

TOWARDS AN ANALYSIS OF STERNHEIM'S EUROPA

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FOREWORD.

The aim in writing this essay was an attempt to clarify certain aspects of Sternheim's novel, Europa. With the exception of Wolfgang Wendler's book on Sternheim, Weltvorstellung und Kunstprinzipien, which only deals with his novel in a general and spasmodic way, there has been a surprising and regrettable lack of research on Europa. Researchers have tended in the past to focus their attention on Sternheim's plays to the detriment of a systematic study of his proseworks.

One aspect of Sternheim's short stories, articles etc., has, however, received much critical attention. Several critics have discussed Sternheim's idiosyncratic style, his use of language and its Expressionist features. I have chosen deliberately to omit the linguistic and stylistic aspects of Europa in this essay in favour of a more detailed study of its themes wherein the real value and interest of the work lies.

STERNHEIM: A BIOGRAPHICAL SKETCH.

Willian Adolf Carl Sternheim was born on the 1st of April, 1878 in Leipzig. His Jewish father, Jakob Carl Sternheim, was a banker and later editor of the Hanoverian Tageblatt, the business side of which he also managed. ON the father's side of the family Sternheim is related to Heinrich Heine. His mother, Rose Maria Flora Francke, was descended from a long line of Lutheran artisans from Thuringia. Sternheim's parents were married on the 27th of December, 1879 and on the 15th February, 1880 moved to Hanover. They became the parents of 7 children. As Jakob Sternheim himself reviewed the more important theatrical productions for his newspaper and often took his son to performances with him, it is probable that the stage made its first and indeed lasting impression on Sternheim at this time.

The family moved to Berlin in 1884, where Sternheim's paternal uncle was the owner of the Belle-Alliance-Theater. Sternheim attended the Friedrich-Werdersche-Gymnasium and later the Luisen-Gymnasium. At the age of 15 he spent a year in Halberstadt at the Cathedral grammar. After passing the Abitur in 1897 he studied in Munich, Göttingen, Leipzig, Jena, Berlin, Heidelberg and Freiburg, attending lectures on law, history, literature, the history of art and philosophy.

By his own account the influence of Heinrich Rickert, whose lectures on philosophy he attended at Freiburg University, was particularly decisive.

In November, 1900 he married Eugénie Hauth and moved to Weimar. Their son, Carlhans, born on the 3rd of July, 1901, was executed on the 18th December, 1944, for his political opposition to the Hitler regime. After serving a year in the cavalry regiment of the Tsar of Russia, Sternheim moved in 1903 with his wife and son to Munich. He and his wife agreed to a separation in 1904; the divorce became final in 1906. In 1902 for the first time, a play by Sternheim had appeared on the stage. It was Auf Krugdorf; Dresden gave it a cool reception.

1904 marks a new stage in Sternheim's development. The years of uncertainty and searching were apparently over. While taking the waters in Aachen Sternheim met Thea Bauer, an old friend of his wife and the daughter of a rich industrialist from the Rhineland. She was then married to Loewenstein, a lawyer in Düsseldorf. Thea Bauer seems to have checked to some extent Sternheim's instability and to have given him a fresh impetus, for in the years after their marriage on the 13th of July, 1907 Sternheim wrote what are generally considered some of his best plays.

In 1908 Sternheim and his wife moved into the 'castle';

Bellemaison, in Höllriegelskruth in the vicinity of Munich; the property, designed and built by them, was equipped with a theatre in which his own plays were later produced. Sternheim had two children by Thea Bauer, a daughter who later acted in some of her father's plays, and a son, Klaus, who died in Mexico in 1946. Sternheim owed much of his knowledge of French literature to his wife, as it was chiefly through her influence that he became interested in writers like Molière, Stendhal, Maupassant and especially in Flaubert.

In 1908 Sternheim founded and edited in conjunction with Franz Blei the periodical Hyperion. During their stay in Munich the Sternheims made the acquaintance of many of the leading figures in Munich's cultural life, among them were Frank Wedekind, Heinrich Mann, Hofmannsthal, Hugo Von Tschudi, Vollmoeller, Walter Rathenau, Otto Vrieslander and Max Reinhardt.

In 1912 Sternheim sold Bellemaison and moved with his wife and two children to La Hulpe near Brussels. The outbreak of the First World War was not greeted by Sternheim with the chauvinism of some of his compatriots; he began to think more deeply on political and social themes and subsequently to write in a more critical vein. While the house, Claircolline, was being rebuilt Sternheim and his wife lived for some time in Germany,

from 1915/16 in Königstein/Taunus where Kuno Brombacher was the children's tutor.

In Brussels Sternheim was friendly with Emile Verhaeren and Ernst Stadler and here during the war he made the acquaintance of Gottfried Benn, later to become a life long friend. With Carl Einstein, whom he also met in Brussels, he planned an Enzyklopädie zum Abbruch bürgerlicher Ideologie, of which a sample appeared in 1918, on similar lines to Flaubert's uncompleted Dictionnaire des idées reçues.

The Belgians confiscated Sternheim's property at La Hulpe in 1918. In Scheveningen, Holland, before the end of the war, Sternheim wrote a series of articles on the German Revolution predicting its failure. During this period of his life he was also intent on working at the only novel he wrote, Europa, the first volume of which appeared in 1919, the second in 1920. From 1919 till the autumn of 1924 the Sternheims lived successively in St. Moritz, Uttwil on Lake Constance and in Dresden, however, an end seems to have been put to Sternheim's nomadic existence in 1924 when he returned to Uttwil, where he lived till his severe illness in 1928.

In 1927 Carl and Thea Sternheim were divorced; he had lived with her infrequently for some years. His illness of 1928 was followed by long months in sanatoriums. Sternheim had suffered all his life from nervous complaints,

the effects of which increased with age, making him restless and irritable, in frequent need of change of scene and society. When his health improved he took a flat in Berlin where Thea Sternheim and Gottfried Benn cared for him.

In 1930 Sternheim married Pamela Wedekind, the daughter of Frank Wedekind, and returned to Brussels; the marriage was, however, shortlived. He lived in Brussels till his death with Henny Carbonara, a Jewess and the daughter of a Viennese doctor. In the years preceding 1939 and during the Second World War Sternheim's plays, prose-articles, short stories and his novel Europa were among the thousands of others outlawed and "ignored" by the Nazis. On the 3rd November, 1942, Sternheim died of pneumonia.

This brief outline of Sternheim's life covers the period of industrialization, world war, revolution and the end of monarchy. Sternheim lived in a period which politically saw the most drastic change since the middle ages - the change from the dynastic state to parliamentary democracy with its play of forces ranging from the industrialists, technologists, military through to the political irrationalists. It is not a coincidence that Sternheim's themes touch on this area. He is obsessed by the manipulation of wealth and its relationship to power in this new industrial society and in Europa he is

touching on the dignity of man, who is at the mercy of economic forces, of conventions and his own (irrational) urges and instincts. As in most modern novels there is the question of the individual in a mass society.

EUROPA: AN OUTLINE OF THE STORY.

In an open letter to Kasimir Edschmid written on the 5th of January, 1920, Sternheim makes the following comment about the heroine of his novel, Europa :

"So habe ich in mein Buch alle politischen Beziehungen der Zeit von 1870 - 1920 in das Schicksal der Heldin mit hineingenommen."

(The letter was subsequently printed in Das Tribunal, Jg. 2, Heft 1, 1920, p 8 - 10.)

In attempting to give an outline of the story it is necessary, therefore, to make a distinction between Eura as a symbol and as a person and to trace only her development or 'life' on the human level. An outline of the development of her opinions, political and otherwise, and the point of view of other characters is contained more fittingly in the chapter on themes in Europa.

Europa is divided into two volumes, each containing two books, which are entitled successively "Deutschland", "Frankreich", "Europa" , "Die Welt" . Eura is introduced to the reader on the first page of "Deutschland" and from that point on the novel revolves around her to a degree perhaps only as marked in the novel of character.

Europa Fuld is the only child of a well-known antique-dealer in Amsterdam. She was born after the 1870 war and was given her Christian name by her father in a wave of pacifist enthusiasm. The family calls her Eura. Eura spent

her childhood, a somewhat lonely one, in a world of antiques and beautiful 'objets d'art' and becomes a connoisseur with an uncanny talent for distinguishing at a glance between the pseudo and the genuine. When she was only 12 years old her father found it an advantage to have her with him on buying trips. At the age of 15 she was apparently beautiful, a long mane of red hair being her most outstanding feature. Her mother was of Aryan descent, her father of Jewish and the author attributes the girl's extraordinary beauty to her mixed parentage. One of the decisive experiences of Eura's life occurred one evening after she had washed her hair and stepped out onto the balcony overlooking the street. She became aware of the open admiration of a man on the opposite side of the street and fled inside : -

"In Sekunden war sie komplett geworden" (Vol 5,Pl70) Eura then decided to remain all her life a "solitaire" like the kohinoor, a summit of art, before which men do homage. She took great pains subsequently to conceal her hair and permitted neither her mother nor the maid to dress it, before taking out the pins herself at night she draped the keyholes of her bedroom door. Otherwise Eura lived the life of any other middle-class young girl whose family was in good circumstances, although she was occasionally aware of keeping something in reserve, of a sense of waiting.

At the age of 17 she travelled to Berlin to stay with relatives. She was courted by several young men and all followed the prescribed pattern. She fell madly in love with a lieutenant of the Guards, who did not return her affection sufficiently, whereupon Eura made a reference to her father's wealth and was later able to repulse him. A Professor Walzel, a poet from Dresden, had not, Eura thought, made it clear enough that she was the 'dark lady' of his poems. She took upon herself the role of muse and the poet was prepared for a double suicide and a common grave in Grunewald, which she found did not suit her. Eura's days were spent in countless flirtations and commonplaces:

"Kaum wurde sie aufgefordert, mit mehr als kuranter Münze Kurantes auszusagen" (Vol 5, p 173)

Germany was at this time on the crest of a wave of prosperity Eura indulges in indiscriminate buying at Wertheim's warehouse, where the needs of a nation are stored. She is ardently pro-German and perfects her accent as she had no wish to be taken for a foreigner.

Eura meets Carl Wundt, a writer and the second major character in the novel, at a première of one of Wedekind's plays. He is the son of a German father and an Afghan mother. She is struck by Wundt's obvious hatred of his surroundings and becomes a willing listener in the days to follow. What Wundt calls Eura's, "sich an Allgemeinheit

hingießen" is for him, "Bedeutung in unpersönlicher Hingabe, im Mimikry, in Selbstvernichtung". (Vol 5, p 187) Wundt detects Eura's incipient interest in socialism; Eura misunderstands the basis of Wundt's individualism. They quarrel and Wundt leaves Berlin after some months of rather unsatisfactory friendship. After Wundt's departure Eura threw herself into the study of Kant, Schiller and Hegel and attends various seminars.

"Nur das Bedürfnis hatte sie noch: Soziale Anpassung, die sie als Sinn der Epoche vielfach beweisen musste, sich gründlicher und wissenschaftlicher zu bejahen."
(Vol 5 , p 191.)

