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KAROLINE VON GÜNDERRODE

Edith Borchardt and Jennifer Wright

I.

Androgyny: The Search for Wholeness in Karoline von Günderrode and Heinrich von Kleist. Christa Wolf's novel Kein Ort. Nirgends

Karoline von Günderrode, who lived during the period of Early German Romanticism, was born in 1780 and died in 1806. At age 17, she entered a Lutheran cloister, where she began her writing career as a result of the isolated life she led. She was influenced by the ideas of the Jena Circle: Schlegel, Tieck, Novalis, Clemens Brentano, Schelling, and scholars like Carl von Savigny and Friedrich Creuzer (Wolf, Der Schatten eines Traumes 16). A contemporary of Heinrich von Kleist (1777-1811), she shared with Kleist the desire for death with someone else. Her love for Carl von Savigny, whom she met in 1799, was unrequited, and he married her close friend Gunda Brentano. During a visit in Heidelberg in 1804, Karoline met Friedrich Creuzer, a married professor, with whom she fell in love. They had secret meetings on the banks of the Rhein, and he promised to leave his wife but failed to do so. His letter ending their affair devastated Karoline, and at the age of 26, she committed suicide in Winkel am Rhein with the dagger she always carried. While Kleist experienced an ecstatic death with Henriette Vogel, Karoline's wish to die with Friedrich Creuzer remained unfulfilled. Christa Wolf's novel Kein Ort. Nirgends, based on biographic facts, explores the parallels between Günderrode and Kleist in a fictional encounter that reveals the similarity of their psychic structure and their desire for completion through the opposite sex in death.

The ideal of androgyny, symbolizing the reconciliation of opposites in the maturation process of both individuals is essential for an analysis of their psychic constellation. Like Kleist's half-sister Ulrike, "die von ihrem Geschlecht nichts hat, als die Hüften" (Sembdner, Briefe 202), Karoline seemed to have decidedly masculine traits. She herself comments on a psychic misconfiguration within her: "Es ist ein unseliges, aber unverbesserliches Mißverhältnis in meiner Seele; und es wird und muß so bleiben, denn ich bin ein Weib und habe Begierden wie ein Mann, ohne Männerkraft. Darum bin ich so wechselnd und so uneins mit mir" (Der Schatten eines Traumes 5). With Kleist, she shares this dissonance of the soul, rooted less in the historic context in which they lived than in the structure of their psyche. Karoline wishes that she had been born a man and could die a hero's death, remarking that she lacked feminine virtues and had no sense for female happiness (5). She has a philosophic spirit and confesses her masculine inclinations to Gunda Brentano (a sister of Clemens and Bettina), expecting derision. Her first poetic efforts are published under a masculine pseudonym, Tian (17). She longs to be independent, free, and creative, which seems to her irreconcilable with being a woman and wife: "Die Frau eines Mannes und Dichterin sein; eine Familie gründen und versorgen und mit eignen kühnen Produktionen in die Öffentlichkeit gehn--unlebbare Wünsche" (23). Savigny marries her best friend Gunda Brentano while trying to maintain their relationship. Friedrich Creuzer, too, abandons her for bourgeois happiness in a conventional marriage while cultivating her mind (47). Karoline shares

her deepest wish and desire with her friend Bettina von Arnim: to become whole (37), but she experiences this wholeness only in her imagination, in the spiritual union with Nature expressed in the "Apocalyptic Fragment," inspired by Schelling's nature philosophy. In life, Karoline did not find the masculine alter ego she was looking for, one who could commit himself to her in death, as Henriette Vogel did with Heinrich von Kleist, who acted out his union with the feminine principle in macabre fashion. Ironically, she did not realize that wholeness was already within her when she acted on her philosophical insights, accomplishing the union with nature physically in her suicide.

