A COMPARISON OF QUINTUS FIXLEIN AND SARTOR RESARTUS

BERENICE COOPER
Wisconsin State College, Superior

It is logical to suppose that Carlyle may have been influenced by Jean Paul Richter's Quintus Fixlein in writing Sartor Resartus. During the ten years before Carlyle began writing his treatise on the "clothes philosophy," he had been absorbed in the study, criticism, and translation of German literature and had devoted considerable attention to Richter in particular. In 1827, he had written for Frazer's Magazine a critical review of Döring's Life of Richter; volume III of the four volumes of Carlyle's German Romance is devoted entirely to Richter. In 1830, after Carlyle had begun writing Sartor Resartus, he wrote a second essay, "Jean Paul Richter Again," which shows his continued admiration for the author of Quintus Fixlein. The facts of Richter's life—his poverty, his struggle upward from an inferior social position, his giving up theology for teaching, his ultimate success in literature—are similar enough to the facts of Carlyle's life to create a bond of sympathy as a foundation for such admiration.

Theodore Geissendoerfer has argued that Teufelsdröckh is a portrait of Richter. Carlyle's description of Richter's "wild, untamed energy" resembles his description of the Professor of Things in General as "the old wild seer." Both are characterized by boundless learning, patient research, and sympathy. Carlyle's description of Richter's style bears a close resemblance to the style of Teufelsdröckh.

Some of the evidence for stylistic resemblances between Sartor Resartus and Quintus Fixlein which Henry Pape has presented is very convincing, although his detailed and painstaking study of choice of words, figures of speech, tendency to quote foreign writers, similarities in grammar, punctuation, and sentence structure depends largely upon rather far-fetched, literal resemblances and not enough upon similarities of general form and philosophical content.

In opposition to the thesis that Richter profoundly influenced Carlyle's style, Archibald MacMechan and J. A. Froude maintain

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2 Jean Paul als Quelle von Thomas Carlyles Anschauungen und Stil, Rostock, 1904.
that Carlyle's style was formed before he began the study of German and that it is the product of the Annandale environment. Froude cites Carlyle's own statement on the development of his style:

... the most important part by far was that of nature, you would perhaps say, if you have ever heard my father speak or my mother, and her inward melodies of heart and voice.\(^5\)

Later studies of Carlyle by Wilson and by Cazamian accept the influence of Richter in a general way.\(^4\)

It is the purpose of this paper to show by specific comparisons of *Sartor Resartus* and *Quintus Fixlein* that in spite of general similarities in narrative form, philosophical content and literary style between these two books, Carlyle's *Sartor Resartus* is a distinctively original work and not an imitation of *Quintus Fixlein*.

A general resemblance between *Quintus Fixlein* and *Sartor Resartus* must be admitted. Each is an *Erziehungs- oder Bildungskunst*, a spiritual biography, including some pedagogical matter, the love story of the hero, and much mystical philosophy applied to the criticism of the selfishness and hypocrisy of a materialistic age. The purpose of both authors is to keep living a faith in spirit and in beauty. But along with this general resemblance go specific differences in content and in form.

Attention is often called to the similarity of the narrative device in the two books. Both authors act as editors: Carlyle pretends to receive Teufelsdröckh's manuscript in six paper bags marked with signs of the zodiac; Richter is given by Quintus Fixlein some autobiographical sketches which have been filed in the pigeon-holes or letter-boxes of his child's-desk. It is reasonable to suppose that the division of *Quintus Fixlein* into fifteen letter-boxes might have suggested to the translator the suitability of a similar device for the unusual book he was planning. But Carlyle invented for himself greater editorial difficulties, for the paperbags contained "miscellaneous masses of Sheets, and oftener Shreds and Snips." Richter had an easy task of editorship, for Fixlein's manuscripts were as neatly prepared as we should expect to find the work of an author whose most interesting contribution to learning was *A Collection of Errors of the Press*.

Another difference in content and form is that *Quintus Fixlein* contains more narrative material than does *Sartor Resartus*. In the latter there are merely the biographical facts that explain the storm and stress out of which Teufelsdöckh develops his philosophy; more pages are devoted to expounding this idealistic philosophy


than to sketching the biography. The German romance sustains the
narrative to the end of the last chapter and weaves the philosophy
into the warp of the narrative. A brief summary of *Quintus Fixlein*
will show this difference in emphasis and structural form.

