¹⁵⁷

All one needs to do is to open up a copy of the same März to see that they all were suffering from much the same sickness. There is Thoma's "Die Reden Kaiser Wilhelms II," and "Unsere korpsstudentische Jugend," and many other dissenting voices

¹⁵⁷ Teddy, op. cit.

of the time, Anatole France, Kurt Aram, Egon Friedell. The attacks on Montreux and Prague were attacks on the bourgeoisie as such. The other satirical Reisebild, "Meine Qualen und Wonnen im Jenseits" is also directed against the Spiesser society in general. It lacks the compactness of "Prag" and indulges in personal invective. It is later and further removed from the intensity of the bitterness that can be seen under the surface of "Prag."

6. Traumdichtung

Ella Sartorius in her work "Der Traum und das Drama" states, "Der Sinn des Traumes weist also über die Psyche des Helden hinaus ins Metaphysische; er lehrt eine höhere Wahrheit."¹⁵⁸ Wherever one encounters the dream in Meyrink's work, there is also the metaphysical and mystical element. The dream has often been an element of mystery to primitive peoples and has been accepted as a means of foretelling the future and of providing a guide to conduct during the waking hours. In literature the dream has been dealt with as a psychological phenomenon, symbol of a personality, higher revelation, a mirror of reality, and as having metaphysical significance.¹⁵⁹ The history of the dream in literature is almost as long as that of literature itself. The history of the use of the dream in satire is somewhat shorter in Germany. Johann Moscherosch was perhaps the first to use the dream as a satirical device in Germany with his Wunderliche und warhafftige Gesichte Philanders von Sittenwald in 1640. Moscherosch presented a satirical picture of his time using the device suggested by Francisco Gomez de Quevedo Villegas in his Sueños of 1635. The work of Moscherosch undoubtedly had some effect on Hans Jakob von Grimmelshausen.

¹⁵⁸ Ella Sartorius, "Der Traum und das Drama," Wortkunst, Neue Folge, 11. Heft, p. 11.

¹⁵⁹ Ibid., pp. 8-17.

In 1660 Grimmelshausen published Traumgeschichte von Mir und Dir, a work that showed the influence of Quevedo's Vida de gran Tacano (1626).¹⁶⁰ The dream assumed new importance in the work of the Romantik. Heinrich Heine began to use the dream early in his romantic works and continued to use it in his political satires; Deutschland, ein Wintermärchen and Die Harzreise. The obvious use of satire is to contrast an ideal dream world with corrupt reality. Meyrink used dreams and visions frequently in his works. "Chimäre" (1904) is a satirical vision inside a church. "Der Tod des Selchers Schmel" (1904) is a vision but cannot be considered satirical. The mother of the Löwe Alois appears to him in a dream (1905). "Hilligenlei" (1906) contained a dream in which an angel appeared to Pastor Twintichsöth. "Das Fieber" (1908) is a frightening fever dream of human destiny. "Der Kommerzienrat Kuno Hinrichsen und der Büsser Lalaladschpat-Rai" (1912) is a satirical story combining dream and reality. It has been selected to represent this group because of the clash of values within it. Meyrink's first novel Der Golem (1913-14) is based on the dream of the hero. The story wavers on the edge of consciousness and reality only to plunge into a nightmare-like swirl of events and emerge in reality at the end. The thoughts of two men in the mind of one add to the weird effect this has on the

¹⁶⁰F. Schmitt and G. Fricke, op. cit., II, p. 145.

reader. Having identified one's self with the hero, the reader is forced to ask, "Who am I?" and "What am I doing here?" again and again. The dream contrasts with reality to create the atmosphere of unreality. "Wie Dr. Hiob Paupersum seiner Tochter rote Rosen brachte" (1915) contains the traditional dream of what might have happened but did not. "Das Grillenspiel" (1915) is based on a vision that Meyrink had which forms a sequence within the story that may be a vision or dream. "J. H. Obereits Besuch bei den Zeitegeln" (1916) lies on the border of dream and reality. Two more satirical dreams or visions are "Der Astrolog" (1926) and "Die Keimdrüse des Herrn Kommerzienrates, eine Mondschein-sonate" of the same year. Other works containing dream sequences or visions are "Meister Leonhard" (1916), Das grüne Gesicht (1916), Walpurgisnacht (1917), Der Engel vom westlichen Fenster (1927), and "Traum" (1930). The frequency of the dream and vision is not surprising in the work of a man who used such things substantially for plots and happenings. This seems not to have been the case with another dream satirist, Heinrich Heine.¹⁶¹ More familiar to an American would be the thoroughly unmystical Mark Twain's A Connecticut Yankee at King Arthur's Court which is a triumph of common sense over mediaeval hocus-pocus. Yet at the end Merlin casts a spell and science succumbs to the forces

¹⁶¹Ilse Weidekamp, "Traum und Wirklichkeit in der Romantik und bei Heine," Palaestra, 182, 1932, pp. 32-44.

of magic and ignorance.

"Der Herr Kommerzienrat Kuno Hinrichsen und der Büsser Lalaladschpat-Rai" has been chosen from the other satirical dream works because of the conflict between mysticism and pragmatism that it presents. It also is a fine example of what Meyrink could do with the irony of events at the end of the story.

"Der Herr Kommerzienrat Kuno Hinrichsen und
der Büsser Lalaladschpat-Rai"

In the sixth volume of the Gesammelte Werke published in 1917 by Kurt Wolff in Munich the story of the financier Kuno Hinrichsen appeared. It bears the title note "geschrieben 1912" and so rightfully belongs to the last of the first period of his writings; the satirical.

Kuno Hinrichsen, head of "Allgemeine Wohlfahrtswerke"-- "Fett, Schmalz, und Maschinenöle en gros"¹⁶² is the picture of the European financial pirate in the grand manner. His study is like a room in a palace. He wears many rings and has a face that would be called charaktervoll in the language of the time. He has founded the "gemeinnützlich-philosophische Gesellschaft: Das Licht des Ostens" and is honorary president. It is as much a trapping as the name of his firm, designed solely for the glorification of the person of Kuno Hinrichsen in the eyes of society. His main concern is to remain "Herr der Situation,"¹⁶³ as he puts it. Today this would be described by the para-religious advisors as "living successfully" and the trappings of clubs and all the things used to bolster the illusion for the self and for those around one have never changed. It is part of making an impression. One meets

¹⁶²Gustav Meyrink, "Der Herr Kommerzienrat Kuno Hinrichsen und der Büsser Lalaladschpat-Rai," Gesammelte Werke, (Munich: Kurt Wolff Verlag, 1917), VI. Bd., p. 212.

¹⁶³Ibid., p. 213.

Hinrichsen as he paces in his study and reads a pamphlet from the society so that he can say something intelligent at the banquet of the group in the evening. He reads the parts on the unreality of the world with the remark, "na, 'n Bankkonto is mal fraglos wirklich"¹⁶⁴ and skims over the appendix; a story about an Indian penitent. The story went only into his subconscious for his conscious mind was on the hunting exploits of his eldest son in Africa and the news that a tremendous kettle had been erected in Australia that would make Schmierfett out of ten thousand penguins at a time. The things that give this man pleasure are the key to Meyrink's dislike for him. It is the murder-for-profit theme which is opposed to the sacredness-of-life idea held by the Indians. Meyrink had already attacked this in his dream fantasy "Der Selcher Schmel."

After the dinner at the club he is informed over the phone that one of his employees has taken three and a half Marks from the till. He becomes purple with rage and being the head of the society "Zur Besserung des Volkscharakters"¹⁶⁵ he feels it his duty to order the man thrown into jail at once. It is in this particular scene that we sense Meyrink's taste for the Dickensian villain. The turn of the language and the succession of ideas giving the effect are similar to

¹⁶⁴Gustav Meyrink, "Der Herr Kommerzienrat Kuno Hinrichsen und der Büsser Lalaladschpat-Rai," op. cit., p. 213.

¹⁶⁵Gustav Meyrink, Gesammelte Werke, VI. Bd., p. 215.

those describing some act by the unreformed Ebenezer Scrooge in A Christmas Carol. No wonder, for at the time of writing Meyrink had just translated much of Dickens into German. Hinrichsen was so excited by this event that his wife has to give him a sedative:

...und mit den schmeichelnden Worten: "Wohlfahrts-
werk, bütte, bütte, --nur 'n Schlückchen; mir zu liebe!"
aufgedrängt hatte, ihn zärtlich mit seinen merkantilen
Kosenamen anredend.¹⁶⁶

He sits down and goes to sleep and dreams that he is a fakir and he is amazed to find that he is obsessed with the desire for union with the god Shiva and has been wandering for decades with that end in view. He can no longer think of profits but is filled with the great longing. He finally finds a Guru, a spiritual teacher, who tells him to practice the commandment, "Du sollst nicht stehlen." Hinrichsen has learned his dream identity from his own lips when he told the Guru, "Ich suche den Weg zu Gott und bin der Büsser Lalaladschpat-Rai."¹⁶⁷ He tries to follow the command of the Guru but finds that no matter how he denies himself, he cannot live without stealing from his fellow creatures in order to eat. For in eating even grass he is taking the sustenance of the cow. Finally, he sits down to starve himself in his desire for union with God and after the approach of death he beholds Matsyendra who he becomes and

¹⁶⁶Gustav Meyrink, Gesammelte Werke, op. cit., p. 215.