She has a number of physical relationships with several men and makes the passing acquaintance of Erna Fuchs, who lives in the same pension. Eura detects in the timid submissive role Erna adopts with two successive lovers a cliché, behaviour according to, as Eura expresses it, one's 'Idee von der Sache' , which seems wrong to her.

Eura takes a holiday in the country and observes the economy of peasant life. Each day she watches the hard physical work of a young labourer, which she feels is social and good. The man waits for Eura to appear each day and looks at her with mute appeal. Unable to relent, Eura decides to leave. However, on the evening of her departure, while she is taking a last walk in the countryside, the labourer rapes her. Eura bears this event with some fortitude and later says that, like the

struggle with Carl Wundt, it brought her nearer to socialism. After she returns to Berlin she begins to attend meetings regularly, where she listens to leaders of the Social Democrats enlightening the masses on the workers' movement. She meets Fritz Führling at one of these meetings and they agree that the time has come when one must act and that socialism is the salvation of the future. Fritz persuades her to join the Socialist Party. Her parents violently oppose this step and reduce her allowance to a minimum. Eura neglects her appearance in an attempt to prove the sincerity of her conviction to Führling and becomes totally absorbed in the Party :

"Ihre politische Farbe, in der rotes Blut

kochte, wurde grellerMit Führling....

war sie zu offener Rebellion entschlossen". (Vol 5,
p 221.)

After an inflammatory speech delivered by her at one of the Party meetings, Eura receives a police summons and leaves Germany to spend her 26th birthday with her parents in Amsterdam. Her father dies four days after her arrival, her mother a week later. Eura tries to make order out of the sensations of the years in Berlin and in retrospect finds it difficult to discover the logical bridge from one action to another. She is in a sceptical and uncertain frame of mind when called unexpectedly to Paris.

In Book Two, "Frankreich", Eura is the rich heiress. She inherits the Heiligmann art-business and mansion in the

Place Vendôme from her great-aunt, the widow of the founder. She is naturally thrown precipitately into a new world of luxury, servants and wealth. It is a world in which she rapidly overcomes the initial inhibitions of the first night in her new home when she blushes to undress before the maid and hurriedly makes some necessary purchases the following day.

She adapts herself to her changed circumstances as she had adapted herself years ago in Berlin. Her maid, Christine, appears to her unusual in that she is the first person Eura had met who plays the role of servant with cheeffulness. She explores Paris and prowls the boulevards and quais, avidly watches the manners of working-class people in the bistros, buys new silk dresses in gay colours:

"Sie wusste, sie hatte versäumt und musste
Ströme Gefühls nachtrinken, Gerüche, Dämpfe,
Ekstasen der Wollust schlürfen, an andere
Quellen des Lebens zu finden". (Vol 5, p 252.)

The rigidity of her outlook in the Berlin years disappears and she becomes putty in which the impressions of Paris and a different way of life are recorded. For the first time she believes she now feels real socialism. One day while browsing in a book-shop she comes across a book by Carl Wundt, Der Rheinländer, which she buys and reads. (Der Rheinländer, Eine Erzählung by Carl Sternheim was first published independently in the periodical,

Weisse Blätter, Jg. 6 (1919), Nr 4/5. It was only later included in the novel Europa.)

In the novel the year in which it appears is 1900. Eura sends Carl a congratulatory telegram and drops her French lover, Count Chamaillard. Carl replies briefly, but leaves any further move to Eura. Unwilling to see him again for the first time in Paris, she arranges to meet him in the Hotel Britannique in Brussels. On seeing each other again they are both aware that the bond of respect between them had not been broken. Neither desires a superficial relationship and both decide privately no longer to try to change the other's thoughts and way of living to suit their own.

The differences still exist and are still fundamental. They visit Flaubert's house at Croisset on their way to Paris and here the first shadow across their resolutions is thrown. Eura is astonished to hear that Carl had no didactic or social purpose in writing, Der Rheinländer :

"Nichts, als durch ein Phänomen ein neues
deutlich zu machen, habe er versucht". (Vol 5,
p 303.)

The first night in the magnificent Heiligmann mansion in Paris Eura seduces Carl.

In Volume Two, Book Three of Europa it is evident that Carl feels trapped in a relationship in which Eura is revelling in playing the dominant role. Eura wants

to have her power over Carl confirmed in Christine's eyes and draws the maid into their intimate life. She is aware that she is overstepping certain limits, but sees Carl's misery and begins to rejoice at her victory. She leaves the two alone together for some days and on her return is surprised to find that Carl has made a decision and left. A vision of Eura as a young girl and the obsessed woman of the present and feelings of hatred and shame force him to make a move.

Eura decides to set up a publishing business with the aim of influencing and educating the masses in a positive way. She travels in England, Amsterdam and Brussels, where she spends time examining the conditions of the poor, unmarried mothers etc. On returning to Paris she is aware that she is pregnant with Carl's child and by chance that evening there is a letter from him acknowledging the bond between them despite their different beliefs. Eura, certain that the child will be a girl, as she feels that there is nothing in her that could further a masculine cause, resolves to bring the child up free of prejudice.

Eura chooses Doctor Rank, a forty year old German Socialist, to help her with her publishing projects and together they plan the Enzyklopädie zum Abbruch bürgerlicher Ideologie. She leaves Rank in charge of the business when she goes to Switzerland with Christine to await the birth of her daughter. Count Chamaillard is

by chance staying at the same hotel and, learning of her condition, offers to marry her, which Eura laughingly refuses:

"Eine weibliche Welt will ich repräsentieren
und brauchte Schutz?" (Vol 5, p. 387.)

Chamaillard is not convinced by Eura's explanation of her socialist convictions and her capitalist wealth which, she tells him, enables her to pursue her aims. The conflict between her convictions and her possessions is increasing in Eura and she announces to Rank in a letter that she intends to found the Fuld Institute for sociological research.

In Book Four, "Die Welt", Eura's daughter is born. Carl arrives at the bedside from Tunisia where he had been living in isolation; Christine had told him that Eura was expecting his child. For a time Eura is bound up in the maternal role and her own personal happiness, but the thought of the miserable women she had seen in Brussels enters her mind insidiously and makes her joy oppressive. Rank arrives from Paris with the news that war with Germany is imminent and while he and Eura work on schemes for workers' protection, the eight-hour day and social changes, Carl devotes himself increasingly to the child and determines to keep it untainted by ideologies. When Eura returns with Rank from an international Socialist Congress in Bern, she finds Carl, Christine and the child gone and no trace can be found of them, despite the efforts

of the private detectives Eura hires. She is ill with grief and shock and when she recovers decides to destroy all links with the past. Her art treasures, her property in Paris and Amsterdam are the first things to go. She appoints Rank independent head of the Paris Institute and resolves to live from now on in hotels, making the international hotel, Unter den Linden, in Berlin her headquarters. It is in Berlin that she witnesses the successive steps which lead to the outbreak of World War One. She journeys between London, Paris, Rome, Amsterdam, Stockholm, Petersburg and Konstantinopel. The vulture-like sound of Kaiser Wilhelm's horn passing the hotel each day forces her to move to the pension she had lived in as a girl. Rank writes to her with the news that he has embraced the Christian faith and hopes to become a Jesuit. Eura sees it as the first capitulation, the first loss to the enemy. At the end of July, 1914 Carl sends her a cable from Dutch India asking her to join them. There seemed to be alarm in the brief message and Eura flew to Antwerp, where, on the verge of embarking, she heard the declaration of war. Like others in Belgium she read the newspapers in which it was said that the Germans would respect Belgium's neutrality. Almost the next day German troops walked into Belgium.

Eura attends the second Socialist International Congress on the 4th of August, 1914 in Bern with the hope that members would avenge the death of the assassinated

French socialist Jaurès and denounce the murderers. (Jaurès had campaigned against excessive nationalism and on the 28th July, 1914, went to Brussels in an effort to induce the German socialists to strike rather than accept war mobilization. He was assassinated on his return by a fanatical French nationalist.) Eura had hoped that representatives at the Congress would protest against the war on behalf of the European proletariat, but nothing was done, there was no actuality in the empty socialist phraseology. The workers were mobilized and shouldered weapons. For two years of the war Eura watched events intently and was engaged in a type of reportage, in recording the large and small crimes, till depression overcame her. She did not greet the apparent overthrow of Tsarism in March, 1917, with enthusiasm, as she looked back to 1789 and republics dating since then and found they gave her suspicions enough not to be carried away. She contemplated suicide and thought of Carl. Later developments in Russia, rule under Lenin and what appeared to be the rule of the people seemed to her to be a new beginning, besides which the defeat of Germany and the victory of the allies were insignificant in her eyes.

She travelled to The Hague where news reached her that Carl was coming alone to Europe. After fourteen years of separation they saw each other again on the wharf at Rotterdam. Carl was a robust, tanned man with

good eyes, in his forties; Eura had to him changed, her features had become sharper, there was an air of suffering about her. The child, Adirah, was then fifteen years old with her mother's red hair and beauty. Christine had died three years ago as the wife of a Javanese and the mother of two children. They lived by the sea, surrounded by forests, cultivated rice and saw hardly any one. Carl said he no longer wrote. Eura told him of her enthusiasm for Trotsky and Lenin and when she heard of the deposition of the Hohenzollerns and a dozen other potentates, she leapt for joy. There was a rumour of a similar revolution in Holland and she told Carl she intended to give the remainder of her fortune to revolutionary causes. They quarrelled again and one night Eura walked by instinct to the centre of the city where a great mass of people had gathered.

Troops quelled the mob by use of weapons. Eura was one of those fatally shot. Carl read the news of her death and that of six others in the morning's newspaper and how an enraged citizenry threw her trampled body into a canal. Carl left for East India that day aware that Europa was dead:

"Aus unüberwindlichen Zwängen hätte es so kommen müssen, und ob es im einzelnen sich auch anders ereignen konnte - Europa war tot !
Und wie mit Worten aus einer Unfallchronik setzte er für sich hinzu : Wiederbelebungsversuche waren aussichtslos". (Vol 5, p. 476.)

The purpose of a brief outline of the story is twofold. First, it is to clarify a confusing sequence of events; secondly, it is to facilitate the discussion of themes in Europa. The outline is in itself, however, not the primary purpose of the essay. An outline of the plot, in fact, makes clear that Sternheim, however much reflection of the Bildungsroman there may be in the story, is not presenting the conventional nineteenth century novel.

EUROPA : THE NOVEL.

In an essay entitled Die Geburt des modernen intellektuellen Romans Ilya Fradkin makes an analysis of characteristics of the intellectual novel with particular reference to Thomas Mann's novel, Der Zauberberg. Parts of the essay are worth quoting in detail, as Fradkin's remarks may be extended to Europa as well.

Thomas Mann has in Fradkin's opinion created in Der Zauberberg the classic example of the intellectual novel. He sees it as being characteristic of a new stage of realism and as strikingly different from Buddenbrooks, for example, which is inseparable from the narrative art of the nineteenth century. Thomas Mann himself linked the origin of the intellectual novel to the upheavals Europe and especially Germany experienced from 1914 to 1923 - an interesting point in reference to Europa.