Egidius Zebedaeus Fixlein, master of the fifth form in a German
gymnasium, is ambitious to become pastor of Hukelum. His
patroness, Frau Aufhammer, offers him as a substitute honor the
conrectorship of his gymnasium. When she dies the following
spring, she remembers him in her will with a splendid bed, a ducat
for every year of his life, and the remuneration of his quintusship
and conrectorship fees. By the mistake of a messenger who does not
discriminate between two spellings of the same name, Egidius Fixlein
receives the desired appointment as pastor of Hukelum, which
was intended for Hans Füchlein. This mistaken appointment makes
possible Fixlein's marriage to Thiennette.

It is a superstition in Fixlein's family that all the men die on or
before their thirty-second birthday. Fixlein postpones his wedding
until after he has survived the fatal day, or the day he believes to
be his thirty-second birthday. There is some uncertainty about the
age because the parish records had been destroyed when the church
burned. As pastor of Hukelum, Fixlein's greatest project is the
raising of money for a new steeple-ball for his church. Upon the
removal of the old steeple-ball and the reading of the records it
contains, Fixlein discovers that he is one year younger than he sup-
posed and that the next day is his thirty-second birthday.

Immediately he falls ill of a fever, but he is cured by a simple
therapeutic method suggested by his biographer: his mother brings
his childhood toys to his bedside and talks to him as if he were a
child and the almanac clock is moved ahead eight days so that upon
awakening Fixlein believes that he has safely passed the fatal birth-
day. The narrative concludes with a sentimental farewell of the
author to Thiennette and her husband as they leave the quiet hamlet
of Hukelum for the noisy strife of the world.  

This summary of only the main narrative elements in *Quintus Fixlein*
shows its greater proportion of narrative in comparison with
*Sartor Resartus* in which the narrative is subordinated to the
"clothes philosophy" and confined to five chapters of Book Two.

From even so brief a summary of the narrative in *Quintus Fix-
lein*, the difference in the character of the two heroes is apparent.
Fixlein is a quiet, passive man with one ambition, which he realizes
through another's mistake, and one fear, which he conquers through
the loving deception of his family. The volcanic Teufelsdröckh fights

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5 Jean Paul Richter, "Quintus Fixlein," translation by Carlyle, *German Romances* (Edinburgh, Tait, 1827), III, 154-345. All references to *Quintus Fixlein* in the text of this paper are to this translation.
his own battles; he may be a portrait of Richter but certainly he 
does not resemble Fixlein.

The relation of the love story to the motivation of the hero's 
character is entirely different in the two books. Teufelsdröckh can 
not marry Blumine because he is poor and beneath her in social 
position; the issue of his love is black despair until he hears in his 
soul the "Everlasting Yea." Fixlein loves a girl of his own class 
and their marriage serves to right an injustice done her, for Frau 
Aufhammer had died before completing that part of her will in 
which she intended to remember Thiennette.

Georg Brandes calls Richter a writer of realistic idyls, and 
Quintus Fixlein has, indeed, that peculiar mingling of a romantic 
and sentimental atmosphere with homely realistic details which 
justifies such a characterization. The domestic scenes in the moth-
er's garden cottage and later in the parsonage, the descriptions 
of the wedding crowds, of Fixlein's moving to Hukelum, and of the 
preparation for Thiennette's birthday celebration, the scenes 
connected with the raising of the steeple-ball, the humor of the 
students' fishing for the professor's hens, the details of the barn used 
for a church—these are convincing German scenes; the characters 
are flesh and blood persons in spite of the idyllic frame for the 
picture and the euphuistic flavor of the style.

Since Sartor Resartus contains so much more of philosophical 
exposition than of biographical narrative, there is not the oppor-
tunity for the kind of realism which Quintus Fixlein contains. In-
stead of the realistic tone, the few events of Teufelsdröckh's life are 
related in the manner of the modern stream-of-consciousness novel 
and the descriptions are given in an impressionistic style. Teufels-
dröckh in his tower, in spite of realistic touches in the descriptions 
of the disorder, is not as real a figure as Fixlein in his cottage home, 
his gymnasiurn, his church, and his parsonage.

These differences in narrative emphasis, in the character of the 
hero, and in realistic detail indicate that Carlyle was by no means 
modeling Sartor Resartus on the romance he had just translated.

Another general resemblance between these two books is the 
idealistic philosophy expressed in each, but when the elements in 
these philosophies are placed side by side, certain individual dif-
ferences appear. Pape in his study (p. 42) maintains that Carlyle got 
his "clothes philosophy", even the Swift influence, through Richter. 
But Carlyle's use of clothes as a symbol for the superficial and 
visual world is a metaphor consistently sustained throughout Sartor 
Resartus, while the references to clothes in Quintus Fixlein are 
more incidental to separate descriptions or comments. The follow-

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6 Main Currents in Nineteenth Century Literature (London, Heineman, 1902) II, 66.
ing passages cited by Pape illustrate this difference which Pape has ignored in arguing for Richter’s influence upon Carlyle.