¹⁶⁷Ibid., p. 219.

is satisfied:

Und er sprach zu dem Büsser mit dessen Lippen:
Hinfort kannst du nicht mehr stehlen und wenn du auch
wolltest. Alles, was du siehst in dir und ausser dir:
Tat twam asi--das alles bist du selbst; die Welt ist
dein Leib geworden: Tat twam asi--alles bist du selbst.¹⁶⁸

At this moment Hinrichsen is awakened by his wife who brings him a telegram that announces the collapse of his fortune on the stock market. He is almost paralyzed by the thought of what has happened, but:

--da, oh Wunder, erschien plötzlich eine leuchtende Hand--offenbar seiner Seele angehörend,--schrieb, wie weiland vor dem König Belsazar in Babylon mit feurigen Buchstaben an die Wand:

"Tat twam asi--alles bist du! Allgemeine Wohlfahrts-
werke, merken se was?"--und schwand.¹⁶⁹

Then he realizes what this means to him. Armed with complete power of attorney, he has for years been the administrator of great sums of money for orphans and now he sees that since he is them himself (by virtue of his revelation) he could save his own fortune by a few tricks of bookkeeping. He rejoices in the practicality of Indian philosophy and orders his servants: "Auf das Wohl des ollen Matsyendra 'ne Pulle Sekt einzukühlen." ¹⁷⁰

Unlike Scrooge the supernatural dream has not made him into a better man in the humane sense, but into a better businessman. In the article at the end of the Gesammelte

¹⁶⁸Gustav Meyrink, Gesammelte Werke, op. cit., p. 222.

¹⁶⁹Ibid., p. 223.

¹⁷⁰Ibid., p. 224-225.

Werke, (which, though unsigned, is by Dr. Kurt Pinthus) this work is evaluated as a satire on the mystic doctrine of the Indians!¹⁷¹ It seems to this writer that nothing could be farther from Meyrink's intentions. ~~One has~~ here one of the most important satirical documents that Meyrink put to paper for in it he brings the body of his own belief into conflict with the high priest of 20th century philosophy and the result is some of the finest irony to be found in Meyrink's works. First of all, the financier would not know a mystical experience if he had his nose shoved into it, which is the case in the story. ~~One is~~ further amazed to find that he is the founder of a society for the study of Indian philosophy. But this is the thing that makes the dream plausible, for how could a man with almost no imagination and no metaphysical ideas have a dream about this sort of thing unless it came from an external source? And when he had been brought into union with the universe and the last wisdom had been imparted to him he was awakened from the dream and given the opportunity to apply this knowledge to the commercial world of 20th century Europe. And the resulting philosophy is, any way one looks at it, pragmatism. This is Meyrink's condemnation of the mind that is blinded by material selfishness to the dream of the divine.

Meyrink had written several early sketches that identi-

¹⁷¹Gustav Meyrink, Gesammelte Werke, op. cit., p. 342.

fied him with the mysteries of the East. His very first story contained that flavor and helped form the basis of the satire within it ("Der heisse Soldat"). The superiority of this wisdom to the scientific method is implied in every satire where they are compared. He gives the philosophies of Yoga and Buddhism almost equal rank although he claimed to be an adherent of the older Buddhism (the so-called "northern School"). The negative anti-life element he took from Buddhism. It appears in "Das ganze Sein ist flammend Leid," "Ohrensausen," "Der Buddha ist meine Zuflucht," and in "Petroleum, Petroleum," the only real satire of the four. In these, the miserable smallness and triviality of this world is contrasted to the greatness of the beyond in the Buddha. Death is the solution. This idea is carried over into the novels. While Buddhism gives him the idea of death, the Yoga and Hindu philosophies are adopted for their wisdom of life. This life value of Yoga is discussed in "Fakire" and "Fakirpfade." Though these two sketches are fundamentally discussions, he lets off some of his best invective against "das Volk der Denker" (as he calls the Germans) for pursuing only material goals and neglecting the investigation of the mysteries of the supernatural:

Man denke doch nur, Politik--, noch einmal Politik, das Einführen und Wiederabschaffen der Antiseptis, das Einführen und Wiederabschaffen der Eiweissernährung,... die Erfindung der Argosy-Hosenträger und des Grammophons, Schmücke-Dein-Heim, Chinafeldzug, Algier, neue Uniformen aeh cetera, Hilligenlei und das Herausschälen ethischer Kerne aus der Bibel, der Einsturz des Hotels in Nagold,

das Steigen der Bierpreise und--heureka!--das langersehnte Gelingen, die Syphilis auf die Affen zu übertragen!¹⁷²

He also attacks the many frauds that peopled the field of Yoga in Europe in these two pieces. He mildly satirized the fakirs in "Die Weisheit des Brahmanen" but this is really a joke in the Indian manner, as was "Der Fluch der Kröte." The idea of the sacredness of life which is part of the Hindu beliefs is found not only in Kuno Hinrichsen's story, but also earlier in the story, "Der Tod des Selchers Schmel" in which punishment is meted out to the butcher in the hereafter by the slaughtered swine. It occurs in a vision induced by Yoga.

The satire about Kuno Hinrichsen is perhaps not his most amusing nor is it perhaps his best from the stylistic point of view, but nowhere else does Meyrink make his case as a mystic against the age of the rationalists in such concrete terms nor with such irony as here.

¹⁷²G. Meyrink, "Fakire," Gesammelte Werke, VI. Bd., pp. 291-292.

7. Short Narratives

Des deutschen Spiessers Wunderhorn bears the subtitle Gesammelte Novellen. The contents reveal a number of short prose works which are sometimes description only as in the Reisebilder, sometimes parody, and, of course, narrative. Since this work deals with the satires the non-satirical works are excluded from consideration. So far the discussion has dealt with the parodies, Reisebilder, grotesque satire, Tierdichtung, Traumdichtung, and mock-heroic. These were selected in order to demonstrate the forms which Meyrink chose to convey his satire. The parodies point out literary weaknesses and the Reisebilder are descriptions rather than narratives. There is no real plot. The remaining forms show plot but have been grouped according to certain frameworks or characteristics that are common to satire. There remains a last group that cannot be included under the foregoing. Ellen Douglass Leyburn in her work on satiric allegory speaks of "Allegories controlled by plot,"¹⁷³

Narrative appears in most satiric allegories; and in a large group, it makes the predominant pattern of relationship. Absalom and Achitophel is one in which the ostensible object is the telling of a story where the action controls the conception. Thus, the shape of the narrative itself determines the structure of the piece and is responsible for the allegorical effect.

Even if this last group of short narratives is considered to be satires controlled by plot or at least satires achieved

¹⁷³Ellen Douglass Leyburn, op. cit., p. 15.

through plot, there is still the problem of naming the form. This is not the place to discuss the definition of Novelle or Kurzgeschichte. Robert Petsch wrote in "Wesen und Formen der Erzählkunst,"

Es liegt nicht so, dass wir z.B. Anekdote, Novelle, Roman usw. als Sektoren eines und desselben Kreises zusammenlegen und scharfe Grenz- oder Berührungslinien ziehen könnten. Das Problem wird dadurch noch stärker verwickelt, dass die "Arten" mit ihren typischen Ausprägungen nicht in einer Ebene liegen, sondern z.T. übereinander geschichtet sind. So entsteht eine Fülle von Einzelformen, die keine allgemeine Theorie zu erschöpfen vermag.¹⁷⁴

Robert Petsch also speaks of "Sprossform" and other intermediate forms that seem to defy classification. He divides the short narratives into two main groups: "Das Heldenlied und die Ballade, Die Anekdote und der Schwank."¹⁷⁵ He separates the Novelle from the Anekdote and the Schwank by assigning a more careful and deliberate development to the happenings in the Novelle. A sudden act of fate or quality of character determines the outcome in the Anekdote and the Schwank. In this respect the satirical narratives of Meyrink resemble the Schwank and the Anekdote more than Novelle. In discussing the Anekdote H. Beyer wrote,

Das Hauptgebiet der A. ist die journalistische Schriftstellerei; schon der Humanismus hat mit seinen Flugblättern und Satiren (auch im Briefwechsel) das A.-Wesen mächtig gefördert, und im Flugblatt des 16.