In the sense that Der Zauberberg is a novel about life in its material and concrete forms and of real people, it corresponds to the realistic narrative tradition of the nineteenth century. However, it is also a novel saturated with warring historical forces, with philosophical ideas. This lends an allegorical character to the story and forces the heroes to bear an additional determined symbolic weight. Fradkin believes that the philosophical "Hauptaufgabe" of the intellectual novel puts its special

stamp on the work as a whole and on the relationship of both planes - the direct and the allegorical - and determines a whole series of specific traits.

For example, in the traditional social realism of the nineteenth century the "idea" emerged differently. In Mann's novel the idea doesn't appear so much out of the objective logic of the action, the actions of the characters and the inner sense of the development of the story, but is expressed rather in the utterances and the inner monologues of the characters, in the disputes of the antagonistic heroes, through the opposed philosophical theses. At times whole chapters and dozens of pages take on the character of an academic essay.

Another characteristic of the intellectual novel is an X-ray illumination of its real, everyday level with the aim of discovering the concealed allegorical level or plane. In the text are numerous concealed quotations, allusions to various historic, cultural facts and conditions. They serve as pathfinders or indicators of the second meaning.

Moreover, the story is set on the basis of various mythological, historical or literary subjects which appear from time to time through allusions, individual analogies and similarities.

Another compository trait of Der Zauberberg and also a characteristic of the intellectual novel is the

relatively open and unresolved end. We don't know what happens to Hans Castorp or what will become of Europe and Germany in particular. The novel ends with questions to which the author gives or has no answers.

From the standpoint of the traditional novel Fradkin writes that it is a novel without an end; the resolution of the hero's fate and the final solution to the intellectual conflicts already stands outside the novel, given over to the independent active thinking of the reader.

Fradkin has made a brief summary of the structural peculiarities of the modern intellectual novel.

- i) It is interspersed with elements of philosophic generalization.
- ii) A philosophic - allegorical character is added to the actions.
- iii) The individual figures have a second aesthetic life in which they express some or other political, cultural idea or concept.
- iv) A narration on two levels arises - the philosophic contents of the subject are revealed by the author's drawing on known historical episodes, myths or classical subjects. The parable - like and allegorical character is an important style-forming element of the realist intellectual novel.

- v) The author attempts to shorten as much as possible the way from the observation of concrete appearances of reality to abstract conclusions and generalizations.

The last point made by Fradkin appears to be taken up by Wolfgang Wendler in his book on Sternheim, Weltvorstellung und Kunstprinzipien. Wendler makes this general observation on Sternheim's short stories:

"In den Erzählungen Sternheims steht jeweils ein Mensch im Mittelpunkt. Das Schicksal dieses Menschen wird nicht wegen seines äusseren Ablaufs dargestellt. Erfahrungen und Handlungen sind nur wichtig, soweit sie Anlass oder Ausdruck einer inneren Entwicklung sind, die sich allein auf seine Person bezieht." (p. 119.)

This could be applied directly to Europa, where the characters are felt to be important not for what they are but for what they represent. The characters in Europa have, without exception, a symbolic function within the novel which places a tremendous strain upon their credibility. Sternheim was not interested in his heroine in the way Defoe was interested in Moll Flanders. Europa does not proceed naturally out of Eura's character as Emma does from the character of Emma Woodhouse.

There can be little doubt that Europa is an intellectual novel. Sternheim's principle concern in writing the novel was an analysis of Germany in particular and European civilization in general at the turn of the century. Thus the characteristics of the conventional nineteenth century novel, plot, characters, milieu and dialogue, diminish in importance or are subordinated to the author's intellectual "Hauptaufgabe".

Incidents in the novel are important only for their relevance to the overall intellectual design. Ronald Gray criticizes Thomas Mann for being more concerned in setting forth a pattern of ideas than in allowing his characters to develop freely with their situations. One could make the same criticism of Sternheim. One feels that in Europa he does not explore an imagined situation to discover what its fullest implications may be. This is evident, for example, in Eura's relationship with Carl. Sternheim is not interested in them as two individuals and therefore their symbolic function is never lost from the reader's sight. The "battle of the sexes" and the conflicting claims of the individual and of society greatly influence the quality and nature of their relationship. It becomes clear that Sternheim started with the idea and not with character and incident.

There is also in Europa an undisguised exposition of the characteristics of Kant, Hegel, Marx and Darwin, the Natural Sciences, the advent of socialism, the outbreak

of the First World War, the effects of industrialization and capitalism on society and the individual. There are direct references to historical events and cultural conditions. As in the case of Der Zauberberg several pages of Europa take on the character of an academic essay.

Like Der Zauberberg the end of Europa is left open. Admittedly the novel ends with the death of Eura/Europe. However, on the thematic or symbolic level there is no resolution. Socialism or revolution is not put forward as an antidote to Europe's difficulties, rather there is an awareness of continued strife between the old order and the new, of further class struggles. This is implicit in the sudden change in the behaviour of the Dutch citizenry. One night there is a threat of revolution; the next morning a parade to honour the Queen and the Princess:

"In zweimal vierundzwanzig Stunden hatte ein ganzes Volk Mentalität des Aufruhrs und der Empörung über ein Jahrhundert Irrsinn europäischer Führer in treuherzige Demut und Dankbarkeit für das angestammte Königshaus ohne besonderen Anlass zurückverwandelt. Keine Brust, die nicht mit des Hauses Oranien gelben Kokarden bepflastert war, kein Auge, das nicht fröhlich funkte."

(Vol 5, p. 475.)

Sternheim does not, however, display an interest in one characteristic of the modern intellectual novel. He does not in Europa play with the concept of time or philosophize upon its quality as Mann does in Der Zauberberg. There is only one level of time in the novel.

Sternheim wastes little time in the description of "irrelevant", concrete appearances of reality. Anything not pertaining to the intellectual "Hauptaufgabe" is omitted. There is no extended naturalist description of setting, clothes, appearance and milieu in the novel. Sternheim describes the antique-shop of Eura's father only because it is here, among art-treasures, that Eura first absorbed her feeling for the "eigene Nuance" and because it also serves as a contrast to Wertheim's warehouse and its massproduced goods.

As a novel Europa possesses some striking characteristics. There is a complete absence of humour, however trivial and fleeting, in the novel. There are no amusing "flat" characters, no witty sallies or conversations between characters, none of the incidents is humorous.

There is also an absence of genuine dialogue between the main characters. What dialogue there is in the novel appears synthetic; it is devoid of dialect, class and personal inflection. Sternheim displays a lack of interest in human inter-relationships per se; there is practically no

social exchange between the characters. The only character Eura has any real contact with is Carl Wundt and they and the relationship are so fraught with symbolic value that their independent aesthetic life is diminished.

There is no trace of nineteenth century provincialism or parochialism in the novel. It is a novel which aims at totality. Sternheim is deliberately looking beyond the borders of Germany in an effort to portray European society. One may recall at this point the titles of the four books of the novel, Eura's frequent travels, her nomadic existence and the recording of her impressions of different European countries.

Sternheim has obviously not relied upon the stock-in-trade of the conventional novelist - plot, story, character, humour, milieu, dialogue - and in this he was rather daring and perhaps foolhardy. Europa ought not to be a success and indeed it does fall behind rather badly in the above respects. It becomes evident on reading Europa that Sternheim was a novelist of narrow limits. That Sternheim felt not altogether happy in the medium of the novel is perhaps supported by the fact that he only wrote one novel. His characters are, generally speaking, unconvincing. There is not in the novel the interest of any detailed psychological analysis. As a result the characters can be reduced to "bold outlines", to use Walter Allen's term. In his book on Sternheim Wolfgang

Wendler mentions Sternheim's dislike of Proust as a writer and of the importance he attached to the inner and subconscious life of his characters:

"Der Gegentyp des von ihm anerkannten Künstlers ist Proust ... Das immer Fließende und sich Wandelnde im Romanwerk Prousts, die ständig neu vorgenommene Zergliederung der feinsten Regungen bei seinen Gestalten, die fortwährende Entwicklung und Umschichtung, an der der Leser teilnehmen muss, wirken auf Sternheim chaotisch. Diese Darstellungsweise widerspricht vollkommen seiner eigenen Methode, eine Erzählung von einem festen Punkt aus zu schreiben, ohne Reflexionen, ohne tiefgehende Analyse, ohne psychologisch abwägende Erforschung aller möglichen Motive und ihrer Gründe." (p. 73.)

By the standards of the conventional nineteenth century novel Europa is sadly lacking. All Sternheim has of the novel is a chronology, a sequence of time and apparent cause and effect, both concretely and in ideas. The "story" is far more convincing on the symbolic level than on the narrated one. The complexity of intimate human inter-action is irrelevant for Sternheim in the face of historical conditioning forces.

There is a new objectivity in Sternheim. There is no narrator in Europa but authorial generalization; a sort

of authorial detachment. The narrator has disappeared and hence the world is not merely his awareness and his selection, but a time continuum is offered which makes the characters merely part of an historical development. Eichendorff made this comment on the novel:

"Das Epos ist der Mensch in der Welt,
der Roman die Welt im Menschen."

(Neue Gesamtausgabe der Werke und
Schriften, Vol 4, p. 99.)

This summarizes the change in the English eighteenth and nineteenth century novel, and it is precisely its reverse which one finds in Sternheim's Europa.

Europa is a novel of ideas with affinities with the historical novel and the tradition of the "Bildungsroman". One could perhaps call it an intellectualized "Bildungsroman". K. Leopold in Germany and the European Novel makes this comment on the "Bildungsroman" :

"The major German innovation in the substance of the novel is linked with the national tendency to dwell amongst intangibles and to develop the spiritual and philosophical side of the novel. The peculiarly German form of the novel is the "Bildungsroman"... The "Bildungsroman", unlike the "Entwicklungsroman", is concerned with the inner rather than the outer life of the central character ... The hero, usually rather passive, comes into contact with the

cultural forces of his age, cultural here being used in its widest sense and embracing religious, literary, artistic, social and political forces, not to mention the more archetypal forces of family, friendship and the eternally feminine. The notion of destiny may also play an important part in the novel. Through each of these contacts the hero learns and develops. Some of these contacts may be valueless or even harmful..." (p.10 -11.)

Europa is linked to this tradition in the German novel in that it traces from birth to death the development of a character, Eura, and in the fact that the main interest of the novel lies in her symbolic development and its representativeness.

There is also a similarity in what R. Pascal calls the extraordinary paucity of incident in the "Bildungsroman", except in the sense of the inward change in the main character. Plot and incident play a very minor role in Europa. Like Thomas Mann Sternheim was more interested in setting forth a pattern of ideas than in the mechanics of novel-writing. In The German Novel Pascal remarks that all the "Bildungsroman" were written in the aftermath of revolution and social turmoil and that they all make a reckoning with the principles of social life. In this

point too Europa appears to be similar to the tradition of the "Bildungsroman", except that, as Pascal points out, society now propounds more puzzling and difficult problems. Therefore, there is in Europa an attempt to come to terms with society, a presentation of the problems of actual social life rather than an acceptance of society, an affirmation of a decision to take part in social life. Eura's socialism and her "Anpassungstaumel" are in no way sanctioned by her creator, as the chapter on themes attempts to show.