For him a garment was a sort of hollow half-man, to whom only the nobler parts and the first principles were wanting: he honoured these wrappings and hulls of our interior. (p. 129)

the crazy philosophers in Gulliver’s Travels who, for social converse, instead of the names of things, brought the things themselves tied up in a bag; (p. 166)

This afternoon she had been over . . . visiting the white-muslin Thiennette. (p. 136)

It might be that, as according to Tristam Shandy, clothes; according to Walter Shandy and Lavater, proper names exert an influence on men. . . . (p. 168)

There is also the humorous metaphor with regard to Fixlein:

He purposely remained in his own Edition in Sunday Wove-paper: I mean, he did not lay aside his Sunday coat. . . . (p. 138)

Then there is the remark, which Pape missed, about the Kräuter-mütze (herb-cap) which the parson put on to strengthen his memory:

‘Would to heaven,’ said I, ‘that Princes, instead of their Princely Hats, Doctors, and Cardinals, instead of theirs, and Saints instead of their martyr crowns, would clap such memory-bonnets on their heads!’ (p. 303)

It is true, as Pape has pointed out, that Carlyle almost quotes Richter in calling clothes “those Shells and outer husks of the body” and that he refers to Walter Shandy’s insistence that there is much in names,7 (II, i, 88). These two resemblances, one a natural result of their both knowing a book that any well-read man of the time would know, are perhaps not evidence of a profound influence of Richter upon Carlyle’s style, but rather evidence that the two writers shared an interest in symbols.

Of greater importance than any mere similarity of phrasing is the idealistic character of the philosophy in both books. To Richter as well as to Carlyle, the material world is a symbol of the invisible God. Richter wrote:

I looked up to the starry sky, and an everlasting chain stretches thither, and over and below; and all is Life and Warmth and Light, and all is God-like or God. . . . (p. 309)

Carlyle would enjoy translating such a passage, for he wrote:

Is not God’s universe a Symbol of the Godlike; is not Immensity a Temple? . . . Listen, and for organ-music thou wilt ever, as of old, hear the morning stars sing together (III, vii, 251)

. . . Through every star, through every grass-blade, and most through every living soul, the glory of a present God still beams. (III, viii, 261)

7 Sartor Resartus (New York, A. L. Burt, n.d.) Book II, chapter i, page 88. All references within this paper to Sartor Resartus are to book, chapter, and page in this edition.
Richter has no greater respect for mere reason than has Carlyle. In *Quintus Fixlein*, the author addresses his hero thus:

How didst thou behave thee in these hot whirlpools of pleasure?—Thou movedst thy Fishtail (Reason), and therewith describedst for thyself a rectilineal course through the billows. (p. 241)

Carlyle's well-known attitude toward reason as second to intuition may be illustrated by this question:

Shall your science proceed in the small chink-lighted, or even oil-lighted, underground workshops of Logic alone? (I, x, 69)

In the philosophy of happiness of the two writers there are more significant likenesses and differences. Richter gives three ways to happiness:

The first, rather an elevated road, is this: To soar away so far above the clouds of life, that you see the whole external world, with its wolf-dens, charnel-houses, and thunder-rods, lying far beneath you, shrunk into a little child's garden. The second is: Simply to sink down in this little garden; and there to nestle yourself so snugly, so homewise, in some furrow, that in looking out from your warm lark-nest, you likewise can discern no wolf-dens, charnel-houses or thunder-rods, but only blades and ears, every one of which, for the nest bird, is a tree, and a sun screen, and rain screen. The third, finally, which I look upon as the hardest and cunningest, is that of alternating between the other two. . . . every mortal with a great Purpose, or even a perennial Passion . . . all these men fence themselves in by their internal world against the frosts and heats of the external. . . . (p. 116)

Furthermore, Richter states that his purpose in publishing *Quintus Fixlein* is “not so much to procure you a pleasure as to teach you how to enjoy one” (p. 115) and that “I may show to the whole earth that we ought to value little joys more than great ones.” (p. 118) In the last letter box, Richter gives again “elementary principles of the science of happiness”:

Enjoy thy Existence more than thy Manner of Existence . . . Stake in no lotteries,—keep at home,—give and accept no pompous entertainments,—travel not abroad every year! . . . Despise Life, that thou mayst enjoy it!—Inspect the neighborhood of thy life; every shelf, every nook of thy abode; and nestling in, quarter thyself in the farthest and most domestic winding of thy snail house!—Look upon a capital but as a collection of villages, a village as some blind alley of a capital; fame as the talk of thy neighbors at the street-door; a library as a learned conversation, joy as a second, sorrow as a minute, life as a day; and three things as all in all: God, Creation, Virtue! (pp. 300-01)