The archetype of the androgyne, central to Kleist's life and work is not a static symbol but represents a process of intra-psychic tensions which in their resolution lead to the transformation of the soul through the various stages of individuation. It is the metaphysical symbol for the perfected human being who has harmonized the masculine and feminine traits within the personality. Both Kleist and Günderrode never achieved this inner balance, since they depended for their completion on others: Karoline on Creuzer and Savigny, Kleist on his sister Ulrike and his male friend Brokes. Their striving for wholeness in death tragically subverts the ideal function of androgyny.In her book, Androgyny. Toward a New Theory of Sexuality, June Singer defines the androgyne as a creative archetype designating perfection, always just beyond the reach of the human being. It points to original union with the absolute, a totality preceding differentiation. In her opinion, sexual polarity is the symbolic expression for opposing energies that engender creativity after the splitting of the Primordial Androgyne: "For the spark of creation to be engendered, the male and the female must come together in all their sexual maleness and femaleness" (62). For Carl Gustav Jung this creative union takes place in the coniunctio (Borchardt 166). The bisexual symbol of the hermaphrodite embodies the coincidentia oppositorum, which in medieval manuscripts represents the creative union of opposites. In Jungian psychology, it alludes to the wholeness of the personality and denotes a process in which intrapsychic conflicts are resolved and conscious and unconscious aspects of the personality reconciled. This "marriage" of male and female elements within the personality finds symbolic expression in the hieros gamos, the sacred marriage of Greek mystery cults. C. Kerényi writes about a symbolic exchange of clothing during the wedding night which was common practice in the Cult of Aphrodite, signifying that sexual differences are only variations of the same Being. Mircea Eliade, too, describes this custom in Greece, a kind of androgynous initiation rite: "Exchanges of clothing were . . . frequent in ancient Greece. Plutarch recounts several customs that he found strange. 'In Sparta', he writes, 'the woman in charge of a young bride shaves her head, clothes her in a man's dress and shoes, then puts her on the bed alone and without light. The husband steals in to join her (Plutarch, Lycurgus 15). At Argos, the bride puts on a false beard for the marriage night (Plutarch, On Virtue in Women). In Cos, it is the husband who puts on female clothes to receive the wife' (Plutarch, The Greek Question 58)." According to Eliade, this custom is widespread among African tribes and in Polynesia as well (The Two and One 112). These rituals are connected with identification processes in which male and female show external signs of internalizing the other sex, leading to the wholeness of the individual at the same time the two become one in marriage. Even today, some tribal societies ritualize the myth of

the primordial androgyne in initiation ceremonies: among Australian aborigines, young men are given an incision as a symbolic female organ (Eliade 111-112). In other cases in Africa and Polynesia, boys will dress as girls and girls as boys in a ritual exchange of clothes (112) in the belief that they will experience a totality of being before accepting their gendered role. “For mythical thought, a particular mode of being is necessarily preceded by a total mode of being. The androgyne is considered superior to the two sexes just because it incarnates totality and hence perfection” (Singer 44). Jung considers bisexuality an archetypal element of the collective unconscious, not a pathological condition, but rather a realization of human potential in the interplay and exchange of sexual roles in the process of gender definition.

Much has been written about Kleist’s bisexuality or homosexuality. Fritz Wittels believed that Kleist wanted to kill the feminine aspects within his personality in the double death with Henriette Vogel, in order to assert his masculinity (181). However, Kleist repeatedly invited both men and women to join him in death, which seems to indicate that he had trouble not only with separation from the maternal unconscious, but also with the masculine identification process. Homosexuality is one variation of identification involved in the maturation process of the individual. The resolution of male/female polarities within the personality depends on the external models of men and women in a person’s life, particularly the parental figures, and their internalization within the human psyche.

Ann Belford Ulanov describes this process in her book on The Feminine in Jungian Psychology and in Christian Theology on the basis of an interpretation of the myth of Eros and Psyche. For the male, individuation is accomplished by internalization of the experience with the female, first through the mother (stage I in Ulanov’s description of anima development: narcissism, unconscious emotion), then through sexual relationships (stage II: undifferentiated erotic pleasure), and finally through one significant relationship with a particular woman (stage III: consciously directed love). The other half of the process of establishing the wholeness of the personality for the male is the identification with the father. The process is similar for the female, who internalizes the father and identifies with the mother. The images of internalization represent the anima for the male, the animus for the female.

Kleist’s problem with maturation is closely associated with his half-sister Ulrike, whom he describes as being neither man nor woman, but rather an amphibious creature, “eine weibliche Heldenseele, die von ihrem Geschlecht nichts hat, als die Hüften. . . .” (Sembdner, Briefe 202). She is the maternal figure who offers no repose for him, because she lacks the feminine qualities he so admires in his masculine friend Brokes. Ulrike’s bipolarity is the perfect complement to his own being, her character mirroring his own. His relationship with her is the key to understanding the fragmentation of his psyche. Curt Hohoff calls her die “Männin,” and Kleist stresses her masculine qualities in his letters. In May 1799, he comments that he might have been able to connect his fate with hers, had she been a man or not his sister: “Wärest du ein Mann oder nicht meine Schwester, ich würde stolz sein, das Schicksal meines ganzen Lebens an das Deinige zu knüpfen” (Hohoff 74). His friend Brokes is a mere substitute for Ulrike, as he confesses to her in a letter from his trip to Würzburg (where he went for