Europa is in many ways an unusual novel when considered from the point of view of the conventional nineteenth century novel. It is best looked upon perhaps as a novel of ideas related to the modern intellectual novel, the "Bildungsroman" and the historical novel. One must beware of judging Europa by the standards of the conventional novel; Sternheim was concerned in giving an analysis of European civilization and it is in the themes and its symbolic value that the real significance of Europa lies.

EUROPA: THE THEMES.

Carl Sternheim was born in an age when great changes were taking place in German society. The German victory of 1871 in the Franco-Prussian war increased the confidence and nationalism of the middle-classes; for a brief time Germany appeared to be poised on the crest of a wave of triumphant industrialization, prosperity and optimism. There were, however, cankers in German society which soon became evident. The most obvious were the vacuum created by the destruction of traditional beliefs and the discontent of the industrial proletariat. Wolfgang Wendler summarizes the problems of the period in his book on Carl Sternheim:

"Die sozialen Kämpfe, die Probleme der kapitalistischen Gesellschaft, Erkenntnisse der Naturwissenschaft schufen Unruhe. Der Darwinismus erschütterte die idealistisch-konventionsbewußte Lebenseinstellung. Die auf Revolution gerichtete Lehre von Marx, abgeschwächt, aber immer noch drohend genug von den Sozialdemokraten vertreten, gefährdete auch die äußere Stellung der Bürgers. Noch hatte er dem Adel gegenüber sein Selbstbewußtsein nicht gefunden, da wurde er von der Seite des Proletariats bedroht." (P.1-2).

The four decades on either side of the turn of the century present the most drastic social, political and technological change in history. We see attempts to come to terms with its complexity in, for the sake of contrast, Robert Musil's Der Mann ohne Eigenschaften, with its rich and subtle psychological insight, and on the other hand the book under review, Europa, with its historical and tendentious abstraction. Carl Sternheim quoted in his autobiography, Vorkriegseuropa im Gleichnis meines Lebens, the following comments by Max Hermann Neisse, which reflect the general critical appraisal of Europa as a valid and valuable mirror of the age:

"Die Zeit, die aus ihrer Lüge den Weltkrieg gebär, eines großen Volkes Revolution um jeden Sinn betrog, ist in den zwölf Fällen der Erzählungen, in dem Roman Europa dem gerechten Urteil der Nachwelt überliefert. Eindringlich prägt sich jedes einzelne Beispiel ein, weil des Dichters Griff alle repräsentierenden Züge der zeitgenössischen Welt mit eisernem Griff ins Blitzhelle stößt! Das letzte Gericht hält der Roman Europa über eines ganzen Erdteils Verfall, bewahrt die Anreißerepoche in ihren wüstesten Exzessen der Nachwelt auf, meldet ihr als endgültigen Befund: Europa war 1919 tot; Wiederbelebungsversuche aussichtslos." (Vol.5, p.509.)

Before examining the themes of Europa in detail a general introduction to Sternheim's ideas, which bear upon the novel, and to his judgement upon the Zeitgeist of Europe is relevant.

Sternheim was from the first an uncompromising critic of the platitudes which are used to palliate unpleasant truths. There is, however, nothing original in his desire to rid language of clichés and platitudes, which, he believes, adversely influence behaviour and encourage conformity in thinking. It was a theme taken up by many Expressionist writers.

In an essay, Morgenröte, which appeared in 1922, Sternheim writes of his longstanding awareness of the influence of language and of the insidious inculcation of the principles of bourgeois society upon the individual's consciousness through language; it is one of the major themes in Europa:

"Schon vor Jahren, als in einem wilhelminischen Deutschland der Proletarier noch in tiefem politischem Schlummer lag, sah ich, auf welchem einzigen Weg die Herrschaft des Juste milieu zu zerschlagen sei: die bürgerlichen Götter, die auch für den Arbeiter fette Götzen waren, wollte ich auf einmal zertrümmern und kündete eine

"Enzyklopädie zum Abbruch bürgerlicher Ideale"
 an, das, das gesamte geistige Werk des
 Bourgeois in den Grundvesten aufheben sollte."
 (Vol.6, p.256.)

Sternheim was deeply interested in the conflict between social pressures and obligations and personal freedom, a problem which, as Georg Lukács points out, is fundamental in a liberal capitalist society and its literature. Sternheim was convinced that each person possessed a characteristic which made him quite distinct from other people. He called it the 'eigene Nuance'. One of the recurring themes in Europa and of Sternheim's work as a whole is the necessity of defending one's individual nuance against the levelling onslaughts of society. In the introduction to the Luchterhand edition of Sternheim's works Wilhelm Emrich summarizes very neatly this aspect of Sternheim's thought:

"Es ging um die uns allen bekannte Krankheit unserer Zeit: die Unterjochung und Standardisierung jedes einzelnen durch gesellschaftlichen Zwang im Rahmen einer sich ständig steigernden Technisierung und Bürokratisierung. Diese Krankheit will er "heilen", nicht durch das Gift "allgemeiner" Rezepte und Prinzipien, die die Krankheit nur verschlimmern, sondern durch

Stärkung des in seiner Besonderheit bedrohten Menschen". (Vol.I, p.13.)

Sternheim was acutely aware of the paradox or Janus head of democracy and democratic institutions, which, set up for the benefit and protection of the individual, end in robbing the individual of the liberty they seek to preserve for him. Emrich describes the problem in relation to Sternheim in the following way:

"Um der Allgemeinheit oder Nächstenliebe willen soll jeder gerade das "Opfer" der ihm eigentümlichen, "eigenen Natur" bringen. Dies wird unermüdlich von allen, von der äußersten Linken über die human-liberale Mitte bis zur äußersten Rechten gefordert, gelehrt, befohlen. Will daher der einzelne seine einzigartige "Natur" realisieren, darf er sich von keinen allgemeinen, übergeordneten, "mitmenschlichen" Zielen und Zwecken einspannen lassen." (Vol.I, p.9.)

(Inherent in the quotation is the basis of Sternheim's criticism of Party Socialism in Europa.) Sternheim's essay Der Kampf der Metapher, which he wrote in 1917 after many years' study of German literature, is interesting for the light it throws on his own attitude to literature and language. He felt that, in comparison with other countries, there was a lack in German literature of

writers who, equipped with their own vision and their "own" language, change the conceptual world; he detected a tendency to flee from the world of actuality into the ideal world. The superabundance of social criticism to be found in Europa and throughout his work springs from Sternheim's desire to come to grips with reality and to lay it bare: the temptation to escape into metaphysical speculation or the 'Jenseitigkeit' of a romantic idealism never existed for Sternheim. His preoccupations are exclusively "diesseitig". He says of himself in the essay:

"Man wird alsbald sehen, wie unverdrossen auf dem Theater und in Erzählungen ich weiter den Feind suche, dessen erster Schrei zeigt, wie gut der Angriff saß, der aus dem Urwald von Allegorien, Apotheosen, Utopien und großen Abgängen durch die Mitte ans Licht menschlicher Tatsachen ihn zieht." (Vol.6,p.36-37).

Sternheim was delighted to be called, "den am wenigsten dichterischen Dichter unserer Zeit"; a comment intended to be disparaging. The reason for his pleasure can be detected in the following lines taken from the essay:

"Anstelle der uns angewiesenen Erde soll kein Paradies sie "dichten". Sichtbar Vorhandenes soll sie nur am rechten Ende packen, krüde, daß nichts Wesentliches fehlt, und es zu Formen

verdichten, die der Epoche Essentielles späteren Geschlechtern festhalten.

Keinem Lebendigen soll der Dichter das einzig lohnende Ziel, eigener, originaler, einmaliger Natur zu leben, damit verstellen, daß mit seit ewigen Zeiten klischierten Melodien er "höhere Menschheit" vorharft, die diejenigen gering-schätzen, die mit mir eine vorhandene wirklich kennen und mit Inbrunst lieben." (Vol.6, p.37-38.)

In the above quotation an indication of the relationship in which Sternheim stands to Nietzsche can be seen. Sternheim applauded Nietzsche's castigation of the German middle classes, his criticism of its "Sklaven-moral" and his attempt to rid humanity of bourgeois prejudices and to destroy the vice-like hold which concepts or "Zwangsvorstellungen" exercised on the German psyche. They both asserted the importance of individuality in an age where the human being was rapidly reduced to the product of environment and heredity by the natural sciences and the Naturalists. Sternheim, however, rejects the ne plus ultra of Nietzsche's philosophy, the Superman, and eschews the "Willen zur Macht." At no point does Sternheim enter the more shadowy regions of Nietzsche's thinking, for example, the 'myth' of Eternal Recurrence. The correspondence between

Nietzsche and Sternheim appears to be at its strongest in the criticism of the Bürgertum and of the levelling of the human personality. Wolfgang Wendler makes this point:

"Wo er (Sternheim) den erwünschten Idealzustand des Menschen und der menschlichen Gemeinschaft bedroht sieht, behauptet er, daß der Grund dafür im Festhalten an bürgerlichen Denkvoraussetzungen liege. Die bürgerliche Anschauung verlangt, wie Sternheim klarmachen will, daß der Mensch auf dem Gebiet der Beziehungsinhalte Regeln unterworfen wird." (p.49)

It is possible perhaps to mistake the nature of Nietzsche's influence on Sternheim and to see in Sternheim's criticism of bourgeois 'Denkvoraussetzungen' nothing more than a direct and complete debt to the author of Unzeitgemässe Betrachtungen. Wolfgang Paulsen in Georg Kaiser. Die Perspektiven seines Werkes makes this comment on the influence of Nietzsche on Kaiser, Sternheim and other Expressionist writers:

"Man hat sich Nietzsche und andere Dichter-Propheten hier meist durch Osmose angeeignet."
(Tübingen, 1960, P.104)

At this point it is not without a degree of relevance to recall that Sternheim's consciousness of his Jewish background and the mingled suspicion and fear with which

society regards the minority groups in its midst may well have influenced the angle from which and the manner in which he looked at the Bürgertum. 'Osmosis' describes the relationship very well and that Sternheim did not consciously intellectually and academically take Nietzsche as a 'guiding light' is supported by Wendler's comment:

"Die Art der kritischen Abrechnung mit dem Bürgertum und vor allem das Gegenbild einer Welt, in der gesteigertes Selbstbewußtsein und unbefangene Daseinsfreude herrschen, weisen deutlich auf ihn zurück." (p.243.)