¹⁷⁴Robert Petsch, "Wesen und Formen der Erzählkunst," Deutsche Vierteljahrschrift, Bücherreihe (Halle: Max Niemeyer Verlag, 1934) 20. Bd., pp. 224-225.

¹⁷⁵Ibid., pp. 229-244.

Jahrhunderts wie in der heutigen Zeitung und Zeitschrift spielt die A. eine bedeutsame Rolle. Zumal die moderne Satire gibt sich gern in Form der aufs schärfste zugespitzten A. ('Jugend,' 'Simplicissimus').¹⁷⁶

The Schwank is a "scherzhafte, lustige Erzählung" according to G. Bebemeyer.¹⁷⁷ Robert Petsch believed, "Der eigentliche Schwank hat zum Hauptgegenstand die Übertrumpfung eines anscheinend überlegenen Gegners durch die Schlaueheit und Tüchtigkeit, auch wohl durch die Rücksichtslosigkeit des Helden."¹⁷⁸ This form has flourished in Germany from earliest times. The Pfaffe Amis is perhaps the earliest outstanding figure of this order. The Neidhart Schwänke of the 14th and 15th centuries as well as Der Pfaffe von Kalenberg, Markolf, and Eulenspiegel are signs of the popularity of this form. The obscene works of Folz and Rosenplüt were succeeded by Hans Sachs' didactic and milder productions. The Facetie came into German literature after the middle of the 15th century, modelled after the original form of Gian Poggio. Heinrich Bebel was the outstanding Fazetist in Germany. In the 16th century an abundance of collections appeared; Wickram's Rollwagenbüchlein (1555), and Pauli's Schimpf und Ernst (1522) among others. In 1597 the Lalebuch appeared in Strassburg and reappeared a year later

¹⁷⁶H. Beyer, "Anekdote," Reallexikon der deutschen Literaturgeschichte, op. cit., pp. 44-45.

¹⁷⁷G. Bebemeyer, "Schwank," Reallexikon der deutschen Literaturgeschichte, op. cit., p. 208.

¹⁷⁸R. Petsch, op. cit., p. 242.

as Die Schildbürger in Frankfurt. Except for the Münchhausen stories of Erich Raspe in 1786 and previously Julius Zingref's collections in the 17th century the Schwank was in decline. August Langbein resurrected some old Schwänke in 1792. The artists and public were turning to other forms.

The two examples selected from Meyrink's works seem to have something of both the Anekdote and the Schwank. The other reasons for their selection are the satirical motifs and the biographical elements present within the works.

9. "G. M."

"G. M." first appeared in the collection of stories called Orchideen before July 20, 1904.¹⁷⁹ It was not one of the stories he had been publishing in Simpliſsimus, and was one of the group concurrent with his editorship of Der liebe Augustin in Vienna. It is a simple story and yet it lets us see into his immediate past and part of the way into the future and throws some sinister features of his character into strong relief.

The story opens with the shocked statement, "Mackintosh ist wieder hier, das Mistvieh."¹⁸⁰ It is the outraged voice of the city Prague, which undoubtedly said about the same thing whenever Meyrink returned after his publicized quarrel with the officer corps and the town fathers. He tells of a visit he made in 1916 in a reply to a Prague paper, Prager Tagblatt, June 2, 1922, on why he had left the city:

Als ich 1916 einen Abstecker (sic) nach Prag machte und am Bahnhof ausstieg, empfand ich sofort dasselbe würgende, unheimliche Gefühl, das mich jedesmal befallen hatte, wenn ich nach längerer Abwesenheit wieder Prager Luft atmete. Für mich ist Prag, ich kann mir nicht helfen, die Stadt der Verbrecherintelligenz und ihre Atmosphäre ist die Atmosphäre des Hasses. Der Grund, weshalb ich Prag verliess? Schicksal! Jahrelang war es mein heissester Wunsch gewesen, Prag für immer den Rücken kehren zu können, aber wie mit Kerkermauern hielt es mich fest. Kaum war es mir gelungen, so wendete sich auch schon mein Schicksal zum Besseren. Wenn mich jemand fragt: "Würden Sie gern wieder in Prag leben?", so antworte ich: ja, aber nur in

¹⁷⁹The date of the earliest review.

¹⁸⁰G. Meyrink, "G. M.", Des deutschen Spiessers Wunderhorn, op. cit., p. 354.

der Erinnerung; in Wirklichkeit nicht eine Stunde. Oft des Nachts träume ich von Prag und seinem unheimlichen daemonenhaften Zauber; dann, wenn ich erwache, ist mir, als sei ich von einem Alb befreit.

The city had done him definite and lasting damage and he set about to revenge himself at least on paper. George Mackintosh, "der Deutschamerikaner, der vor fünf Jahren allen adieu gesagt,"¹⁸¹ had suddenly returned. He was well-remembered in the city for his wild pranks. Meyrink tells how the people had rid themselves of him:

Langsam, aber sicher war er damals weggeekelt worden;--alle hatten daran mitgearbeitet,--der mit Miene der Freundschaft, jener mit Tücke und falschen Gerüchten, aber jeder mit einem Quentchen vorsichtiger Verleumdung--und alle diese kleinen Niederträchtigkeiten ergaben schliesslich eine so grosse Gemeinheit, dass sie jeden anderen Mann wahrscheinlich zerquetscht hätte, den Amerikaner aber nur zu einer Abreise bewog.¹⁸²

The rest of the description fits; the young man was interested in hypnosis, spiritualism, palmistry, etc. His interpretation of Hamlet offended a certain Herr Tewinger of the Tageblatt (perhaps Teddy of the Prager Tagblatt). He had to go and, of course, did. Now he had returned and had put himself and his servants up at the best hotel in the city, and everyone in town wondered where he obtained all his money and how long he was going to stay. Naturally he had something new along with him; an electric device for locating gold veins in the earth. This was pooh-poohed, but the fact remained

¹⁸¹G. Meyrink, "G. M." op. cit., p. 354.

¹⁸²Ibid., p. 354.

that he was rich now. People began to notice that every week he bought a new house; one here and one there, but all in the center of the city. People were impressed, "Er sagt, er brauche nicht mehr zu heissen, er hätte Geld genug!"¹⁸³ Accordingly he had only his initials on his calling cards. Then he went to Vienna for awhile to do some lobbying with members of the Reichsrath. After some time a new law was enacted permitting the operation of open mine shafts in the middle of the city. No one suspected the real purpose of the move.

When he returned to Prague he seemed to be in an especially good mood and promptly bought another house: "zur angezweifelte Jungfrau."¹⁸⁴ Then suddenly the news was out; he was tearing down three of the houses--"Alles sperrte den Mund auf."¹⁸⁵ The city became filled with dust from the razing of the three houses and people coughed and eyes became red and the rumor went around that the plans that he had handed in to the city commission were only to allow him to tear down the houses. Finally the Schlossbauaspirant Vyskotschil came with the latest--Gold!

"Gold! Vielleicht grad' hirr zu unsrrn Fissen."
Alles sah auf die Füsse des Herrn von Vyskotschil, die
flach wie Biskuits in den Lackstiefeln staken.

Der ganze Graben lief zusammen.

"Wer hat da was gesagt von Gold?" rief der Herr
Kommerzienrat Löwenstein.¹⁸⁶

¹⁸³G. Meyrink, "G. M." op. cit., p. 356.

¹⁸⁴Ibid., p. 356.

¹⁸⁵Ibid., p. 357.

¹⁸⁶Ibid., pp. 357-358.

A commission from Vienna was called to view the discovery in the foundations of one of the houses that was being torn down. And suddenly Mackintosh became the most celebrated man in the city. His picture hung in every store and the papers published his life story. He was interviewed and told the press that he had explored the cellars not only of his own buildings but those of the neighboring houses to which he had secret access. It was his electrical apparatus that had helped him make the discovery and when the commission from Vienna had certified the find, they seemed to indicate that it was an old river bed from ancient times that flowed in a complicated pattern through the city. The gold fever struck the city. A foreign engineer who said that one should find out first if the gold had been planted was laughed down. Martial law had to be proclaimed and everyone suffered from inflamed eyes. "Ein Dunst lag über der Stadt--dunkel, als ob der Dämon Gold seine Fledermausflügel ausgebreitet hätte."¹⁸⁷

When they had all torn down their houses in the stretch believed to have gold underneath--no gold. Then Mackintosh placed a notice in the paper to all his "friends." He had left and given the city a captive balloon moored in the center of town for their permanent use in order to see his visiting card. He had sold all his property and departed. A photographer, the first to go up in the balloon made the picture

¹⁸⁷G. Meyrink, "G. M.", op. cit., p. 361.

that revealed all:

Mitten aus dem dunkeln Häusermeer leuchteten die leeren Grundflächen der zerstörten Bauten in weissem Schutt und bildeten ein zackiges Geschnörkel:

"G. M."