the surgical remedy of a sexual dysfunction). If she had been a man, he writes, because a woman could not have become his confidante, he would not have had to search so far for this friend. The other possibility of joining his life and fate with hers would have been if she had not been his sister. In a letter dated October 26, 1803, he addresses her as his "beloved," and in a letter of December 16, 1801, he compares their relationship to that of body and soul, which are frequently in conflict but do not like to part (Sembdner, Briefe 232). During separation from Ulrike, he looks for completion of himself in both men and women. In the end, it is an irreconcilable quarrel with Ulrike that leads to his self-destructive end (Borchardt 215-220).

In the course of his psychic development, Kleist fails to separate from the maternal unconscious represented by the female figures in his life who cared for him, and at the same time, he did not identify with his father: he never once mentions him during his lifetime (Wittels 182). His mother died in 1793, when he was 16, and his father in 1788, when Kleist was only 11 years old. For this reason, substitute figures are important for him in the transformation process, where regression beckons at every stage. Successful maturation was not possible for Kleist, because he had difficulty with internalizing the psychological work necessary, acting out with external figures what should have been a process within the psyche. His male friends Ernst Pfuel, Otto Rühle, and Fouqué do not serve as models for identification, so that he can accept his role in life as a man and as an officer. Instead, he wants to die with them. The psychiatrist J. Sadger remarks, "Wir wissen verläßlich, daß Kleist wiederholt Ernst Pfuel, Otto Rühle, Fouqué und Marie von Kleist zu gemeinsamem Sterben zu bewegen suchte, eine gleiche Anregung der Henriette Schlieben und der Henriette Vogel begierig aufgriff . . . (57). Because Kleist remained financially and psychologically dependent on Ulrike, the woman who was his mirror image (Braig 25), and the only woman with whom he would rather have lived than died, he was unable to marry his intended bride, Wilhelmine von Zenge, or any other woman. Ulrike, too, never married, but dedicated her life to her brother.

Karoline von Günderrode lost her father early in life, like Heinrich von Kleist, who consequently had difficulty claiming his masculinity. Because of a strained relationship with her mother and having to accept the maternal role with her six younger siblings at a very young age, Karoline failed to identify with the feminine role ascribed to her by the society of her time, seeking freedom and education instead.

In Christa Wolf's novel Kein Ort. Nirgends, Karoline von Günderrode comments on the similarity of their psychic structure, remarking that within Kleist himself the masuline and feminine aspects of the personality are in conflict, as is the case for her as well: "Sie meinen, daß in Ihnen selbst Mann und Frau einander feindlich gegenübersteh'n. Wie auch in mir" (153). Although Christa Wolf as a writer in the former German Democratic Republic weaves the fictional encounter of Kleist and Günderrode into the social and historical fabric of the novel, the psychological element is equally important. The author has painstakingly researched the biography and correspondence of these two figures and bases her novel on a rumor recorded by Eduard von Bülow in 1848 that Kleist made the acquaintance of Günderrode in June 1804 on his way through Mainz, where he fell deathly ill and stayed for six months to be cured by Dr. Wedekind (Sembdner 112). At a tea party at the house of Josef Merten, there is instant recognition between

Kleist and Günderrode. He sees in her the “Jünglingin” (Wolf 29), reminiscent of Ulrike (15), whose sexual ambivalence corresponds to his own. In her conversation with Kleist, Günderrode inquires about his shared adventures with Ulrike in Paris, where she accompanied him dressed as a man to attend university lectures and was not recognized as a woman by anyone except a blind flute player, who addressed her as “Madame” (Wolf 135, Sembdner 46). Karoline confesses her envy of Ulrike and expresses desire to meet her, because they live in a time when women must support each other, especially since men don’t seem to be capable of doing so any more. “Wir sind auf den ganzen Menschen aus und können ihn nicht finden” (127), she says, articulating her need for wholeness, which is but a utopia. Because of her own masculine spirit, Karoline admires Ulrike’s unselfish love for her brother, the maternal aspects she herself has rejected for the sake of poetry and philosophy. For Kleist, this conversation regarding his sister touches a wound, conjuring up memories of Ulrike and self-doubts concerning his masculinity: “Er nicht ganz Mann, sie nicht ganz Frau . . .” (138), yet one completing the other in a love that seems safe only because they are brother and sister, and because the world does not suspect “was in abgrundtiefer Stummheit das Blut da treibt. Wohltat der Blutsverwandtschaft, ungedachter Gedanke” (138-139). Wolf implies that Kleist’s love for Ulrike stood in the way of a fulfilled relationship, particularly with Wilhelmine von Zenge, that they were in secret agreement about the impossibility of such a conventional liaison at the same time that Ulrike insisted that he keep his promise of marriage to her. What embittered him most about the ensuing quarrels was that he could not state the truth, “daß er ihr die Komödie nicht durch ein offenes grobes Wort zerfetzen konnte” (139).