In an essay entitled Das gerettete Bürgertum, 1918, Sternheim writes of the importance he attached to the assertion of the individual human personality and of the 'lesson' he saw contained in his work. This comment by Sternheim becomes even more interesting when one considers that he was at this time engaged in writing Europa; one of the major themes of the novel is in essence contained in this quotation:

"... die Lehre: daß Kraft sich nicht verliert, muß auf keinen überkommenen Rundgesang doch auf seinen frischen Einzelton der Mensch nur hören, ganz unbesorgt darum, wie Bürgersinn seine manchmal brutale Nuance nennt.

Einmaliger unvergleichlicher Natur zu leben, riet jedem Lebendigen ich, damit keine Ziffer, sondern Schwung zu ihrer Unabhängigkeit entschlossener

Individuen Gemeinschaft bedeute, mit dem aus der Nation und der Menschheit ein Ziel allein erreichbar ist." (Vol.6, p.47)

From the above quotation and earlier ones the general direction of Sternheim's thought becomes clear. He placed tremendous importance on the value of the individual and castigated any limitation of his 'eigene Nuance'; the standing of the individual in Sternheim's work is intimately connected with his criticism of the Bürgertum, its preoccupation with money and progress and of the levelling tendencies of middle class society.

Europa is not the result of a sudden and frenzied interest in social problems which quickly burnt itself out, but rather the reflection of a lifelong preoccupation by its author with what he considered to be the burning questions of the day. In particular Sternheim is concerned in Europa with the following themes: the emancipation of women, the 'new' woman; the struggle between the sexes; socialism and class struggles; freedom and the individual; the Bürgertum; the power of language and concepts; materialism, nationalism and the outbreak of World War I. Interwoven with these themes is a trenchant criticism of Wilhelmine Germany in particular and of European society in general at the turn of the century.

In an open letter to Kasimir Edschmid (5.1.1920)
 Carl Sternheim wrote of his interest in the fate of women:

"Gegenüber dem Versagen des Mannes war mir das
 Schicksal des Weibs interessant, gegenüber dem
 europäischen Minus konnte nur das Hereinspielen
 aussereuropäischer Luft interessieren". (Vol.5,p.507.)

The theme of the emancipation of women and the
 battle between the sexes is contained implicitly in
 Eura's life and in the nature of her relationship with
 Carl and other men. Eura is aware that women have
 allowed their relationship to men to be governed by an
 idea of how it should be. She notices this particularly
 in her first love-affairs in Berlin: "Es gab kein Neues,
 weil klotziges Klischee im Unterbewußtsein vom Liebenden
 und der Geliebten Kontrolle übte." (Vol.5,p.172.)

The stereotyped and dishonest role that women play is
 reflected in Erna Fuchs' affairs with the barrister,
 Fleischer, and the journalist, Kammzieher, and in her
 timidity and passivity. Eura makes this comment on
 Erna's behaviour:

"Verbrecherisch schien Eura des Mädchens Verhalten,
 weil das in natürlichen Ablauf, in ein der Schöpfung
 Zugrundeliegendes mit läppisch zur Schau getragennem
 Bewußtwerden eingriff, als sei nicht mit ihr von
 Natur Gewolltes, sondern ihre Idee von der

Sache, Wissen um ein für solche Fälle gültiges Klischee wesentlich und interessant, und sie müsse es sich und anderen vormachen." (Vol.5, p.205)

Eura throws herself into a number of physical relationships with men, bearing out two comments Sternheim makes near the end of the novel:

"Sexuell brach eine Schranke nach der anderen."
(Vol.5, p.432)

"Unkeuschheit in Jungfrauenalter, vielfacher Ehebruch der Frau wurden kaum noch verübelt."
(Vol.5, p.432)

Sternheim is not concerned solely with the sexual emancipation of women. He is more interested in the liberation of women from the trinity "Kinder, Küche und Kirche" and Eura becomes a symbol of the new woman demanding an equal share of life's problems. Nora's desire in 'The Doll's House' to leave her husband and children and to assert her independence seems the most natural thing in the world to Eura.

There is a curious foreshadowing of Eura's own pregnancy in the encounter with a young girl in the garden of Flaubert's house at Croisset. She is playing with a 5 year old child and Eura casually asks after its father, to

which the girl replies: "Je suis fille mère." Eura says later of the episode: "Auch das war kleines Heldentum." (Vol.5, p.307.) A short time later Eura, pregnant with Carl Wundt's child, is staying at an hotel in Switzerland. The wife of the Dutch Ambassador and her young daughter, although aware that she is pregnant, greet her with marked politeness. Eura knows it is because of her money and social position. It is in small episodes like this rather than in the more tortuous windings of Eura's relationship with Carl that Sternheim's desire for a healthier and less ambiguous relationship between the sexes and his awareness of society's treatment of the unmarried mother as a social outcast become evident. He and his creation, Eura, are obviously seeking to bring about a more tolerant attitude. Eura, at least, is determined to run the gauntlet and refuses Chamaillard's offer of marriage: "Eine weibliche Welt will ich repräsentieren und brauchte Schutz?" (Vol.5, p.387) Eura's sympathies with and her assumption of the cause of women is brought out and strengthened in her visits to the poor in Brussels; she sees there abandoned, sick and pregnant women, the victims of masculine neglect. A negress shows her the blue imprint of the heel of a boot on her abdomen. Their submission and their acceptance of fate only increases Eura's determination to battle for equality between the sexes. At one point in the novel Eura remarks that only the history of man has been written,

which seems indicative of her belief that women have been subjected to men for centuries and are only now beginning to break their chains and assume a role in the world. She is interested to learn when she and Rank are working on the encyclopedia that "Heirat" in MHG meant 'Haussorgung' and that the expression "in die Ehe führen" is used only by men.

There is a type of woman whom Eura abhorrs and whom she characterizes in the following familiar dialogue:

Sie: Du liebst mich nicht!

Er: Aber ich beweise es jeden Tag mit Tat.

Sie: Nicht genug!

Er: Ich habe dazu noch Arbeit.

Sie: Ein Immertotes. Doch ich lebe!

Er: Und unsere Kinder?"

Sie: Bin ich weniger?

Er: Aber ich tue wirklich, was ich kann.

Sie: Ich brauche mehr!

Eura: Wofür? (Vol.5, p.434)

Emancipation has not been given to women to squander, in Eura's opinion, and she expects a wider interest in social problems and a less selfish concern from women:

"Ja sie würde den Menschen töten können, der nicht auch schaffender Mitmensch, sondern nur

Existenzen fressender Schmarotzer war."

(Vol.5, p.442.)

Carl Sternheim once used the term "Versagen" when speaking of men. Conversely in women, as typified in Eura, he sees a source of strength, vitality and instinctual emotion. This appears to be born out in the red hair which assumes such importance in the characterization of Eura; it becomes a symbol of Eura's strong personality, her dynamic and vital nature. In contrast with Eura Carl appears to be physically colourless. Carl Sternheim appears to fix not a small amount of hope for the future in the innate but untried strength of women:

"Mann, soweit degrediert, sei zur Teilnahme an Mitmenschlichkeiten außer zur Unterdrückung von Elementarkräften für absehbare Zeit unverwendbar."

(Vol.5, p.448.)

Or as Eura phrases it:

"In ihr, durch unangefochtenen Willen, könne vielleicht zum überhaupt erstenmal wirklich weibliche Freiheit der Verhältnismunders Mann und Frau erscheinen, und von allen andern, sich innerhalb männlicher Urteile um diese Jahrhundertwende vorbereitenden Revolutionen, sei dieser weibliche Sklavenaufstand, den sie in Ansätzen seit langem um sich merkte, die bei weitem

riesigste und folgeschwerste." (Vol.5, p.314.)

It is in the relationship between Carl Wundt and Eura that the battle between the sexes and the emancipation of women is given its most detailed description. Eura and Carl had parted for the first time in Berlin over differences in outlook; their relationship is changed radically the second time they meet. Eura believes she senses in Carl a desire to dominate her sexually and mentally and determines to become the dominant, 'masculine' partner:

"Plötzlich witterte sie hinter Proklamationen für niedagewesenes Kombinationswunder seinen Willen, ihr für endliche Umarmung eine Passivität aufzudrängen, die für ihn volle Aktivität, ihre Vergewaltigung nach seinem Geschmack, wie sie das soziologische Vorrecht des Manns seit Jahrtausenden war, gewährleistete ...

Über Liebe zu ihm hinaus, sah sie jetzt ... vor allem den Feind in ihm, mit dem sie um mitmenschliche Geltung kämpfte, und war mehr als in Zärtlichkeit in die Aussicht vernarrt, mit ihrem zu einer einzigen Frauenfaust geballten Leib hoch in das Vorurteil von Jahrtausenden stoßen zu können." (Vol.5, p.309.)

Eura now welcomes the promiscuity of her past: "Sie

meinte, Männer jetzt hinlänglich zu kennen, um sich von ihrer Seite auf sexuellem Gebiet jeder Finte zu versehen." (Vol.5, p.309.) It is she who determines to be the seducer in the relationship; Carl is the one to be ravished. Carl knows himself in the days to follow to be Eura's willless plaything. In their love-making, as in their relationship, she was dominant:

"Sie stülpte, lag er in sie gestürzt, Begriffe und brachte es fertig, schwächte er sie, ihn stärker zu schwächen. Stieß er, riß sie ihn so in sich hinein, daß Abgrund Zange war, die klemmte." (Vol.5, p.332.)

The masculine role, which Eura is playing, is revealed in the language Sternheim uses: "Eura ... nahm ihn, Vorsatzes gemäß, wann sie ihn wollte aus dem Prinzip an ihm zu erfüllender gattungshafter Pflicht." (Vol.5, p.332); "Ihrem Lieben gab sie Relief." (Vol.5, p.332.)

Carl eventually frees himself from her domination and they see each other only on two subsequent occasions, after the birth of their daughter, Adirah, and at the end of World War One. Eura is not interested in the possibility of private happiness with Carl and turns from him to the demands of her work for the cause of socialism and the Encyclopedia.

It is not to be imagined that in his belief in the necessity and importance of a new relationship between men and women, his advocacy of the liberation of women from various sexual tabus and his championing of an active life for women in affairs outside the narrow domestic world (all of which are symbolized in Eura) that Sternheim gave his approval to the treatment Carl receives from Eura in "Frankreich". In it there is no equality but the exchange of one form of domination for another. The extreme domination exercised by Eura in this section is to be seen as a symbolic revenge for the supposed exploitation of women in past centuries:

"Des Großen, das sie für das Geschlecht erfüllte, blieb sie gewiß, daß nicht zufällig in ihren Knien ein Männchen lag, sondern zu ihrer Lust sie Mannorm nicht weniger saftig in Schenkeln würgte, wie Jahrtausende hindurch der Herr der Schöpfung Mädchen und Frauen nach Laune gebraucht hatte."
(Vol.5, p.332.)

The sexual and social emancipation of women was a problem of greater urgency fifty years ago and the present-day reader may perhaps feel that the extreme description of the problem in "Frankreich" is not one with as much validity today. Therein lies the danger of describing a contemporary social phenomenon. The concept 'the

new woman' is, like 'the blue stocking', a badly dated one.