Die Initialen des Amerikaners!

----Die meisten Hausherrn hat der Schlag getroffen bloss dem alten Herrn Kommerzienrat Schlüsselbein war es ganz wurst. Sein Haus war sowieso baufällig gewesen.

Er rieb sich nur ärgerlich die entzündeten Augen und knurrte:

"Ich hab's ja immer gesagt, für was Ernstes hat der Mackintosh nie a Sinn gehabt."¹⁸⁸

There is a familiar pattern here in this story--the destruction of the city of Prague. It occurred in the Golem when the hero woke from his dream to seek out the owner of the fateful hat, and again in the "Tor zum Phoenix," that preliminary sketch to the last of his novels which was to remain unfinished. Fräulein Thierfelder has interpreted this in her dissertation as a desire for a Weltuntergang and the end of the Bürgerwelt, on Meyrink's part, so that something new might arise. It is an apocalyptic picture familiar to all national consciousnesses. Meyrink feels that the world of the Spießler is hopeless and must be destroyed according to Frä. Thierfelder.¹⁸⁹ Dr. Frank in his article in Neue Wissenschaft, has set forth the idea that Meyrink's satire grew from limited targets as seen in "Der heisse Soldat" to universal hate as in "Das Grillenspiel."¹⁹⁰ The only fault

¹⁸⁸G. Meyrink, "G. M.", op. cit., p. 362. The initials, of course, are Meyrink's own.

¹⁸⁹Marga-Eveline Thierfelder, op. cit., p. 15.

¹⁹⁰Eduard Frank, op. cit.

here lies in the fact that the latter piece was intended to explain the catastrophe of the first World War and was consciously written from a vision that Meyrink had. Frank wished to show the development from satirist to metaphysician. Valuable in Frank's argument is his assumption that this hate and desire for Weltuntergang was rooted in Meyrink's experiences in Prague. It seems more likely that his pictures of the destruction of Prague (and hence, using Fr. Thierfelder's terminology, die Bürgerkultur) lie less in a conscious social criticism than, as in Frank's opinion, in his hatred of Prague. And again we wish to point out here the recurrent themes of the attack on the financiers and their terrible greediness which throws them directly into his trap. His description of the driving away of Mackintosh, while biographical, brings up another aspect mentioned in his reply to the Prager Tagblatt quoted before: "--die Atmosphäre des Hasses." In Walpurgisnacht there comes from the lips of the "böhmische Liesl" a biting substantiation of this in her description of an extortionist:

"Er ist von unten. Aus Prag.--Da sind sie alle so ähnlich.--Ich glaub, das kommt von der geheimnisvollen Luft, die aus dem Boden steigt.--Alle werden sie im Lauf der Zeit so wie er. Einer früher, einer später, ausser sie sterben vorher. --Wenn einer dem anderen begegnet, grinst er hässlich, bloss damit der andere glaubt, man weiss was über ihn."¹⁹¹

Interesting again as was mentioned in the discussion of

¹⁹¹G. Meyrink, Walpurgisnacht, (Leipzig: Kurt Wolff Verlag, 1917), p. 61.

"Schöpsoglobin" is the adoption of the American as his alter ego. It is, of course, dangerous for the critic to ascribe too much significance to this, but he remains the figure not only of the traditionless outsider that Meyrink became (although at the same time revering the tradition of the mysterious that shrouded Prague), but also of the illegitimate and declass   person that Meyrink represented to the Spießers in Prague. He was made to feel his illegitimacy very painfully and directly in the proceedings that followed the duell challenge and the statement by the Ehrenrat that he was not satisfactionsf  hig because he was the illegitimate son of the Viennese actress Maria Meyer. The figure of the American represented to the European the person who had emigrated because he was the youngest son and without property or was deep in debt or had committed some misdemeanor and had to flee for his safety. America was the land of Indians and adventurers and crude men with enormous fortunes and no "culture." He was a newcomer with no established tradition or family tree worth mentioning and might as well be illegitimate. It was this garish sort of figure that Meyrink chose for his alter ego in the act of vicarious revenge which he took in "G. M." It is also worth mentioning that although the only revenge Meyrink was capable of was limited to the spirit and the pen, the revenge allotted to George Mackintosh was of a very material and drastic sort. It may have represented a Wunschtraum since, as mentioned above, the scenes of the destruction of

Prague recur. In his novel Walpurgisnacht, written at the peak of Czech nationalism, he portrays a revolution that tears the city apart and can only be put down with military force. In addition to the projection of his resentment against the city, he felt that the city itself had the seeds of its own and the world's destruction within it and that the hate within it boiled over and out into the world like a volcano:

Wie Vulkane Glut aus der Erde speien, so speit diese unheimliche Stadt Kriege und Aufruhr in die Welt, und es mag wahrlich kein Wahn sein, wenn die wenigen, die offene Augen haben, sagen: Sie hat heimlich die ersten Funken des letzten Krieges entfacht!¹⁹²

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G. Meyrink, "Die Stadt mit dem heimlichen Herzschatz," Gartenlaube, (November 1, 1928), p. 919.

"Tut sich macht sich Prinzess"

Although not one of his most devastating satires, if it is even possible to call it a satire, it is in this story that the Spießers are described in physical detail. The story is a satire in that it presents two of Meyrink's best caricatures of German Spießers to be found.¹⁹³ It is, more accurately, in the words of Julius Bab¹⁹⁴ "eine weltmännische Frechheit." Bab groups this story together with "Izzi Pizzi" in this category. The stories are related in the attitude of the teller who is most definitely a Weltmann in each of the cases. "Izzi Pizzi" was published in Simplicissimus May 5, 1902, and "Tut sich macht sich Prinzess" on August 4th. They are not separated by much in time or mood. "Izzi Pizzi" was written before his release from prison and it may be that "Prinzess" was written during the same time or shortly after his release. Both are mere incidents, but the magic is in the telling.

"'Guten Morgen,' sagte das Gigerl und schob seinen gelbledernen Handkoffer auf das Tragnetz des Waggons."¹⁹⁵ The

¹⁹³We find other portraits by Meyrink but only generally delineated. A similar situation in which a young dandy is confronted with a Spießers and brings him to bay was done by Saki (H. H. Munro) in "The Unrest Cure." The action also began in a railway carriage.

¹⁹⁴Julius Bab, op. cit.

¹⁹⁵G. Meyrink, "Tut sich macht sich Prinzess," Des deutschen Spießers Wunderhorn, op. cit., p. 218.

scene for the entire sketch is set in this first sentence and the whole personality of the main figure is contained in the word Gigerl. The two men he greets are two of the leading citizens of Prague. They returned the greeting with respect for, as is noted, the young man is reputed to be very rich--and then there is something strange about his person. Of course, one thinks immediately of the young Bankier Meyer, who fills the description of being rich and with that air of the haut goût that makes him stand out. The herd instinct of the two Spießers senses it at once and it makes them uneasy in his presence. They look at his clothing, at the details of dress that he affects; the creased trousers--

"Ein charaktervoller Mann hat an den Knien knollenartige Ausbuchtungen der Hosen--er trägt breitkrempige Hüte, wenn schmal-krempige modern sind, und umgekehrt."¹⁹⁶ They take offence at his wearing a ring on his little finger (respectable people wear their grandfather's signet ring and on the index finger). His narrow watch chain is different from their heavy ones with the amethyst pendants. He doesn't belong to the ranks of the bourgeois. His request for one of them to change a gulden for him so he can tip the porter is met with the reaction of the Herr Oberinspektor, "...wie wenn ihn jemand um tausend Gulden angepumpt hätte.--"¹⁹⁷ When the inspector opens his purse, out falls the milk-tooth of his little girl with the

¹⁹⁶G. Meyrink, "Tut sich macht sich Prinzess," op. cit., p. 218.

¹⁹⁷Ibid., p. 218.

change. With this he says that Spießers are sentimental and that is, for Meyrink, a sin of mediocrity emotionally. One is struck by the parallel in Der Golem when the student Charousek wants to deceive Wassertrum and he uses the most exaggerated sentimental forms. We feel the scorn Meyrink expresses:

"Nur das widerlichste Pathos wirkt auf solche Hunds-fütter!...Kein 'Kitsch' wie es die Maler nennen ist niederträchtig genug, als dass er nicht der bis ins Mark verlogenen Menge Tränen entlockte--sie ins Herz trifft! Glauben Sie denn, man hatte nicht längst sämtliche Theater mit Feuer und Schwert ausgetilgt, wenn es anders wäre? An der Sentimentalität erkennt man die Kanaille. Tausende armer Teufel können verhungern, da wird nicht geweint, aber wenn ein Schminkefresser auf der Bühne, als Bauerntrampel verkleidet, die Augen verdreht, dann heulen sie wie die Schlosshunde."¹⁹⁸

The two old gentlemen go on with their conversation and small talk about their kind. Speaking of a Prague family, one of them notes,

"Bitt' Sie was, denn die, die haben's gut--das sind--das sind...!"