Concluding his book with a farewell walk with Fixlein and Thiennette, Richter looks back sadly at the little village of Hukelum and pictures its simple life:

. . . the happy hamlet, whose houses were all dwellings of contented still Sabbath-joy, and which is happy enough, though over its wide-parted
pavement stones there passes every week but one barber, every holiday but one dresser of hair, and every year but one hawker of parasols. (p. 306)

Something of this same perspective is expressed throughout the spiritual conflict of Teufelsdröckh. In his first agony of soul, he turns to nature for healing. In the grandeur of the mountains he says:

... it seems as if Peace has established herself in the bosom of Strength. (II, vii, 152)

As he views a magnificent sunset:

... he felt as if Death and Life were one, as if the Earth were not dead, as if the Spirit of the Earth had its throne in that splendor, and his own spirit were therewith holding communion. (II, vi, 153)

After passing through the darkness of "The Everlasting No" and "The Centre of Indifference," he found light and peace in his philosophy of self-annihilation and work:

There is in Man a Higher than Love of Happiness: he can do without Happiness, and instead thereof find Blessedness! ... Love not Pleasure; love God ... Do the Duty which lies nearest thee ... and working, believe, live, and be free. (II, ix, 189, 191–92)

Although there is agreement here that happiness is based upon a spiritual emancipation from a material world, Richter does not concern himself with Carlyle's idea of renunciation. Carlyle's doctrine of "Produce! Produce!" is a social message. Richter's philosophy of happiness is self-centered: he gets away from the ugliness of the world by soaring above it or nestling behind a lovely thing that shuts out the sight of the ugly. Carlyle would cultivate the garden; Richter would snuggle down between the furrows, screened by the blades and ears.

Both writers show sympathy with humble laboring people. The settings of Quintus Fixlein are simple cottage rooms and rural landscapes. The story opens with Fixlein walking through the country toward his mother's home; his mother is working in the kitchen when he arrives; her home is the gardener's cottage of the castle of Aufhammer; the country church-yard, the church, and the personage are important in the story. The descriptions and narratives are from the lives of people who work for their living.

Richter has sympathy for the down-trodden government clerks:

What can it profit the poor quill-driving brethren, whose souls have not even wing-shells, to say nothing of wings? Or these tethered persons with the best back, breast, and neck-fins, who float motionless in the wicker Fish-box of the State, and are not allowed to swim, because the Box or State, long ago tied to the shore, itself swims in the name of the fishes? To the whole standing and writing hosts of heavily-laden State-domestics,
Purveyors, Clerk of all departments, and all the lobsters packed together heels over head into the Lobster-basket of the Government office-rooms, and for refreshment, sprinkled over with a few nettles; to these persons, what way of becoming happy here, can I possibly point out? (p. 117)

Richter’s answer is that by taking a compound microscope and discovering

that their drop of Burgundy is properly a Red Sea, that butterfly dust is peacock’s feathers, mouldiness a flowery field, and sand a heap of jewels. (pp. 117-118)

a man may win happiness with “not great but little good-haps.”

This sympathy with the worker and this insistence upon realizing the spiritual significance of the ordinary and near-at-hand is found also in the descriptions of Teufelsdröckh’s childhood home and in Carlyle’s praise of the worker:

Two men I honor, and no third. First, the toilworn Craftsman that with earthmade Implement laboriously conquers the Earth, and makes her man’s. . . A second man I honor, and still more highly: Him who is seen toiling for the spiritually indispensable; not daily bread, but Bread of Life. . . Unspeakably touching is it, however, when I find both dignities united; and he that must toil outwardly for the lowest of man’s wants, is also toiling inwardly for the highest. (II, iii, 225-226)

Carlyle feels a bond of brotherhood with the laborer:

O my Brother, my Brother, why can I not shelter thee in my bosom, and wipe away all tears from thine eyes? (II, ix, 186)

A highly idealized conception of human relationships is apparent in the poetic picture of love and of women in Quintus Fixlein: Thienette is “like a lily dipt in the red twilight”, “a smooth, fair-haired, white-capped dove,” “a gentle soul”; the bethrothal of Fixlein and Thienette is a tender spiritual experience; their married life is a “Greek fire of moderate and everlasting love”. (pp. 138, 140, 141, 199-200, 278.) Richter believes that

Love, like men, dies oftener of excess than of hunger. (p. 233)

Since Teufelsdröckh’s love ends in frustration and despair, there is not the same tone in the passages about love and women, yet to him love is

a discerning of the Infinite in the Finite, of the Idea made Real. (II, v, 143)

and he had a few, short ecstatic days with Blumine.