In Berlin oder Juste Milieu Sternheim gives an indication of one of the major themes of Europa:

"Ich schrieb von Seite zu Seite straukelnd Europa, den Roman, als Abrechnung und die größte mir mögliche Aufklärung gegen das menschenfressende einseitige Gespenst des "vernünftigen Entwicklungsgesetzes", das Franzosen trotz Auguste Comtes Lehre von der völligen Unterordnung des Individuums unter kausale Naturgesetzlichkeit noch gerade überwinden konnten, während die Deutschen ihm, soweit sie bis dahin nicht schon weichgekocht waren, durch Hegel und Marx völlig erlagen ..." (1920, Vol.6, p.168.)

Sternheim distinguishes a world of what he terms "Denk- und Beziehungsinhalten" within the human consciousness. "Denkinhalte" and the judgements they produce he sees as incontrovertible. They are natural laws and are static in that they do not alter in relation to anything else, for example, a tree is green, water is H₂O. "Beziehungsinhalte" and ideas resulting from them are fluid, relative and subject to revision, for example, 'this child obeys'.

Sternheim's bone of contention is that the Beziehungsinhalte are made to appear to be the same as Denkinhalte; subject to reason. Man ought to possess freedom in the 'Welt der Beziehungen', which Sternheim believes is independent of reason and not subject to necessary laws. In allowing reason to dominate the Beziehungsinhalte man has created bonds for himself.

Carl Wundt represents Sternheim's ideas on the subject of "Denk- und Beziehungsinhalte":

"... erklärte Wundt, durch ewigen Versuch irgendwie logischer Festmachung auch reiner Beziehungsinhalte sei der Europäer, durch Urteile aus Denkinhalten schon natürlich in seiner Freiheit beschnitten, noch unnatürlich in der Welt erdrosselt, in der es sich nicht um ursprünglich gesetzte Schöpfung, die ein für allemal wirklich sei, sondern gerade um die handelte, die aus sich ändernden Voraussetzungen in jedem Augenblick ganz anders möglich würde.

Diese momentane Welt aber besitze der Mensch immer von neuem neu und unabhängig von Vernunft, nur durch Kraft der Vision. Er, Mensch, frei als Subjekt - das Objekt "Welt der Beziehungen." (Vol.5, p.413-414.)

In Sternheim's opinion and in Carl Wundt's, bourgeois society subjects man to rules in the realm of Beziehungsinhalte. Man is governed by bourgeois conventions whose validity he doesn't question because he has no doubts that life follows necessary laws which are recognisable by the application of reason.

Sternheim believed that the German mentality since 1890 had been formed by a development leading from Kant, Hegel, Darwin to Marx. In the acceptance of their teachings man has been robbed of his freedom. Sternheim gives a cursory summary of the characteristics of the above thinkers which support his theory on pages 192-196 of Europa. In Kant's categorical imperative Sternheim sees the subjection of man to a moral law, thus limiting man's freedom in the "Welt der Beziehungen:"

"Jeder so handeln müsse, daß sein Wille zugleich als Prinzip allgemeiner Gesetzgebung gelten könne." (Vol.5, p.193.)

Wendler, however, makes the point that Sternheim didn't acknowledge the fact that man had the opportunity of declining to accept Kant's moral law and that, by accepting it of his own free will, he is free. He says:

"Das Sittengesetz, wie Kant es versteht, als die Autonomie des sittlichen Willens begründend, der ohne diese Autonomie gar keinen Wert hätte, ist somit grundsätzlich vom Naturgesetz unterschieden,

dessen Charakter gerade in der unabweislichen
äußeren Notwendigkeit besteht. Diesen Unterschied
verwischt Sternheim zum Zwecke seiner Argumentation."
(p.39.)

With the advent of Hegel Sternheim sees man's further
submission to the idea of Necessity and in the demand to
recognise in everything real the rational and necessary a
renunciation of man's self determination and independence.
Wendler points out again that Sternheim, for the purposes
of his argument, distorts Hegel's philosophy:

"Hegel sagt nichts weiter, als daß, was vernünftig
ist, auch tatsächlich existiert, nämlich als
"Kern" im "Scheine des Zeitlichen und Vorüber-
gehenden," und daß in allem Wirklichen ein
Vernünftiges zu erkennen sei." (p.40.)

Sternheim sees the completion of the subjugation under
incontrovertible laws in Marx and the principles of the
Natural Sciences:

"... nach ihm bewegt mit allem andern sich der
Mensch und menschliche Gesellschaft nach ehernen
Gesetzen, ohne Gelegenheit für genialen Eingriff
fort, und nichts als Unterwerfung unter Naturgesetze
und die in ihm hauptsächlich wirkende Bewegungs-
tendenz bleibt.

Durch Marx wird größte und schwerste 'Notwendig-
keit' über den deutschen Menschen verhängt:

kausale ...

Und es stirbt der Mensch, daß Menschen leben."

(Vol.5, p.196.)

Man is seen as powerless, the product of a mechanical process; the world becomes a mechanism functioning according to economic and biological laws. The Bürger looks on the "Kampf ums Dasein" as a natural law from which he cannot escape and therefore embraces it without reservations, thereby falling victim to progress, the pursuit of quantity rather than quality and losing sight of the individual. The Bürger demands the recognition of conventional moral standards and bourgeois ideals and asserts the incontrovertibility of the natural scientific law of development. Eura notices the fate of those who will not keep pace with middle-class society and its "Fortschrittsrausch":

"Wer aber mit dem Grundsatz, irgend etwas in des Alls oder der eigenen Mechanik klappe ohne besondere Hilfe nicht, ans Entknüpfen ging, dem war der Mitgaloppierenden Gangart zu schnell; er blieb zurück und wurde überritten." (Vol.5, p.176.)

Sternheim describes the result, as he sees it, of the adoption of Darwin's theory and the concept of progress: the individual was absorbed into the mass; the German nation became one of shopkeepers:

"Die ganze Nation sah sie (Eura) fieberhaft am Umsatz als Hersteller, Makler, Verkäufer oder bloßen Verbraucher beteiligt ... Maßgeschäft wurde in Massengeschäften peinlich, und alle geistigen Methoden priesen das Prinzip. Auf Darwin stützten Häckel und Bölsche die Lehre von der Arten Gesetzmäßigkeit und den Triumph der Unscheinbarkeit. Des Besonderen Anpassung und Verschwinden ins Gemeine, Überwindung von Mannigfaltigkeit, Anbetung des ziffernmäßigen Rekords hub an. Viel wurde groß. Statistiken-
taumel." (Vol.5, p.174.)

In 1914 the danger of the unquestioning submission of countless minds to rules and orders is brought home to Eura very forcibly. She goes past barracks in Berlin where recruits are being drilled. The commander shouts repeatedly eyes left, eyes right without even thinking of what he is saying eventually. Eura wants to cry out to stop the terrible sight of young minds heedlessly obeying such orders, but faints and as she is taken away the soldiers are still looking right and left. The episode becomes a symbol of the indoctrination of Europeans to think like their commander, their government or the rest of the nation:

"In solchem Menschenmaterial, das auf tausend Kasernenhöfen Europas zu Vieh gedrillt wurde, sah sie, war die Frage der Beziehungsinhalte aufs einfachste Formel gebracht. Sie lautete, tauchte links hoher Vorgesetzter auf: Augen links! Junge Seele und ganzen Menschen hatte man an goldene Litzen, Achselstücke und Heldenantlitz zu schmeißen; Welt geradeaus und rechts lebte nicht, bis General in sie fortgeschritten war. Stand aber der von Staats wegen als 'Feind' Bezeichnete gegenüber, hieß Kommando: Feuer! und man rottete aus." (Vol.5, p.448.)

It becomes obvious that Sternheim is engaged in far more than a criticism of bourgeois conventions in respect to the "Denk- und Beziehungsinhalte". He is condemning the domination of any rules, precepts or concepts over the human mind: any -ologies or -isms are the target of his criticism. Wendler expresses it in this manner:

"Sternheim wollte zeigen, wie das europäische, durch Philosophien, Ideen, Fortschrittsdenken, Rationalismus, Logik angetriebene und hochgetriebene Leben Europa zugrunde richtet. Carl Wundt wendet sich deshalb vom zerstörten Europa mit Grauen ab." (Vol.5, p.186.)

The 'Beziehungsfreiheit' which Carl Wundt and his creator demand is limited the instant the individual commits

himself to an ideology:

"Freiheit der Beziehungsinhalte für Welt bis zum letzten Kuli gegenüber Unfreiheit vor dem, was Vernunft als notwendig und unveränderlich in Formeln und Imperativen abgrenzen mußte ..."
(Vol.5, p.470.)

Eura, Rank and Wundt see in analysis of bourgeois 'Begriffsbildung' one way of loosening the hold of the Bürger on the language. For Wundt 'Rassengemeinschaft', 'Volkscharakter', 'Volkstum' are meaningless, but highly emotive concepts directed to nationalist ends. Eura and Rank work together on an "Enzyklopädie zum Abbruch bürgerlicher Ideologie" (a project Sternheim himself undertook but did not complete). They are aware, as was Sternheim, of the fact that the overhaul of the language was a far-reaching revolution:

"Dies bedeute zugleich die einzig wirkliche Revolution, die tief genug reichen könne, weil noch so rebellische Tat, wie Geschichte beweise, schon am anderen Tag durch Gegenteil vernichtet sei, während das aus der Zeit für die Zeit errichtete Sprachdenkmal erschöpfend und überzeugend sei." (Vol.5, p.367)

If, however, Carl sympathizes in principle with Eura's work on the encyclopedia he doesn't give her practical assistance: his motto is: "Nicht Tat, doch Haltung

des Einzelnen und Ganzen!" (Vol.5,p.470.) Carl Wundt is the character in the novel most nearly related to Sternheim himself. He represents the claims of the individual and is, "ohne Zusammenhang mit einem ziffernmäßig mächtigen Zeitgeist." (Vol.5, p.187.) He cannot be overlooked in a study of the theme of the individual and freedom.

Sternheim's theory of the Denk- und Beziehungsinhalte is intimately connected with his criticism of the submersion of the personality and of his dislike for restrictions which constrict 'life'. Eura's red hair is a symbol of her 'eigene Nuance' and it is interesting that at times in the novel it loses importance and that Eura is at pains to hide it. This is particularly noticeable in "Deutschland" where she adapts herself to the life around her and perfects her accent so she won't be taken for a foreigner. In this adaptation she loses her 'eigene Nuance': she cuts off her own hair. It resumes importance again after a year when she meets Carl when she finds that it has grown again to her knees:

"In dieser persönlichen Sache mit ihm, fühlte sie, wich sie von aller Anpassung ab" (Vol.5,p.190.

The antique-shop, where Eura was brought up, is not without significance in this context either. At an early age Eura developed a remarkable feeling for antiques;

her ability to distinguish between the good and the bad approached that of a connoisseur. Above all, it gave her a feeling for nuance:

"Auch bei der Wahl vor Stücken gleicher Gattung flog Eura ... auf Nuance." (Vol.5, p.168.)