"Verdammte Spiessbürger", ergänzte doppelsinnig das Gigerl...¹⁹⁹

There is a painful silence and then as the train speeds up the talk of the two burghers becomes indistinct and only portions come through about the weather and the children and their studies, and then the conversation becomes distinct when the reader learns about the thin red-haired daughter of one who reads Maeterlinck and who goes around saying "Tut sich macht

¹⁹⁸G. Meyrink, Der Golem, op. cit., p. 214-215.

¹⁹⁹G. Meyrink, "Tut sich macht sich Prinzess," op. cit., p. 219.

sich Prinzess." But the young man was not listening and the talk went on. Suddenly they want to know the name of the latest play of Prévost and they turn to the young man for this information following which they roundly condemn the play as implausible and indecent. They just don't understand it. The young man tells them that he is going to Trautenau to see an "ekstatische Frau." The Spiessers reply:

"No natürlich, haben Sie schon wieder so was verrücktes! Ekstase! Ich bitt' Sie, Ekstase!--Sowas! Ein gutes G'selchtes mit Kraut und Knödeln und ein paar Glas Pilsner ist die beste Ekstase."²⁰⁰

The young man wanted to give him a sharp answer but instead brought out a pack of photographs that he handed to the old man. Among the pictures of naked women (this we assume from the remarks of the two Spiesser) there is one without a head. Questioned more and more closely about her he yawns with the boredom of a cat tired of playing with the mice and says:

"Tut sich,--macht sich--Prinzess."
Dem Herrn Baurat fiel die Zigarre aus der Hand:
"Wa, wa...tut sich, Prinzess, wa...was?"
"Na ja", sagte das Gigerl: "Das ist so eine gedankenlose Redensart von ihr."²⁰¹

Shock. The Gigerl's suitcase falls on the Baurat's head and the story is ended.

There is, besides the portrayal of the two Spiesser who

²⁰⁰ G. Meyrink, "Tut sich macht sich Prinzess," op. cit., pp. 220-221.

²⁰¹ Ibid., p. 222.

are after all, only generally delineated, the person of the Gigerl. The two older men only react to him like bad chess players. He is a distinct personality and a very strange one to the present generation. To review briefly the outstanding facts about him presented to us in the story: He is elegantly dressed and one senses the poseur and the dandy in the word Gigerl. He hates Spiesser. He is going to see an "ekstatische Frau." He has pictures of a very dubious nature on his person that suggest deep moral decline. It seems to be the picture of the hero of the fin de siècle when only the dégeneré was interesting and not the healthy man. The women were daemonic and relations between the men and the women were fraught with perversion. It was the time of Oscar Wilde and Maeterlinck, and in Ibsen of the emancipated woman. They could not change but only refer to themselves ironically. But this they did in a way so pleasant that they still liked to read about it. This was "der letzte Kitzel." They were not interested in the erotic in an healthy way as they were incapable of honest literary production in a positive sense; what they sought after in each field was the titillation. Another portrait of this type is found in "Tschitrakarna das vornehme Kamel," where the man with foreign airs and exotic manners brings culture to the benighted. Meyrink pokes fun at the Gigerl but one is never in doubt as to his identity. He appears again in the second story categorized by Bab as a "weltmännische Frechheit";²⁰² in "Izzi Pizzi." Let those

²⁰²Julius Bab, op. cit.

who may see in "Izzi Pizzi" an outburst of hatred against his mother, but the extravagant manners and pose of the man who in the first lines of the sketch defines himself: "Ich gebe ganz offen zu, dass ich ein verkommener Mensch bin, der kein Interesse an den Dingen hat, die die Nation mit Stolz erfüllen..."²⁰³ reveals the same personality as the Gigerl in "Prinzess," only this time he is not dealing with the burghers but with the demimondaines of the old monarchy. It is the old story of the illusions of the prostitute and the game of wits between her and an initiate, with the surprise ending. He does not want the bed relation with the woman but the titillation of playing along with her to that end. Again in "Honny soit qui mal y pense" an entire sketch is built around the shocking prophecy that in 1929 women would applaud by spanking their breasts which were powdered with opal dust: "Ein plätscherndes, pritschelndes, tätzschelndes Geräusch erfüllte den Saal und wollte nicht enden..."²⁰⁴ It is the atmosphere of the society of Weltmänner who "dared" to have indecent ideas (they lived after all by the very indecency of them); an atmosphere of champagne. It is only a step from the decadent to the macabre:

²⁰⁴G. Meyrink, "Honny soit qui mal y pense," Des deutschen Spiessers Wunderhorn, op. cit., p. 66.

Dass aus einer Cancanstimmung wie dieser--aus einer Atmosphäre von Zigeunermusik, Cake-Walk und Champagner ein Gespräch über phantastische Dinge auftauchen konnte?! Lord Hopeless erzählte etwas.²⁰⁵

These lines from "Bal macabre" provide a clue to the horror of the Meyrink variety. It begins in the salon. Many of the situations that were felt to be so frightening in Meyrink's writings began in polite drawing room conversation or at a party. From the collected short stories in the Spiessers Wunderhorn one can classify as pertaining to this order: "Der Opal," "Das Geheimnis des Schlosses Hathaway," "Bal Macabre," "Bologneser Tränen," "Der Mann auf der Flasche," "Krank," "Der Albino," "Die Königin unter den Bregen," "Der Untergang." Of the twenty stories that can be classified as dealing more with the horrible and unusual than with the humorous or mystic or pure narrative, these form almost half.

To understand this mentality one must sense the subtle flavor of mockery that pervades such pieces as "Prinzess" and "Izzi Pizzi." It is perhaps most noticeable in these but the attitude can be seen in every one of the satires. There is scorn, snobbism, irrefutable superiority, prejudice and perhaps a little bit of envy for that, too, is part of the pose. Above all it contains the charm of the old society of the Austrian monarchy. In the drawing room pieces discussed, even the horror produces a polite shiver much in the same manner as did H. H. Munro (Saki). Evelyn Waugh in

²⁰⁵G. Meyrink, "Bal macabre," Des deutschen Spiessers Wunderhorn, op. cit., p. 55.

Brideshead Revisited called this the Englishman playing tiger. It is only a pose and the charm shines through and mars the genuineness and makes it seem a little dated and not a little ridiculous today. But for satire, the charm, the ability to be deliberately leichtsinnig is one of the greatest assets and is infuriating to the opponent. In English this is exemplified by the brilliant conversation pieces of Oscar Wilde and Saki. Meyrink is perhaps one of the best of the Germans in this manner. He was reputed to be a brilliant raconteur and he wrote much as he spoke. It is important to emphasize again that here he was definitely of his time and a flowering of his time, a time that was to be blown away by the first World War. Underlying his wit was also the deepest personal sense of the need for something positive and substantial. This he sought in the religions of the East since he was sick of the Western world.

"Prinzess" provides a key not only to the figure of the Spiesser as a physical figure but also to his opponent, the Gigerl, the débauché of the old empire. What is Meyrink's reason for turning away from this figure that fascinated yet repelled him? It can be found perhaps in Der Golem in "Nacht" where the young noblemen are carousing at Loitschek's, and Meyrink himself is definitely abstracted from them in the person of Athanasius Pernath:

...die Hälse werden lang, und zu dem tanzenden Paar gesellt sich ein zweites, noch seltsameres. Ein weibisch aussehender Bursche in rosa Trikots, mit langem blondem Haar bis zu den Schultern, Lippen und

Wangen geschminkt wie eine Dirne und die Augen niedergeschlagen in koketter Verwirrung--hängt schmachkend an der Brust des Fürsten Athenstädt.

Ein süßlicher Walzer quillt aus der Harfe.

Wilder Ekel vor dem Leben schnürt mir die Kehle zusammen.²⁰⁶

And in the horror of the life that surrounded him he sought salvation in the life-negating religion of Buddha. It led him to write such things as "Das ganze Sein ist flammend Leid" and, to blame his troubles on, "Das Hängen am Leben."²⁰⁷ It was also part of his "Ekel vor der Zeit," an important thing in the personality of the satirist. The God-seeker was to supersede the satirist.

²⁰⁶G. Meyrink, Der Golem, op. cit., p. 71.

²⁰⁷G. Meyrink, "Selbstbeschreibung des Autors Gustav Meyrinks," op. cit.