As we should expect from idealistic philosophers, both writers believe in peace. Richter concludes his book with these words:

Ah retire, bloody war, like red Mars; and thou still Peace come forth like the mild divided moon. (p. 309)
Carlyle asks ironically:

Or what will any member of the Peace Society make of such an assertion as this: “The lower people everywhere desire war. Not so unwisely; there is then a demand for lower people—to be shot!” (III, vii, 248)

Both writers satirize the materialism, selfishness, and pettiness which prevent the realization of the ideal. Richter describes the selfish struggle as

the rioting, fermenting Court-sphere, where men in bull-beggar tone demand from Fate a root of Life-Licorice, thick as the arm, like the botanical one on the Wolga, not so much that they may chew the sweet beam themselves, as fell others to earth with it. (p. 306)

Teufelsdröckh tells us that the divine command has faded away from remembrance and its opposite “Thou shalt steal” is everywhere promulgated. He pictures the world as a place where

each, isolated, regardless of his neighbor, turned against his neighbor, clutches what he can get and cries ‘Mine’... on all hands hear it passionately proclaimed: Laissez faire. (III, v, 229–30)

Frau von Aufhammer is described as “lively, pious, and proud” and satirized for her patronizing manner toward Fixlein:

Her heart was a flowing cornucopia to all men, yet this not from philanthropy but from rigid devotion: the lower classes she assisted, cherished, and despised, regarding nothing in them, except it were their piety. (p. 148)

This passage is typical of Richter’s less sympathetic attitude toward the nobility and public officials than toward Fixlein and his household. One idyllic quality of his book is its implied premise that simple country people are inherently noble. Carlyle has a similar prejudice against the aristocracy which colors the Blumine episode and appears in Teufelsdröckh’s lyric tribute to the “toil-worn Craftsman.” (II, iii, 225.)

Both writers show their contempt for greed and graft. Richter takes occasion to satirize the power which Frau Aufhammer has to bestow an academic promotion upon Fixlein and to comment thus upon the whole corrupt appointive system:

The Town-Syndic drove a trade in Hamberg candles; and the then Burgermeister in coffee-beans. ... Their joint traffic, however, which they counted on exclusively, was in the eight school-offices of Flachenfingen. ... Properly speaking, the Councillor derives his freedom of office-trading from that principle of the Roman law: ... He who has the right of giving anything away, has also the right to dispose of it for money, if he can. Now as the council-members have palpably the right of conferring offices gratis, the right of selling them must follow of course. (pp. 164–5.)

Richter continues with a long ironic argument for the preservation of the rights of selling offices rather than for bestowing them
merely "for connexions, relationships, party recommendations and bowings and cringings." In order to prevent such evils, he suggests separating the virtues of the office from the office and selling it with or without the virtues, hereby increasing the cash business.

Although Carlyle's hatred of greed and graft in all forms is not expressed in this kind of light humorous tone and his irony, as in the famous passage on hunting down the paupers (II, iv, 227), resembles Swift's bitter irony more than Richter's gentle restraint, both despise these vices. The difference of tone has been well-characterized by Carlyle, who said of Richter, "His very contempt is placid and tolerant."

Petty ambition and jealousy is satirized by Richter through Hans Füchlein's feelings of superiority toward Egidius, who has not purchased a patent nobility and who does not spell his name the aristocratic way, through Hans' envy of his rival's promotion, through the desire of the peasants to have their names and those of their children in the new steeple ball. With such materialistic concerns Carlyle, too, would have no patience.

The pedagogical element contained in both books shows a scorn for pedantry, which is perhaps one way in which academic pettiness manifests itself. Richter makes fun of Fixlein's learned works:

He had labored—I shall omit his less interesting performances—at a Collection of Errors of the Press in German writings: he compared Errata with each other; showed which occurred most frequently; observed that important results were to be drawn from this, and advised the reader to draw them. (pp. 146-47)

Fixlein observed that

The Jews had their Masora to show, which told them how every letter was to be found in their Bible; ... But have we Christians any similar Masora for Luther's Bible to show? Has it been accurately investigated which is the middle word or the middle letter here, which vowel appears seldomest, and how often each vowel? Thousands of Bible Christians go out of the world, without ever knowing the German A occurs 323,015 times (therefore above 7 times oftener than the Hebrew one) in their Bible. (p. 147)

Carlyle's scorn for pedantry is more serious and bitter:

My teachers, says he [Teufelsdröckh], were hide-bound pedants. ... How can an inanimate, mechanical gerund-grinder foster the growth of anything? ... How shall he give kindling, in whose own inward man there is no living coal, but all is burnt out to a dead grammatical cinder? (II, iii, 106)

The reference to Fixlein's leaving "the Death-valley of the Gymnasium" where one "mounts from one degree to another, not very

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German Romance, III, 14.
dissimilar to the common torment of Hell” reflects Richter’s own distaste for a profession where merits are always rewarded by more opportunities for new merits; and often enough he [the schoolmaster] is not dismissed from his post at all. (p. 282)

To Fixlein, the life of a pastor seemed like Paradise in contrast to the life of a Quintus, for

Here dwells no envy, no colleague, no Subrector; here in the heavenly country, no man works in the New Universal German Library . . . here the Perfected requires no more increase of knowledge. . . . Here too one need not sorrow that Sunday and Saint’s day so often fall together into one. (p. 281)

Ignoring some sly satire on the disposition of Fixlein and the general attitude of clergymen toward intellectual growth, we may note that the feeling of Fixlein for academic life is similar to that of Teufelsdröckh for “the worst of all hitherto discovered universities” with

a small ill-chosen library; . . . certain persons, under the title of Professors, being stationed at the gates, to declare aloud that it was a University. (II, iii, 110–11)

The picture of the school life of Teufelsdröckh from the elementary school through the gymnasium and the university is an unhappy, uninspiring experience. Fixlein as a teacher in a German gymnasium finds academic life a burden and a torture.

These examples show the philosophy of the two books to be similar in general character: each expresses a spiritual interpretation of life and of happiness and satirizes all forms of materialism and greed that are inconsistent with this idealism. The two authors agree that the complex life of a mechanical age enslaves the soul, that freedom is found in human relations through a spirit of love, and that simple virtue seems to be associated with simple living.

In addition to the general resemblances of Quintus Fixlein and Sartor Resartus in narrative devices and in philosophical background, there are certain likenesses in style to which attention has frequently been called. Professor MacMechan cites Thoreau’s statement that Carlyle’s description of Richter’s style is a good analysis of his own and says that Lowell, too, felt that Carlyle was profoundly influenced by Richter. MacMechan does not agree with this conclusion but prefers to accept Froude’s opinion that Carlyle’s style is not German at all but rather the result of the Annandale environment.

Any reader of Sartor Resartus will note that Carlyle’s capitalization of nouns and use of compounded words suggest a German in-

fluence, but these are the superficial characteristics of the style. An analysis of the style lying within the language of the two books shows some resemblances but also differences supporting the originality of Carlyle and his superiority to Richter in many qualities of his language. A comparison of these style characteristics is significant: intrusion of the personality of the author, lyric qualities of the prose, use of figurative language, sentimentality, humor, impressionistic description, wealth of illusion, sentence structure, and diction.

Jean Paul intrudes himself all through the narrative by addressing the characters:

Sleep, for today, though thou hast done nought ill
... All prosperity attend thee, thou foolish Quintus! (pp. 141-42)
And besides, dear Fixlein... How didst thou behave...? (p. 241)
Happy Fixlein!... How shall I paint thee...? (p. 244)
Good-night, old Fixlein! I am tired. (p. 259)
O Thiennette, go away from the sick bed... (p. 294)

He introduces his own personality by adding comments about himself such as these:

For toward the critical Starchamber of the Reviewers he entertained not the contempt which some authors actually feel—or only affect, as for instance, I. (p. 257)

And here must I in reference to those reviewing Mutes, who may be for casting the noose of strangulation around my neck, most particularly beg, that, before so doing on account of my Chapters being called Letter-boxes, they would have the goodness to look whose blame it was, and to think whether I could possibly help it, seeing the Quintus had divided his Biography into such Boxes himself. (pp. 150-51)

Several times he addresses the reader in this informal fashion:

I lied not, for so it is... But look in the note. (p. 285)

And there follows a footnote supporting the truth of the statement. Then he reminds the reader that he is reading by explaining that a scene was without witnesses

except the two or three thousand readers who are peeping with me through the window. (p. 252)

Carlyle sometimes addresses Teufelsdröckh directly:

Poor Teufelsdröckh! It is clear to demonstrate thou art smit. (II, vi, 143)
Unhappy Teufelsdröckh! Though neither Fleet nor Traffic, nor Commodores pleased thee... (II, v, 133)

He does not, so often as Richter, follow his exclamation of address with a sentence of direct address. Oftener the third person is used:

Too-heavy-laden Teufelsdröckh! Yet surely his bands are loosening. (II, vii, 180)
Another difference between the two books is that Jean Paul becomes a character in his book by arriving to visit Fixlein. Carlyle’s connection with his hero remains that of editor.