Sternheim shows how this feeling for nuance is in later life in Germany unnecessary; Eura is caught up in an 'Anpassungstaumel':

"Mit Gemeinplätzen kam sie aus. Wirkliche Kenntnis der Dinge, die sie in des Vaters Laden täglich geübt hatte, war Ballast in Berlin."
(Vol.5, p.173.)

Carl cannot bring himself to agree with Eura's worship of the masses, her enthusiasm for social causes, her socialism and belief in revolutions. He is struck by the highly personal quality of the portrait of a young girl by Roger v.d. Weyden and says to Eura:

"Das widerspricht ihrem Evangelinen, das, 'sich an Allgemeinheit hingießen', heißt; Bedeutung in unpersönlicher Hingabe sucht, im Mimikry, in Selbstvernichtung." (Vol.5, p.187.)

At a certain point, however, imprecision enters Wundt's description of his ideals. He talks a great deal about 'Natur', 'Leben' and the 'eigene Nuance' but they are never defined closely. This is evident in his description of Adirah:

"Feuer und Kraftquelle ist sie, die lebt und
 Leben gibt, Zentrum, das sprüht, und wie der
 Bromokrater Welt um sich zur Bewegung aus Angeln
 hebt, doch in dessen Trichter man zu Ruh und
 Götterversöhnung auch verschwinden kann." (Vol.5,p.466)

He talks of a natural union with other human beings which
 still permits the unfolding of whole personality; but
 never says how this is possible. It remains a chimera
 and the reader is forced to see in Wundt's leaving
 Europe and living on a tropical island in the East Indies
 escapism and a Rousseauistic romanticism:

"Von Zunft und Gemeinschaftsidealen unabhängig
 will ich nur noch mein eigenes Herz durchforschen,
 Lehrer suchen, die meine Natur verlangt, und
 sollte ich sie in China und in der Südsee finden".
 (Vol.5, p.471.)

Wundt is a far more convincing character in his criticism
 of European society. The fact that Europa was written
 by Sternheim during the ravages of the First World War
 may have influenced his sending Wundt to a Utopia in the
 East Indies as an expression of his own personal disgust
 with European civilization. This turning to the East
 and to Eastern philosophies immediately after the First World
 War finds a reflection, by no means isolated, in Hermann
 Hesse's novels, Demian (1919) and Ziddharta (1922).
 Where in Europa the attraction of the East

remains an abstraction and a gesture, Hesse's heroes seek self-awareness and peace in a mystic inner life. The appeal at this period of the East and Eastern philosophies as a cliché of escape is strongly supported by the temporary success of Hesse's novels.

Unlike Eura, Sternheim does not see the salvation of Europe in Socialism. There is both naivety and romanticism in Eura's galloping bravely at the head of various avant-garde movements inspired by a bright Utopian vision of art and society, in her refusal to reflect on the possibility that the revolution or cause she was embracing might, like any other revolution or cause, devour its young and turn into a tyranny even worse than the status quo ante. Emotionalism largely determines Eura's relationship to socialism, as can be seen in the somewhat erotic vocabulary Sternheim chooses to describe her contacts with socialism. This is particularly evident when Eura is addressing a socialist meeting in Berlin:

"Sie aber hatte zum erstenmal jene selige Entladung und war in ihr entrückt worden, die bei Zusammenkünften mit Carl in süßen Ohnmächten und Wanken der Knie sich angekündigt hatte."

(Vol.5, p.222.)

One of the principle faults Sternheim finds with socialism is the subjection of the individual to the

Party and the corresponding loss or diminishing of the 'eigene Nuance'. He says of Eura and her joining the Socialist Party:

"Ihr eigenes Los in Erschütterungen der Partei war nicht mehr sichtbar." (Vol.5, p.221.)

Sternheim sees in socialism merely a new form of domination in different packaging. He detects in it the "Willen zur Macht" which he abhors and an encroachment on the "Welt der Beziehungen." Sternheim also shows that the international pretensions of socialism are not proof against nationalist self-interest and chauvinism. This becomes clear in Eura's disappointment in the failure of the Second International Socialist Convention of 1914 to assert the unity of the European working-class and to take a stand on the imminent outbreak of war:

"... alle diese Internationalen wurden nationale Barden ... Anstatt daß diese zur rechten Zeit berufene Vertretung friedlicher europäischer Arbeiterschaft Verbot gegen kapitalistischen Terror donnerte, Fazit fast hundertjähriger Anstrengung zog, gab sie Ton für alles, was in nächster Zukunft wurde, an, ließ Regierungen Vorbild und Schein, es geschähe jede Unmenschlichkeit mit arbeitender Massen Zustimmung." (Vol.5, p.453.)

In his essay, Die Deutsche Revolution, 1918, Sternheim wrote that he believed that everyone in Germany, regardless of class, was guilty of bringing about World War I; the highest and the lowest took part in an insatiable and mechanical capitalism devoid of any spiritual content.

In Europa he reveals the Zeitgeist of Europe as commercial, capitalist and materialist, which, without doubt, Sternheim saw as characteristic of German society in particular and European in general. Two episodes in the novel symbolize this clearly. Eura buys indiscriminately at Wertheim's warehouse, the opposite to her father's antique-shop in its mass-produced and practical contents; her heedless buying is a symbol of the preoccupation of German society with the material and the profitable. The materialist Zeitgeist is also revealed in Eura's attitude to Nature. During her holiday in the country she does not lose herself in contemplation of the countryside; she sees only the economic and productive aspect of nature. The peasant, also, is only important to her for his role in the productive process; she never considers him as an individual. The 'scientific', 'commercial' vocabulary in the following quotation satirises an age obsessed with profit and materialism:

"Dazu umwirbelte sie Glück von Stickstoff, Kohlenstoff und Sauerstoff, die sich in köstlichen Dosen mischten, wobei es göttlich ökonomisch zuging." (Vol.5, p.207.)

Carl Wundt narrates a small incident which is symbolic to him of the capitalist mentality of Europe. While staying in an hotel in Switzerland he notes that the Frenchmen and Germans staying there are indistinguishable; on receiving their mail they all open the newspaper first and turn to the financial page. Carl Wundt, like Sternheim, sees capitalism as the dominant characteristic of Europe:

"Nicht nur geistig und moralisch, auch körperlich sei der Europäer heute ein einziges Mischvolk, das aus tief innerlichem Bedürfnis, letzte, einzelne Stämme noch unterscheidende Urphänomene abzuschleudern, sich unter Vorwänden in Ringkämpfen um den einzigen Besitz tummle, dem jeder leidenschaftlich hingegen sei, weil sein Leben persönliche Kenntlichkeit ausschliesse: Kapital." (Vol.5, p.408.)

The essential point of Sternheim's description in Europa of the outbreak of war is the awareness of the dangerously close relationship between capitalism and the chauvinism incited by the enormous vested interests of heavily industrialized countries and world war. It created the following situation:

"Schon schien Europa Pulverfaß, um das historische Welt mit brennenden Streichhölzern tanzte." (Vol.5, p.444.)

Germany's failure to respect Belgium's neutrality finally drew England into war; however, it was not out of a desire to protect a minor power, as Sternheim points out, but rather from the necessity of upholding the principle of a treaty, the basis of the capitalist world:

"... für England, das auch nach Österreichs Vorgehen gegen Serbien noch gezögert hatte, Gewißheit, in Kartellen, Syndikaten und Trusts durch Verträge verbundene kapitalistische Welt müsse gegen das Scheusal, das die Basis kapitalistischer Wirtschaft, den Vertrag mißachtete, mit Abscheu sich wie ein Mann erheben und versuchen, den Verbrecher, mit allen möglichen Mitteln zu vernichten." (Vol.5, p.452.)

Sternheim sees in capitalism the distant origins of World War One and its final ignition. The question of the outcome of the war was unimportant; both sides were obsessed by capitalism:

"Und selbst Frage nach des Ringens Ausgang bewegte sie (Eura) nicht, weil auf beiden kriegführenden Seiten gleicher von besserer Menschheit immer abgelehnter Geist kapitalistischer

Besessenheit herrschte, und es für Europas Unglück belanglos war, welcher Sieger es nach giftigen Rezepten weiter mißhandelte." (Vol.5,p.459.)

In Europa Sternheim has given a picture of European society and its problems as he himself saw them. His preoccupations in the novel are essentially those of the social critic. There is no optimism or light relief in the description he gives of a civilization rushing headlong to meet its fate; the individual, on whom he placed such importance, is powerless before the forces of capitalism, industrialism and materialism, in which Sternheim saw the greatest possible threat to civilization. Sternheim's portrayal in Europa of the dubious blessings of scientific progress and the levelling tendencies of bourgeois and capitalist society still have a great deal of relevance. The motto which stands over the novel is implicitly contained in Carl's comment on his ambitions in life, 'Beharren bei sich selbst, kein Hinnehmen von Klischees für jede Lage, eigene Gesinnung unter allen Umständen.' (Vol.5, p.470.) This is the basis of Sternheim's criticism of Wilhelmine Germany, and of his treatment of the emancipation of women, the individual and his relationship to society, the Bürgertum, socialism, language and the Denk- und Beziehungsinhalte, capitalism and industrialism. The attack on society

is most merciless in the castigation of the development of a mass mentality, a uniformity in outlook, which limits the multifariousness of 'life' and the human personality. The criticism in Europa is more destructive than constructive. Sternheim does not put forward any 'ideas' or 'programmes' for the renewal of society; the most he does is to indicate that the real value of life lies in the individual. At the end of his introduction to the Luchterhand edition Wilhelm Emrich makes this relevant point on Sternheim's inability to exercise constructive criticism:

"Doch setzte Sternheim nicht gegen die vorhandenen Ideologien eine neue, die den Menschen wieder zu einem Kampf für 'höhere' Ziele aufrief, sondern, da er alle Ideologien und Programme als das Übel durchschaut hatte, das den Menschen an der Selbstverwirklichung hindert, verzichtete er auf sie und forderte nichts anderes als Mut zur Wirklichkeit."

EUROPA: THE CHARACTERS .

Robert Musil made some years ago a pertinent observation on the construction of Thomas Mann's characters. In his opinion the realistic details used as characterizing devices by Thomas Mann often serve to gloss over the idealization of the characters. An obvious example to cite in support of his argument is Anton Klöterjahn in Tristan. It would appear that Herr Klöterjahn is meant on the one hand to stand as an example of grossness, vulgarity and absence of reflection within the intellectual framework of the novel or as embodying one aspect of the Leben/Geist dichotomy, and in this role it may be argued that he possesses to a certain degree universality or typicality. However, Anton Klöterjahn is also highly entertaining. Thomas Mann possessed the indisputable gift of being able to endow a character with physical presence or particularization through a few well-chosen habits or striking characteristics, for example, the manner in which Herr Klöterjahn pronounces "Bottersemmeln"; a talent which in general veils the typicality or universality of his characters. Herr Klöterjahn is related in a way to the even more minor characters, for example, Pastorin Höhlenrauch in Tristan "die neunzehn Kinder zur Welt gebracht hat und absolut keines Gedankens mehr fähig ist", and to the gentlemen in "Einfried," "die auf jene unbeherrschte Art ihre Beine

werfen" : except that in his case the technique is more sophisticated in that there is an accumulation of physical characteristics.