At the gathering in Merten’s salon in Winkel am Rhein, Kleist has the impression that Karoline von Günderrode appears hermaphroditic, a thought he immediately rejects, not wanting to examine it more closely. If he had, he would have had to admit that she resembled Ulrike and thus, himself. His unspoken association leads to an instant of reminiscence at the chime of the clock on the mantle above the fireplace: an image forms in his mind of a tender moment with Wilhelmine von Zenge in the arbor of her family’s home in Frankfurt an der Oder, where she permitted him to remove the loose pins from her hair, so that it tumbled into his hands: a moment his fingertips still remember, a moment that filled him with embarrassment and guilt (40). The memory arouses feelings in Kleist in the present that he lacked when Wilhelmine was close to him. He sensed her disappointment at his lack of passion toward her and attempted to draw her close by sharing with her the intimacy of a dream that haunted him repeatedly and from which he always awoke in tears. It was the dream of a beautiful wild boar which he pursued in a wild gallop, in order to rein it in, to subjugate and ride it, and though he came so close that he could feel its steaming breath, he could never quite reach it. Totally exhausted, when the animal seemed to disappear, he reached for his musket and shot it, so that the rearing and trembling animal died. When he looked at Wilhelmine, he saw that she was crying. Caressing her hand, he thought that he might be able to love her, though it had always seemed impossible before. Wilhelmine, however, understood that they would never marry. “Kleist, sagte sie schließlich, und schien gefaßt: Mit uns beiden, das wird nichts. Wir werden niemals Mann und Frau”

(43). Kleist's dream in the novel predicts their fate years before the actual end of their relationship.

Karoline von Günderrode, first involved in a love triangle with Savigny and Gunda Brentano, then with Friedrich Creuzer and his wife, knows that death is the price she will pay for love (53). The dagger she always carries becomes the center of conversation when it accidentally slips out of her drawstring purse at Merten's gathering. Kleist picks it up to return it to her. Only Savigny seems surprised that she has it constantly with her. In Wolf's novel, Karoline wants to know how she might earn Savigny's love (84) and doubts his friendship, aware that she is a mystery to him, that he finds her uncanny (87). He is unable to determine which is her true face: the flirt, the prude, a masculine spirit, or the epitome of femininity (88). Because she felt misunderstood by him, she chose to study history and philosophy, particularly Schelling. At the same time, she was able to exchange her troubled world for an imagined universe of her own creation in the drama she was writing, like Kleist identifying so strongly with it that it became more real than life itself. Unlike Savigny, Kleist seems to know Karoline and feels a connection with her across the room, even when she is speaking with others. He perceives in her "die einzig wirkliche unter Larven" (94): She appears to be the only one showing her true face among all of Merten's guests. Both of them are outsiders in this society because of their unconventionality; both of them stand out because of their like-mindedness; both share with Ulrike a sexual ambivalence, and both of them have an attraction to death.

Günderrode feels an affinity for Kleist, although they have never met before: "Der Mensch, denkt die Günderrode, ist mir fremd, und in der Fremdheit nah" (147). Both are ambitious, both are gifted, and both lead a tortured existence they end of their own free will. Both understand the depths of the human psyche and the pain of alienation, their agony deriving from their clairvoyance, seeing with the eye of the spirit. Karoline's thoughts while walking with Kleist along the shore of the Rhein River echo a passage from Die Manen: " Wem also der innere Sinn, das Auge des Geistes, aufgegangen ist, der sieht dem Andern unsichtbare mit ihm verbundene Dinge" (Der Schatten eines Traumes 129). Karoline's fate is prefigured in a dream that she recalls because of the company surrounding her at Merten's. Actually, it was a nightmare that oppressed her and haunts her still. In the dream, she was walking with Savigny and Bettine von Arnim, and Savigny suddenly lifted bow and arrow to shoot a deer by the wayside. Wounded in the neck, it fell and died. Bettine, who was watching her as Karoline cried out, saw first that the arrow had wounded Günderrode. Bettine's white scarf turned red when she tried to stop the bleeding. A little gnome grew out of the ground, stirring a brew that an unattached hand applied to her neck, magically healing it. It was Savigny's hand which had the power to wound and heal at the same time. What astonished her was that the injury was to her neck. She knew where she had to apply the dagger under her chest, because a surgeon had shown her the spot, applying pressure with his finger. Whenever she concentrated, she could feel it, and it made her calm. She always carried the dagger with her to be sure to have it when the time came (Kein Ort. Nirgends 10-12), perhaps down by the Rhein under some willow trees. Two years later, Karoline fulfilled her dream.