The lyric quality of the prose is a marked stylistic resemblance between *Quintus Fixlein* and *Sartor Resartus*. These passages from Richter will illustrate:

Rise, fair Ascension and Marriage day and gladden 
readers also! Adorn thyself with the fairest jewel, 
with the bride, whose soul is pure and glittering 

as its vesture. (p. 242)

O never fall, thou lily of Heaven, and may four 
springs instead of four seasons open and shut 
thy flower-bells to the sun! (p. 247)

White night-butterflies fluttered, 
white blossoms fluttered, 
white stars fell, 
and the white snow-powder hung silvery 
in the high shadow of the Earth, 
which reaches beyond the moon, 
and which is our Night. 
Then began the Eolian Harp of the Creation 
to tremble and to sound, blown on from above, 
and my immortal soul was a string in this Harp. (p. 308)

Readers of Carlyle have often commented upon the lyric quality of 
the concluding paragraphs of “The Everlasting Yea.”

But it is with Man’s Soul as it was with Nature: 
the beginning of Creation is—Light . . . 
The mad primeval Discord is hushed; 
the rudely jumbled conflicting elements 
bind themselves into separate Firmaments: 
deep silent rock foundations are built beneath; 
and the skyey vault with its everlasting Luminaries above: instead of a 
dark wasteful chaos, we have a blooming, fertile, heaven-encompassed 
World . . . I too could not but say to myself: Be no longer a Chaos but a 
World, or even a Worldkin! Produce! (II, ix, 198–94)

There is also the dithyramb on silence from the chapter “Symbols”:

The benignant efficacies of Concealment who shall speak or sing? Silence 
and Secrecy! Altars might still be raised to them. . . . Silence is the ele-
ment in which great things fashion themselves together. . . . Speech is of 
Time, Silence is of Eternity. (II, iii, 215–16)

Although the prose style of both authors takes on a poetic quality 
at times, the passages just quoted illustrate a typical difference in 
that poetic quality. Richter is highly ornamented, self-centered, rel-
lating the universe to man. Carlyle’s vision is of a vast universe to 
which he seeks to relate man, and his language is appropriate and 
dignified, without the prettiness of decoration which characterizes 
Richter.
Further examination of the figurative language shows the superiority of Carlyle. Richter strains for effects, piles on metaphors so profusely that the prose is ridiculously overburdened with them at times, in spite of the beauty in some of his luxuriant passages. A comparison of these two descriptions of sunsets, the first from Quintus Fixlein, the second from Sartor Resartus, will illustrate the difference in the use of figurative language:

I see the Sun standing amid roses in the western sky, into which he has thrown his ray-brush wherewith he has been painting the earth. (p. 261)
A hundred and a hundred savage peaks, in the last light of Day; all glowing, of gold and amethyst, like giant spirits of the wilderness. . . . (II, vi, 153)

Richter is fond of personification. These examples seem natural and unstrained:

The Spring was standing like a conqueror, with Winter at its feet. (p. 248)
Winter commencing his ice-painting on the windows. (p. 258)

But less successful are figures like these:

And so Delirium dyed for itself rosy wings in the Aurora of life, and fanned the panting soul,—(p. 296)

When it comes to the figurative language used in the love episodes, there are interesting similarities and differences. Many writers have compared love to an electric force. Both Richter and Carlyle use such comparisons. Richter says:

The fingers are electric dischargers of a fire sparkling along every fibre. . . . (p. 193)

Carlyle’s chapter “Romance” abounds in figures drawn from electricity:

It is this approximation of the Like and Unlike that such heavenly attraction, as between Negative and Positive, first burns out in a flame. (II, v, 184)

In the conducting medium of Fantasy, flames forth that fire-development of the universal Spiritual Electricity, which, as unfolded between man and woman, we first emphatically denominate Love. (II, v, 184)

He speaks of love also as “Electric, Promethean glance.” (II, v, 136) But he does not stop with this imagery. Love for him becomes a “volcanic, earth-bringing, all consuming fire” with explosions “more or less Vesuvian.” In the inner nature of his hero there is a “nitre of latent passion and sulphurous humor enough.” After the “mad explosion, painfully lacerating the heart itself,” there remains “only the crater of an extinct volcano.” (II, v, 136–37)

Richter has no figures to correspond with these. For him, love is a force operating more quietly, “a Greek fire of a moderate and everlasting love.” As in the case of several other comparisons, there
appears the greater dynamic force of Carlyle; his impatient, violent energy contrasts with the calmer sentimentality of Richter.