Whatever view one may hold on the credibility of Thomas Mann's characters in general, it is likely that there is some agreement on the fact that Thomas Mann very obviously took pains to mitigate the idealization, to use Robert Musil's word, of his characters and that several of them are as a result successful creations on both an intellectual as well as a "physical" level. Unlike Thomas Mann, Sternheim has not made an attempt in Europa to disguise the idealization of his characters. Their symbolic function within the novel is obvious, as Sternheim did not possess Mann's talent for giving a character physical presence through a few well-chosen habits or striking characteristics. In Thomas Mann's novels there is a subtler and therefore more successful balance between the demands of novel writing i.e. characterization and an intellectual design.

Sternheim's construction and use of character in Europa are if nothing else unusual, especially in comparison with the English novel, and, although a weakness from the standpoint of the traditional novel, they are worthy of more than fleeting attention. Sternheim was not, it is agreed, interested in writing a conventional novel, and at this point one may protest in vindication of Europa that characterization was not

Sternheim's chief preoccupation; an admissible contention if one considers such a motley group of novelists as Thomas Mann, George Orwell and John le Carré, a fairly typical writer of the above average thriller.

However, there is a difference between subordinating character to plot, a moral or an intellectual pattern and reducing characterization to schematization, and the reader of Europa may feel himself entitled to ask whether the novel is a valid medium for the type of material Sternheim discusses in the work, if the novelist is not prepared or able to modify the heavy superstructure of intellectual content by creating credible characters and not bodyless schemes. Otherwise, an essay or treatise would suffice, and the writer would be freed from the necessity of having to produce probable characterization.

It is unlikely that the reader of Europa feels as positively about Eura as E.M. Forster in Aspects of a Novel does about Moll Flanders :

"She lays no stress upon her appearance,
yet she moves us as having height and weight,
as breathing and eating, and doing many of
the things that are usually missed out". (p.64)

Although one may feel that Eura does in fact run the gamut of human experience, although one knows, admittedly

rather vaguely, the nature and quality of her appearance, Eura fails to convince one as a breathing and eating human being. Hans Castorp is credible both as a concrete character and as a bearer of symbolic forces; Eura is not. Eura and Carl Wundt are made to bear too great a symbolic burden and there is in them a corresponding loss of materiality, concreteness and plasticity; consequently one feels they are either bodiless schemas or improbable travesties of characterization.

It does not take the reader long to realize that Sternheim intends Eura to be a seismoscope to record developments in Europe over almost a half a century. At one point in the novel she is referred to as dough:

"Nun hatte Welt keine starre Form mehr für sie, doch sie selbst war Form für alles - Und wo sie ging, war sie Teig, in den sich alles drückte, dass bis ins Mark sie es empfand". (Vol 5, p. 253.)

Carl Wundt is aware also that Eura symbolizes to a certain degree the upheaval and the reversals which took place in Europe at the turn of the century:

"Er fühlte liebendes Mitleid mit Eura und gestand, sie sei des Erdteils, der sie trüge, Gleichnis; der auch seit Ewigkeiten Natur für immer tollere Reize aus Geist und Geld getauscht habe und, bis ins Mark gelangweilt und erschöpft,

bereit sei, mit neuem, niedagewesenem

Klamausk seines kothurnenen Heldentums

Leere noch einmal zu "überpauken." (Vol 5,
p.318.)

At the end of the novel, after Eura has been killed in a clash between revolutionaries and soldiers (being trampled to death under soldiers' boots must be looked upon symbolically), Carl exclaims:

"Ob es im einzelnen sich auch anders

ereignen konnte - Europa war tot ! " (Vol 5,
p.476.)

Only once in the novel is Eura called Europa and that is on the first page where the reader is told her baptismal name. The close relationship which exists between Europa the woman and Europe is thus clear: Eura is simultaneously a piece of blotting-paper and a magnifying glass, not to mention a perhaps over-grandiose conception. Sternheim set himself an impossible task or rather one which could only be accomplished at the expense of either the characterization or the validity of the portrayal of political, social and economic crosscurrents. Eura may be a seismometer but she fails to be a human being, or rather a novel character as we have come to recognize them in the novels of the nineteenth century. The subtle inner life of the "intimist novel" is entirely missing.

Europa is a strikingly dispeopled novel by any standards. The characterization of minor characters

such as Christine, Adirah, Erna Fuchs and Jules Chamailard pales beside that achieved in the works of Charles Dickens, Jane Austen or Thomas Mann, all of whom excel at creating the illusion of roundness in minor characters. Perhaps the chief obstacle to Sternheim's success in this respect is his inability to mask the superficiality of such characters by a shrewd and sometimes malicious observation of habits and personal appearance. He did not, unlike Mann and Dickens, possess the cartoonist's eye, nor was he constitutionally capable of dallying like Jane Austen with seemingly unimportant but revealing chit-chat. Sternheim's characterization in Europa lacks therefore that finesse and distinction which readers accustomed to Jane Austen and Thomas Mann expect. Jane Austen would have made something memorable of a Christine, but perhaps even she would have flinched when faced with an Adirah, such exotic creatures being beyond her ken and outside her sphere of interest.

The essence of Christine is contained in the following lines :

"Bei niedrigsten Handreichungen, wenn
die Jungfer ihr Stiefel knöpfen, Nägel
schneiden oder sonst sie am Leib bedienen
wollte, geschah das bei aller Demut mit
menschlicher Freiheit, die das Problem
gesellschaftlicher Rivalität nicht sehen liess."
(Vol 5, p.236.)

There is something very desultory and unconvincing about the characterization of Eura's maid, as Sternheim did not bother to gloss over the fact that Christine is intended as nothing more than a feminine contrast to Eura, passive, submissive, and contented with her role as woman and servant. The only detail of her personal appearance which the reader is told is that she has ashblond hair. She is an image of the mass of conforming servant characters of Europe about 1900; particularization would only weaken the validity of her symbolic value.

Adirah is the only child of Eura Fuld and Carl Wundt. Like Christine she has a function rather than a character. She is the flattest of flat characters, Sternheim having made no attempt to particularize her in any way. One is inclined to dismiss her from the moment of birth when she fulfils Eura's wish for a girl, feeling Adirah will do nothing in her life to surprise anyone:

"Dass es ein Mädchen sei, war ihr gewiss,
weil nichts in ihr lebte, das männliches
werden fördern konnte." (Vol 5, p.363.)

How predictable it is at the age of fifteen that Adirah is extremely beautiful and generous, has Eura's red hair and grows up in a Rousseauistic paradise in the East and is a source of 'Leben' and 'Kraft'. As a character Adirah is unimportant and dispensable, but the

experience of childbirth and motherhood was seen by Sternheim as an essential part in the portrayal and development of Eura, as evidence of the inroads she is capable of making on her instinctual biological role to further the emancipation of woman and the socialist cause .

Eura first meets Jules Chamaillard in Paris after she has inherited the enormously wealthy Heiligmann art-business:

"Jedem Gelände Schmuck, stand ihm alles,
und was er fühlte und sprach, betonte
Harmonien, die er überall fand ... Ihn
begann aus Instinkten Eura zu reizen und
seine behagliche Einheit zu spalten." (Vol 5,
p.287.)

He is a man of the world, the descendant of a feudal aristocracy and a Catholic, he has perfect manners and his behaviour is impeccable . He is a supporter of the status quo ante in France and a new phenomenon for Eura . The only emotion which he displays is the blush which covers him when Eura turns down his offer of marriage . His function appears to be that of a symbolic representation of the aristocracy and its outlook . However, the reader is perhaps inclined to feel that this could be better depicted without the aid of somewhat ineffectual characterization . Why indeed does Jules Chamaillard

reappear in the novel? Eura does not need him to assert her intention to remain "fille mère" nor is his scepticism about her motives for keeping the Heiligmann fortune really necessary to prick her conscience on the conflict between her socialist convictions and her capitalist possessions. The conflict is already latent within her and Jules Chamailard's disapprobation and suspicion is only one of several factors which cause her to found the Fuld Institute for sociological research. It is rather an inner compulsion which leads her to take this step, a step which in no way resolves the dichotomy between her wealth and her socialism.

One may ask with some justification whether there is any point in including such stereotyped and stylized characters in the novel when the credibility of their functions is marred by the sketchiness of the characterization. The reader may well begin to long for Thomas Mann's attention to the minutiae of physical description, such as that seen in Herr Grünlich's powdering of the wart on his nose before his marriage to Toni in Buddenbrooks, for details which would increase the human interest and actuality of the characters.

There is an odd discrepancy between Sternheim's treatment of characterization in Europa and his handling of the themes or intellectual content of the novel. In his treatment of socialism and capitalism, for example,

he displays a marked concern for realism and, as a result, the novel abounds in references to the lodestars of nineteenth century European thought and history. The realism or actuality inherent in the themes of the novel is, however, in no way echoed in the characterization.

The economy and desire for utility in characterization in Europa contribute in large part to the absence of humour in the novel or the sober nature of the work as a whole. Sternheim shows an unparalleled lack of interest for a novelist in character per se or character as a source of entertainment or light relief. The lack of humour in the novel is perhaps evidence that Sternheim is not in Europa essentially concerned with the criticism of social mores and manners: such criticism results in malicious entertainment at least. The depiction of society and its mores can never be divorced from human beings. Walter Allen in the English Novel comments on the importance of character in the novel :

"A novel is a totality, made up of all the words in it, and it must be judged as a totality. Of this totality characterization is only a part; yet it is plainly an essential one and the first in order of importance since, so far as the reader is concerned, without it the most profound apprehensions of man's fate count for nothing. Only through character

can the novelist's apprehensions of man's fate be uttered at all ... Since a novel is a unity consisting of every word in it, to isolate - as in practice we have to-milieu, plot, characters, dialogue, style, is to commit an act of abstraction; all these, together with what other components a novel may have, condition and qualify one another...Of these abstractions the most important is character.

Ultimately, it is only through his characters that the novelist can succeed in what is his main social - as opposed to aesthetic- function."
(p.16 - 17.)

At times the reader may feel that the discussion of socialism, the criticism of the Bürgertum and the analysis of political and economic crosscurrents in Europe in the nineteenth century takes place in an intellectual vacuum. Sternheim's omission to intimate even part of a character's inner or hidden life in Europa, with the exception of Eura and perhaps Carl Wundt, weakens the novel not inconsiderably. He appears to display an almost total lack of interest in the credibility of his characters and, unlike Thomas Mann, has allowed his intellectual preoccupation to preponderate over the importance of character to the detriment of the work as a conventional novel.

The chief weakness of Europa then is the characterization. Its chief merit lies in the thematic content, in the skill and acuity with which Sternheim

analyses the problems of European civilization at the turn of the century. It is a novel which will be remembered not for its human warmth and interest but for the light it sheds upon certain aspects of modern civilization.

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