Christa Wolf's intention in writing this novel was to answer Anna Segher's question why Karoline von Günderrode's love relationships failed and why Heinrich von Kleist had to die (Krogmann 249). For an instant, their encounter holds out hope for communication and understanding, a rapprochement of their souls. In the text, Kleist asks himself, "Wäre das die Frau, vor deren Liebe man keine Angst haben müßte?" (155) While he contemplates the possibility of love without fear of woman (155), Karoline confesses her need for completion through all of humanity: "Um mich zu ergänzen, denk ich manchmal, braucht ich die ganze übrige Menschheit" (156). And though they touch and laugh together and seem to come close, in the end they part: "Bis auf den Grund verschieden. Vom Grund her einander ähnlich. Frau. Mann. Unbrauchbare Wörter. Wir, jeder gefangen in seinem Geschlecht. Die Berührung, nach der es uns so unendlich verlangt, es gibt sie nicht. Sie wurde mit uns entleibt . . . . Unkenntlich bleiben wir uns, unnahbar, nach Verkleidung süchtig" (159). Kleist and Günderrode, while man and woman, are neither man nor woman. The ideal of reconciling their contra-sexuality remains impossible. In post-modern fashion, through quotation from their letters and works, Christa Wolf traces the path along their journey toward death.

II.

Romanticism and Manichaeism: Günderrode's "Apocalyptical Fragment" and "Die Manen"

Both the "Apocalyptical Fragment" and "Die Manen" express Günderrode's yearning for a spiritual realm beyond the physical. In the first work, the narrator achieves a higher consciousness through a contemplative union with Nature and observation of external vs. internal time. Objective observations become a vertigo into which she sinks, in order to become one with night and dream, where day and night no longer denote finiteness, and she enters a limitless universe. Upon awakening, she has a sense of expanded consciousness: ". . .ich schien mir nicht mehr ich, und doch mehr als sonst ich, meine Gränzen konnte ich nicht mehr finden, mein Bewusstseyn hatte sie überschritten . . ." (Der Schatten eines Traumes 132). Her longing for the past is a desire to return to the source of life and origin. Transcendence in this text means liberation from the limitations of being: a mystic union, where she exists in nature and nature in her, where body and spirit are not separate entities, one existing in time, the other in eternity, but they are one: "es ist Eins, gehört sich selbst, und ist Zeit und Ewigkeit zugleich, und sichtbar, und unsichtbar, bleibend im Wandel, ein unendliches Leben" (132).

In "Die Manen," the process of romanticizing the past consists of an idealization of the time of Gustavus Adolphus. The longing for this period in history is an internal experience resulting in a mental construct that is juxtaposed with the present. Both the present time and the past are full of turbulence, and the student in the dialogue with the teacher conjures up the spirit of Gustavus from Darkness, which is connected with turmoil and anarchy. This dystopian vision calls up the past, which in itself is neither good nor evil, in order to understand the present, equally turbulent for Karoline von Günderrode and the student in "Die Manen." Such contemplation and juxtaposition of

past and present, however, can lead to illumination, as it does in Manichaeism, the religious system founded by Mani, a Persian prophet.