Chapter VI

CONCLUSION

Among those who know Meyrink only as a name and a lesser one at that in the history of German literature, the title Der Golem and the attendant ideas of mystery and occultism spring to mind at the mention of his name. Many literary historians, if they mention him at all, content themselves with this. Jethro Bithell spends three pages on Meyrink's occult novels but makes no mention of his satires.¹ Adolf Bartels was concerned with Meyrink's racial origin. Kurt Martens mentions the short stories after dealing at length with the novels but never uses the word satire.² The resulting picture is only half the man. Julius Bab and Kurt Pinthus were the first ones to place the satires in their proper relation to the rest of his works. The satires and the mystical writings are two sides of the same coin. Julius Bab noted,

Positiv drückt sich der metaphysische Trieb eines künstlerischen Sinnenmenschen in einer unwiderstehlichen Neigung zum Wunder aus, zu all den Zwischenreichen, in denen das Uebersinnliche in die Erscheinung einzudringen scheint, oder das Leibliche sich im Seelisch-Unsichtbaren verflüchtigen will....Stärker aber noch...ist bei Meyrink aus dieser Grundstimmung die negative Tendenz entwickelt: ein geradezu wutbebender, oft zu teuflischen Verzerrungen

¹Jethro Bithell, op. cit., pp. 82-84.

²Kurt Martens, Die deutsche Literatur unserer Zeit, (München: Rösl & Cie., 1922), pp. 343-352.

gereizter Hass des Philisters, des ganz satt und selbstzufrieden an der Zivilisationsoberfläche klebenden Mitbürgers--des Menschen, den nichts wundert.³

And Kurt Pinthus pointed out,

Je begieriger er aber in die Bezirke der höheren strebte, um so mehr überschwemmte ihn das Leben des Alltags mit Leid..bis er die ihm feindlichen Gestalten und Gewalten eines Lebens, dessen Höhen und Abgründe er durchwandert hatte, mit Satiren und Grotesken verspottete, und das grausige Spiel seiner entzündeten Phantasie in jene Novellen bannte, die seinen ersten Ruhm begründeten.⁴

Albert Soergel also believed this⁵, and Arthur Eloesser remarked,

...er begann mit kleinen Satiren für den Simplissimus, die er als "Des deutschen Spiessers Wunderhorn" gesammelt hat, eine glänzende Reihe von einer grossartigen Exaktheit der Karikatur, die wie von selbst zu entstehen scheint und aus einer überscharf genommenen Realität ins Phantastische aufwächst.⁶

Mysticism is highly personal and subjective but it is aimed at union with the All. Meyrink's satire could be general in its attacks as in "Schöpsoglobin" and "Alois." The targets were quite generally the Spiesser, militarism, and the myth of the material universe. But it has been shown that in many of the satires the biographical element is pronounced and the pages are filled with names from his Prague past; Budiner, Heller, Srb, Paschory, and many others under slightly disguised names. The events of his own life became transformed

³Julius Bab, op. cit., p. 74.

⁴Kurt Pinthus, op. cit., p. 332.

⁵Albert Soergel, Neue Folge, op. cit., pp. 66-68.

⁶Arthur Eloesser, Die Deutsche Literatur, (Berlin: Bruno Cassirer, 1931), p. 546.

into the stuff of which his stories are made. Kurt Pinthus adds with regard to this,

Die Abenteuer seiner Bucher sind die Abenteuer seines Geistes, die er nicht erfand, sondern erleben musste. Der Weg seines inneren Lebens ist eng verknüpft mit der Folge seiner Erzählungen. Kritik an der Welt, liess seine satirischen Novellen und die düsteren Stimmungsbilder entstehen; ein Rachegefühl gegen diese trügerische Welt der Wirklichkeit und die Sucht, sie geistig zu zerstören und zu beherrschen, rief die grausigen Erzählungen rätselhafter Verbrechen hervor. Dann leuchtet die resignierende Weisheit des Buddhismus, oft ins Groteske variiert, in seine Prosa. Und als er die Marterpfade der Geheimlehren durchlaufen hat und das Licht des höheren Lebens fühlte, folgten die Romane, in denen er seine Geheimnisse preisgibt und das Verknüpftsein erfolgungsgieriger Menschen mit übersinnlichen Gewalten als Beispiele der Erweckung offenbar lässt.⁷

Fräulein Thierfelder also stressed the importance of the biographical element in Meyrink's writing,

Im Falle Gustav Meyrinks, jedoch, ist es schlechterdings unmöglich das dichterische Werk getrennt von der Persönlichkeit seines Schöpfers zu betrachten: der Schlüssel einer sinngemässen Interpretation des Dichters selbst begründet.⁸

His experiences in Prague were not only the source of names and events in his stories, but the source of his attitudes toward himself and society. J. A. Hablitz indicated a further explanation for the satirical works,

Mit etwa 30 Jahren begann die Umstellung auf die literarische Ebene und damit auch die "Selbstklärung". Wenn die Novellen als gewollte Kompensation der inneren Minderwertigkeitseinstellung gelten dürfen, müssen wir auch diese nur als Zwischenstufen ansehen.⁹

⁷Kurt Pinthus, op. cit., pp. 380-381.

⁸Marga-Eveline Thierfelder, op. cit., p. 7.

⁹J. A. Hablitz, Die Charakter-Analyse, (Zürich: Carl Posen Verlag, 1949), pp. 147-8.

His feeling of inferiority, if that was what it was, coupled with the stigma of illegitimacy showed itself in his bitter attacks on society and in the reference to the illegitimacy of Alois as well as his choice of autobiographical figures in "G. M." and in Der Golem.

His protest was not the only one to be heard at that time. The prevailing cultural pessimism and the dissenting voices of those who contributed to Simplicissimus were part of a reaction to mechanization and political absolutism. In his visions of Weltuntergang and the taint of fin de siècle "decadence" that mark works like "Petroleum--Petroleum" and "Tut sich macht sich Prinzess" respectively one can also see his kinship to others of his time. His outspoken distrust of human endeavors in science and politics was found in "Schöpsoglobin" and "Die Erstürmung von Serajewo."

Yet, underneath the attacks against the Spiesser, the officers, doctors, financiers, and pastors one can always sense the longings for eternity and God. He was dissatisfied with the mediocrity and error of men. He discredited the values of this world to point out the greater possibilities within each human being. Perhaps the meaning of his satire was revealed by the actor Zreadlo in Walpurgisnacht,

"Feierlich, Exzellenz, ist bekanntlich nur ein Tropf. Wer im Humor nicht fähig ist, den Ernst zu fühlen, der ist auch nicht fähig, den falschen 'Ernst', den ein Mucker für das Um und Auf des Lebens hält, humoristisch zu finden, und ein solcher wird ein Opfer der verlogenen Begeisterungen,--der sogenannten 'Lebensideale'. Die allerhöchste Weisheit wandelt im Narrenkleid!--Warum? Weil alles, was einmal als Kleid und nur als 'Kleid' "

erkannt und durchschaut ist,--auch der Leib--notgedrungen nur ein Narrenkleid sein kann.--Für jeden, der das wahre 'Ich' sein eigen nennt, ist der eigene Leib so wie auch der anderen: ein Narrenkleid, nichts weiter.--Glauben Sie, das Ich könnte es in der Welt aushalten, wenn die Welt wirklich so wäre, wie sie der Menschheit auszuschaun scheint?"¹⁰

Thus in the satires one finds a strong didactic tone. His hatred of this world and even mankind itself as indicated in "Petroleum--Petroleum" and "G. M." expressed a hatred of man's limitations. In his novels he described specifically what he had only hinted at in his stories, how to live both in this world and the other. His destruction of this world was to remove the illusion and allow the creation of a more real inner world. His spiritual awakening in Der Golem furnishes a good example,

Ehedem Sklave einer Horde phantastischer Eindrücke und Traumgesichter, von denen ich oft nicht gewusst: waren es Ideen oder Gefühle, sah ich mich jetzt plötzlich als Herr und König im eigenen Reich.¹¹

Die "hohen" Ideale der Menschheit, die vordem mit kommerzienrätlich biederer Miene, die Pathosbrust mit Orden bekleckst, mich von oben herab behandelt hatten,--demütig nahmen sie jetzt die Maske von der Fratze und entschuldigten sich: sie seien selber ja nur Bettler, aber immerhin Krücken für--einen noch frecheren Schwindel.¹²

Meyrink was not associated with the political program of the Simplicissimus because his program to help modern mankind was spiritual rather than material. In this he was truly linked to the Expressionistic movement of his time. Fräulein Thierfelder decided,

¹⁰G. Meyrink, Walpurgisnacht, op. cit., pp. 127-128.

¹¹G. Meyrink, Der Golem, op. cit., p. 78. ¹²Ibid., p. 79

Die zum Ausdruck gelangende Freude an greller, bildhafter Sprachgestaltung gehört bereits ganz dem expressionistischen Erlebnisbereich des Dichters an, dessen literarhistorische Bedeutsamkeit darin liegt, dass sein dichterisches Werk eine Mittelstellung einnimmt zwischen später Neuromantik und frühem Expressionismus.¹³

Albert Soergel also placed Meyrink in this class as a precursor of the Expressionists and in his choice of phantastic motifs a follower of E. T. A. Hoffmann and Edgar Allan Poe. Because of this he was a true child of the "Neuromantik."¹⁴ Arthur Eloesser emphasized this phantastic element also and classified him as a Satanist and magician.¹⁵ It is much safer in judging the satires to admit that all these tendencies are present, and yet to keep uppermost in mind the personal biographical factors that made these satires possible. Meyrink created no new literary forms for his satires. He did not use the traditional form of verse satire, but he did use many of the other devices and forms for which the true satirist instinctively reaches. In each type of satire considered, parody, grotesque satire, mock-heroic, Tierdichtung, Reisebilder, Traumdichtung, and short narrative, Meyrink made at least one contribution that is worth preserving.

This writer believes the material presented shows that the bases of Meyrink's satires lie deep within a complex personality. This personality lived in emotional extremes, yet

¹³Marga-Eveline Thierfelder, op. cit., p. 112.

¹⁴Albert Soergel, Neue Folge, op. cit., p. 70.

¹⁵Arthur Eloesser, op. cit., p. 546.

admitted paradoxes of love and hate at the same time. While the satires reveal obvious symptomatic reactions of the time and biographical influences, they also give evidence of Meyrink's moral concern for mankind and strong didactic urge. Rather than preach from a pulpit he made his protest through satire. His otherwise high motives are marred by the injection of personal, often petty hatreds. But as a social satirist he was also concerned with moral values and this coupled with his sense of humor are his strongest recommendations.

Although Meyrink's satires deal in part with a society that no longer exists, he imparted certain lessons that still have validity for Western society today. If there is any overall meaning to be drawn from these satires, it is that mankind cannot raise itself by its own bootstraps. Only by a sincere attempt to cultivate what is genuine in himself can one rise above the world's illusion in union with the divine and be released from the mediocrity of a life without God.

APPENDIX A**Bibliography of Gustav Meyrink's Works**

This is an attempt to present at least one printed source for each work. Where knowledge permits other sources are also given in chronological order. Where dates are unknown the approximate year has been placed in parentheses with a question mark.

Simplicissimus, VI. Jahrgang, 1901/02

- "Der heisse Soldat" No. 29, p. 226, October 29, 1901
 "Das Gehirn" No. 44, p. 346, February 3, 1902

Simplicissimus, VII. Jahrgang, 1902/03

- "Izzi Pizzi" No. 5, p. 34, May 5, 1902
 "Der violette Tod" No. 8, p. 58, May 26, 1902
 "Der Schrecken" No. 12, p. 90, June 23, 1902
 "Tut sich-macht sich-Prinzess" No. 138, p. 138, August 4, 1902
 "Das ganze Sein ist flammend Leid" No. 24, p. 186, September 15, 1902
 "Bocksäure" No. 32, p. 250, November 10, 1902
 "Petroleum--Petroleum" No. 35, p. 274, December 1, 1902
 "Der Fluch der Kröte--Fluch der Kröte" No. 47, p. 370, February 23, 1903
 "Die Königin unter den Bregen" No. 51, p. 402, March 23, 1903

Albert Langen Verlag, Munich

Der heisse Soldat und andere Geschichten, 1903, in Kleine Bibliothek Langen, Langens Marktbücher Nr. 11.

Contents: "Der heisse Soldat" "Tut sich--Prinzess"
 "Das ganze Sein etc." "Ohrensausen"
 "Fluch der Kröte" "Bocksäure"
 "Izzi Pizzi" "Königin unter etc."
 "Petroleum" "Der violette Tod"

Simplicissimus, VIII. Jahrgang, 1903/04

- "Jörn Uhl" No. 2, p. 10, April 13, 1903
 "Die schwarze Kugel" No. 5, p. 34, May 4, 1903
 "Das Präparat" No. 12, p. 90, June 22, 1903
 "Das dicke Wasser" (in Sportnummer) No. 14, p. 107, July 6, 1903
 "Dr. Lederer" No. 24, p. 186, September 14, 1903
 "Der Opal" No. 27, p. 210, October 5, 1903
 "Blamol" (in Weihnachtsnummer) No. 39, p. 306, December 28, 1903
 "Der Mann auf der Flasche" No. 47, p. 370, February 22, 1904

Simplicissimus, IX. Jahrgang, 1904/05

- "Honny soit qui mal y pense" No. 4, p. 32, April 25, 1904

Albert Langen Verlag, Munich

Orchideen, sonderbare Geschichten, 1904.

Contents: "Schwarze Kugel" "Bologneser Tränen"
 "Dr. Lederer" "Blamol"
 "Das dicke Wasser" "Honny soit etc."
 "Das Präparat" "Der Opal"

Contents: (continued)

"Chimäre"	"Der Untergang"
"Der Schrecken"	"Krank"
"Jörn Uhl"	"Der Tod des Selchers Schmel"
"Das Gehirn"	"Der Mann auf der Flasche"
"Eine Suggestion"	"Coagulum"
"G. M."	

Der liebe Augustin, Vienna.

"Der Wahrheitstropfen" No. 9, June 20, 1904
 "Der Untergang" No. 12, July 20, 1904

Albert Langen Verlag, Munich

"Selbstbiographie," in Langens Verlagskatalog 1904, p. 105
 with a caricature by Carl Olaf Petersen.

Simplicissimus, IX. Jahrgang (continued)

"Das Allerdings" ("Mein lieber
 Freund Wärndorfer") No. 33, p. 322, November 14, 1904
 "Die Pflanzen des Dr.
 Cinderella" No. 43, p. 422, January 23, 1905

Simplicissimus, X. Jahrgang, 1905/06

"Bal macabre" No. 12, p. 134, June 12, 1905
 "Tschitrakarna, das vor-
 nehme Kamel" No. 17, p. 194, July 24, 1905
 "Die Geschichte vom Löwen
 Alois (war so:)" No. 31, p. 364, October 30, 1905
 "Die Urne von St. Gin-
 gelph" No. 42, p. 496, January 15, 1906
 "Das Geheimnis des
 Schlosses Hathaway" No. 48, p. 572, February 26, 1906

Simplicissimus, XI. Jahrgang, 1906/07

"Schöpsoglobin" No. 7, p. 106, May 14, 1906
 "Der Buddha ist meine
 Zuflucht" No. 16, p. 252, July 16, 1906
 "Hilligenlei" No. 24, p. 376, September 24, 1906
 "Das verdunstete Gehirn"
 (in Köpenick-Nummer) No. 33, p. 531, November 12, 1906

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| | "Tschitrakarna" | "Die Weisheit etc." |
| | "Das verdunstete Gehirn" | "Löwe Alois" |
| | "Der Buddha etc." | "Der Saturnring" |
| | "Die Urne" | "Die Pflanzen etc." |
| | "Das Buch Hiopp" | "Das--allerdings" |
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Collaborators: Hermann Bahr, Otto Julius Bierbaum, Otto Ernst, Herbert Eulenberg, Hanns Heinz Ewers, Gustav Falke, Georg Hirschfeld, Felix Holländer, Gustav Meyrink, Gabriele Reuter, Olga Wohlbruck, Ernst von Wohlzogen.

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Weihnachtsgeschichten, (I. Band), 1909.

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Bleakhaus, (V.-VIII. Band), 1910.

Die Pickwickier, (IX.-X. Band), 1910.

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Der Sanitätsrat, eine Komödie in 3 Akten, by Gustav Meyrink and Roda-Roda (Rodenstein), 1912.

Bubi, Lustspiel in 3 Akten, by Gustav Meyrink and Roda-Roda, 1912.

Die Sklavin aus Rhodus, ein Lustspiel in 3 Akten, by Gustav Meyrink and Roda-Roda, (nach Terentius), Foreword by Dr. Wilhelm Klein. Music by Eugen d'Albert. Premiere December 21, 1912, Münchner Schauspielhaus.

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Albert Langen Verlag, Munich

Dickens' Translation (continued).

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From the contents: Das Präparat by Gustav Meyrink
"Der Golem," 1913/14 in Die weissen Blätter.

Albert Langen Verlag, Munich

Des deutschen Spiessers Wunderhorn, Gesammelte Novellen in 3 Bänden, 1913. Three volumes in one, 1922. New edition 1925.

Contents: All stories from Der heisse Soldat, Orchideen, Wachsfigurenkabinett and in addition:

Contents: (continued)

"Der Wahrheitstropfen"
 "Hilligenlei"
 "Montreux"
 "Prag"

"Das Fieber"
 "Wozu dient etc."
 "Wildschwein Veronika"
 "Erstürmung etc."