Manichaeism is a syncretistic, dualistic religious system combining Zoroastrian, Gnostic and other elements. It is based on two principles, Light and Dark, along with three moments: past, present, and future. The present is associated with unregulated desire, and the future is connected with illumination. Karoline von Günderrode deals with this battle of Light and Dark in a poem with the title, “Eine persische Erzählung,” based on the ancient myth of Ormuzd and Ahriman, which expresses the belief in the immutable laws of nature: the eternal cycle of being and becoming symbolized in the alternation of Day and Night. In Karoline’s poem, darkness and insanity claim the priest Ormuzd, who tried to eliminate the moon as “heart of the night,” so that the light of the sun might prevail. Darkness in this poem is equated with healing, a return to the womb: “Aber gütig nimmt das Dunkel/ Auf in seinem heil’gen Schooße/ Freundlich den verirrten Kranken,/ Daß im Arm der Mitternächte/ Schweren Wahnsinns er genese (Westphal 125). The God Mitra, as the guardian of natural law, smiles compassionately on Ormuzd’s despair at the eternal return of night and his ensuing attempt to help the sun to victory, which destroys him. Karoline’s poem mirrors her own efforts to transcend time and prefigures her self-annihilation in longing for healing from the powers of darkness.

In her views about Persian religion, Karoline may have been influenced by Herder’s Ideen, since she was familiar with his writings, as we know from a letter to Karoline von Barkhaus (127), dated 1799. A. Naumann speculates that she may have read Chapter XII of Herder’s work, where he not only describes the Persian myth of the battle between Light and Dark (embodied in Ormuzd and Ahriman) but also mentions Zoroastrian ideas, where Light and Dark are subject to a higher principle, “die grenzenlose Zeit” (127), limitless time, to which the narrator aspires in “Apokalyptisches Fragment.” In both “Die Manen” and “Apokalyptisches Fragment,” an inversion of the Persian myth is operative, since the prevailing power is Darkness, not Light.

For Zoroaster, the world is a battleground between Ahura Mazda and Ahriman. In his philosophy, compiled in the Avesta, these figures symbolize good and evil, which are two halves of a whole in constant opposition. Neither can be eliminated but can be overcome, and both intertwine to create meaning in life in the struggle of individuals to attain perfection and ultimately enter the realm of Light. While employing elements of the Persian myth, Karoline seems to reject notions of good and evil, subverting the triumph of the Light in her work.

In “Die Manen,” the student states, “ . . . And my mind is like a grave from which the shadows of the past rise pale and feeble.” In ancient Rome, Manes were collectively known as the spirits of the dead. They resided in the underworld. In an ancient ritual, the residents of a town in Italy would dig a round pit for a ceremony of ancestor worship and place a stone at the bottom of it, which served as a symbolic entrance to the lower worlds. On certain days, the town would remove the stone and offer sacrifices (Americana 227). In the dialogue, the student’s consciousness serves as the stone, and her contemplation of the past is the entrance of her spirit into the world of the departed. The student in the dialogue feels sadness that the past is lost, but the teacher replies

that the spirit of Gustavus is alive in her and, therefore, the past is not lost. She asks the student, "Do you only call life that which is fleshly and visible? and is it gone and lost what works in thought?" The student has the power to bring Gustavus back, for his spirit lives within her mind. There are correspondences in her that connect with this spirit, and for that reason, Death can not break the bond. The spirit of Gustavus operates according to his own law, yet at the same time is dependent on the student, who wishes to communicate with him in an "unmediated relationship." This is possible through like-mindedness, the teacher reveals. Spirits can not be conjured up but have to reveal themselves to the inner eye: "Man kann Geister nicht durch Verschwörungen rufen, aber sie können sich dem Geiste offenbahren, das Empfängliche kann sie empfangen, dem innern Sinn können sie erscheinen" (Der Schatten eines Traumes 130).

There are three distinct steps in romanticizing the past in "Die Manen." The first is a memory of the past in present time. Secondly, the memory leads to longing for that period that results in disdain for the present. The third step is a chiliastic vision: the past as an idea that will become reality by being realized again in the present. This is but a construct of the mind, an internal experience. Bringing together present and past is the eye of the Spirit or the imagination. The result is an inversion of two worlds, where the real becomes the ideal and the ideal real, reminiscent of processes described by Novalis, Tieck, and other German Romantics. According to the teacher in "Die Manen," seeing through the inner eye what is invisible for others is the basis for religions and apocalypses of the past and present. Prophecy is the gift resulting from the connections made between the past and the present, resulting in a vision of the future (130). Unfortunately, Karoline von Günderrode's life was cut short at a very young age when she chose death over life, killing herself in Winkel am Rhein with the dagger she always carried, after Creuzer ended their relationship. A peasant found her body on a promontory of the river, later inundated by the waters of the Rhein. Unable to achieve the reconciliation of male and female elements within her psyche, she chose to return to Mother Earth, Magna Mater and ultimate feminine principle with which she failed to identify in life. Her regressive union with nature is an effort to free herself from all opposing principles and to transcend both space and time by entering the absolute realm of Spirit.

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