"Das Automobil"

Simplicissimus, XIX. Jahrgang 1914/15

"Meine Qualen und Wonnen
 im Jenseits"

No. 13, p. 200, June 29, 1914

Schuster & Löffler Verlag, Berlin

Die Uhr, ein Spiel in 2 Akten, by Gustav Meyrink and Roda-
 Roda. Premiere: January 10, 1914, Münchner Hoftheater.

Albert Langen Verlag, Munich

Dickens Translation (continued)

Oliver Twist, (XVI. Band), 1914.

Master Humphreys Wanduhr, (XVII. & XVIII), no record of having
 been published.

Barnaby Rudge, (XIX. & XX. Band), see above.

Wilhelm Borngräber Verlag, Berlin.

Der Gespensterkrieg, Unheimliche Geschichten von Gustav
 Meyrink, Hans Strobl, Kurt Muenzer and others intro-
 duced by Herbert Eulenberg with pictures by Alfred
 Kubin, 1915. From contents: "Die vier Mondbrüder,
 eine Urkunde," by Gustav Meyrink.

Georg Müller Verlag, Munich

Das lustige Gespensterbuch, edited by Felix Schlömp, illus-
 trated by Kurt Szafranski, foreword by Gustav Meyrink, 1915
 From contents: "Das Geheimnis des Schlosses Hathaway"
 by Gustav Meyrink.

Simplicissimus, XX. Jahrgang, 1915/16

"Wie Dr. Hiob Paupersum
 seiner Tochter Rote
 Rosen brachte"

No. 20, p. 230, August 17, 1915

"Das Grillenspiel"

No. 23, p. 266, September 7, 1915

"Amadeus Knödlseider, der
 unverbesserliche Läm-
 mergeier"

No. 30, p. 350, October 26, 1915

H. F. S. Bachmair Verlag, Munich

Der Kardinal Napellus, 1915.

Kurt Wolff Verlag, Munich.

Der Golem, ein Roman, 1915.

Simplicissimus, (continued)

"J. H. Obereits Besuch bei
 den Zeitgehn"

No. 47, p. 554, February 22, 1916

Kurt Wolff Verlag, Munich
Fledermäuse, 7 Geschichten, 1916.

Contents: "Meister Leonhard" "J. H. Obereits Besuch etc."
 "Das Grillenspiel" "Der Kardinal Napellus"
 "Wie Dr. Hiob Paupersum etc." "Die vier Mondbrüder"
 "Amadeus Knödlseider etc."

Das grüne Gesicht, ein Roman, 1916

Einhorn Verlag, Dachau
Der Löwe Alois und andere Geschichten, with drawings by
Carl Olaf Petersen, 1917.

Contents: "Löwe Alois"
 "Der Raubmörder Babinski" (from the Golem)
 "Meine Qualen und Wonnen etc."
 "Tschitrakarna"

Kurt Wolff Verlag, Munich

Walpurgisnacht, Phantastischer Roman, 1917.

Der Golem, ein Roman, with 8 lithographs by Hugo Steiner, 1917.

Gustav Meyrink's gesammelte Werke, Romane und Novellen, six
volumes, 1917.

Band I. Der Golem, ein Roman

Band II. Das grüne Gesicht, ein Roman

Band III. Walpurgisnacht, phantastischer Roman

Band IV. Des deutschen Spiessers Wunderhorn I. Teil

Band V. Des deutschen Spiessers Wunderhorn II. Teil

Missing from these volumes of the Wunderhorn as compared to
 the other editions:

"Petroleum--Petroleum"

"Schöpsoglobin"

"Das verdunstete Gehirn"

"Saturnring"

"Die Erstürmung von Serajewo"

Band VI. Fledermäuse, ein Geschichtenbuch

Contents: "Wie Fledermäuse"
 "Meine Qualen und Wonnen im Jenseits"
 "Der Kommerzienrat Kuno Hinrichsen und der Büsser
 Lalaladschpat-Rai"
 "Der heimliche Kaiser"
 "Tiefseefische"
 "Fakire"
 "Fakirpfade"
 "Zu Gustav Meyrink's Werken," a discussion by Dr.
 Kurt Pinthus.

Phillip Reclam jun. Verlag, Leipzig

Die Uhr, ein Spiel in zwei Akten, by Gustav Meyrink and Roda-
Roda, 1918.

Schuster & Löffler Verlag, Berlin
Komödien von Gustav Meyrink und Roda-Roda, 1918.

Contents: "Der Sanitätsrat"
 "Bubi"
 "Die Sklavin aus Rhodus"

Die Welt-Literatur, 1918, No. 48

Contents: "Das Wachsfigurenkabinett"
 "Löwe Alois"
 "Tut sich macht sich Prinzess"

Kurt Wolff Verlag, Munich
Das Buch vom lebendigen Gott, by Bo yin Ra (Pseudonym for
 J. Schneiderfranken), foreward by Gustav Meyrink, 1919.

Simplicissimus, XXV. Jahrgang, 1920/21
 "Wie denken sie über den Simplicissimus?" (Questionnaire for
 the 25th anniversary for Simplicissimus) Gustav Meyrink's
 contribution in No. 1 for April 1, 1920.

A. Hoennicke Verlag, Berlin-Charlottenburg
Der Mann auf der Flasche, (Ein Werk im Sinne Aubrey Beardsleys)
 with 11 sketches by Fritz Janowski, 1920.

Georg Müller Verlag, Munich
Das Unheimliche Buch, edited by Felix Schlömp, with a foreword
 by Gustav Meyrink, 1920. From the contents: "Die
 Pflanzen des Dr. Cinderella" by Gustav Meyrink.

Musarion Verlag, Munich
Charles Dickens gesammelte Werke, 1920.
 (The Langen edition, see above)

Rikola Verlag, Wien
Romane und Bücher der Magie, Band I.
Sri Ramakrishna, by Dr. Carl Vogl, Foreward by Gustav
 Meyrink, 1921.
Der weisse Dominikaner, aus dem Tagebuch eines Unsichtbaren,
 1921.
Der Drache, Leipzig "An den Drachen" (March 30, 1921).

S. Efron, Berlin
Der Golem, 1921, in Russian

Phillip Reclam jun. Verlag, Leipzig
Der violette Tod, 1922.

Contents:	"Das dicke Wasser"	"Blamol"
	"Die Urne"	"Bocksäure"
	"Das ganze Sein"	"Das Fieber"
	"Das Automobil"	"Der violette Tod"

Rikola Verlag, Wien

Hexengeschichten, by Ludwig Bechstein, edited by Gustav Meyrink, 1922.

Romane und Bücher der Magie, Band II.

Eliphas Levi, by R. H. Laarss, edited with a foreword by Gustav Meyrink, 1922.

Romane und Bücher der Magie, Band III.

Dhoula Bel, by P. B. Randolph, translated from the English edited with a foreword by Gustav Meyrink, 1922.

Dürr und Weber Verlag, Berlin

An der Grenze der Jenseits, 1923.

Renaissance Verlag, Wien

Der weisse Dominikaner, (in Polish), 1923.

Rikola Verlag, Wien

Romane und Bücher der Magie, Band IV.

Der gelbe und der weisse Papst, by Franz Spunda, edited with a foreword by Gustav Meyrink, 1923.

Romane und Bücher der Magie, Band V.

Das ägyptische Totenbuch, by Franz Spunda, edited with a foreword by Gustav Meyrink, 1924.

Musarion Verlag, Munich

Charles Dickens gesammelte Werke, translated and edited by Gustav Meyrink, 1924, four volumes:

Bleakhaus

David Copperfield

Master Humphreys Wanduhr

Oliver Twist, Weihnachtsgeschichten

Hyperion Verlag, Munich

Meister Leonhard, 1925

Ullstein Verlag A. G., Berlin

Die heimtückischen Champignons, und andere Geschichten, 1925.

Contents: "Die heimtückischen
Champignons"
"Der Opal"
"Veronika"
"Izzi Pizzi"
"Bal Macabre"
"Der Buddha etc."
"Wachsfigurenkab."
"Bologneser Tränen"
"Der Albino"
"Chimäre"
"Löwe Alois"

"Bocksäure"
"Der Schrecken"
"Fluch der Kröte"
"Eine Suggestion"
"Mann auf der Flasche"
"Das Präparat"
"Das ganze Sein"
"Tut sich--Prinzess"
"Das Fieber"
"Pflanzen des Dr. C."
"Tschitrakarna"
"Violette Tod"

"Königin unter etc."

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 Thomas von Aquino, Abhandlung über den Stein der Weisen,
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 1925.

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Contents: "Der Mönch Laskaris"
 "Der seltsame Geist"
 "Die Abenteuer des Polen Sendivogius"

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