With respect to Blumine and Thiennette the language is similar. Blumine is a “Goddess of Flowers,” a “Rose-Goddess.” (II, v, 138, 140) Thiennette is like a “lily dyed in the red twilight”; she resembles an Italian flower. (pp. 138, 190) “She herself was a little conscious . . . that she was bending her flower-leaves imperceptibly toward a terrestrial body, namely toward Fixlein.” (p. 190) Not only are women flowers, but they are angels, and figures from Paradise abound in the Fifth Chapter, Book Two of Sartor Resartus and the Fifth Letter-Box of Quintus Fixlein, the latter always carrying the comparison to greater extremes.

The more one studies Richter’s figurative language, the more he feels the superiority of Carlyle’s. Quintus Fixlein is heavily-laden with metaphor, simile, and personification of the over-strained type; Carlyle uses striking language, picturesque language, but there is never in it that anxiety for effect that easily becomes ridiculous. Carlyle’s style has a grotesque strength, but Richter’s is weakened by the weight of the ornaments which he piles on. As an example of such a defect take this figure from a description of Fixlein’s sermon writing:

... there digging out a marrowy sentence, here clipping off a song blossom with both to garnish his homilectic pastry. (p. 235)

Or take this description of Fixlein’s gazing lovingly at Thiennette:

Fixlein ... began to unroll the spiral butterfly’s-sucker of his vision, and to lay it on the motionless leaves of this same sleeping flower. (pp. 189–90)

Carlyle is not guilty of a conceit of this type.

Such defects of over-ornamentation in Richter may be the product of a sentimentality which Carlyle does not share. Jean Paul is conscious of this attitude, but he is too much of a German Romanticist to want to change it. In one of his characteristic addresses to himself, he says:

I would even now—for I still recollect how I hung with streaming eyes over these two loved ones, as over their corpses—address myself and say: Far too soft Jean Paul whose chalk still sketches the models of Nature on a ground of Melancholy; harden thy heart like thy frame, and waste not thyself and others by such thoughts. Yet why should I do it, why should I not directly confess what, in the softest emotion, I said to these two? (p. 307)

He believes in the necessity of tears and their value:

the fire of love like that of Naphtha likes to swim on water. (p. 198)
The heart . . . was plunging with all its wounds in warm streams of tears to be healed; as chapped flutes close together by lying in water and get back their tones. (p. 198)
The Harmonica-bells in man which sound to the tones of a higher world, must, like glass Harmonica-bells, if they are to act, be kept moist. (p. 196)
Fixlein behaves like the sentimental hero, weeping when the steeple-ball is hung, falling ill because of fear.

Like many writers of the sentimental school, Richter’s romanticism has a gloomy aspect. Throughout Quintus Fixlein there is preoccupation with death; this is not true of Sartor Resartus. Fixlein’s life is overshadowed by the fear of death on his thirty-second birthday. The memories of the younger brother who was drowned move like a ghost through the narrative. (p. 250–54) On the evening of their marriage day, Fixlein and Thiennette go to the grave of Fixlein’s father and address his spirit while Thiennette feels the ghosts of her parents arise. The day of joy is concluded with “a holy embrace at a father’s grave.” (p. 250) When Thiennette becomes pregnant, she expects to die and the unborn child is compared to a “little angel sculptured on a grave stone.” (p. 254)

Carlyle has none of this kind of melancholy. His melancholy is social; it grows from a despair over the materialistic, mechanical philosophy of his age.

To offset the almost sickening effect of Richter’s sentimentality and romantic gloom, there is his whimsical humor. Vaughan analyzes it as a “collation of incongruous images and ideas from his miscellaneous reading.”

Our Hekelum voyager could still, after evening prayers, pick leaf-insects, with Thiennette, from the roses; worms from the bed, and a Heaven of joy from every minute. (p. 155)

He then softly wakened his mother ... and she had the city cook to waken who, like several other articles of wedding-furniture, had been borrowed for a day or two from Flachsenfingen. (p. 243)

In describing the service at the placing of the new steeple-ball, Richter says that the pastor offered

a prayer for Mr. Steehman the slater (who was already hanging on the outside of the steeple and loosening the old shaft); and entreated that he might not break his neck, or any of his members. (p. 280)

There is a gentle whimsical quality in his complaint that other months besides May deserve poetical night-songs much more, hence:

I myself have often gone so far as to adopt the idiom of our market women, and instead of May butter, to say June butter, as also June, March, April songs. (p. 260)

The best illustration of humor in Quintus Fixlein is in the story of the poverty of Fixlein’s student days. Instead of sentimentalizing over the noble co-operation of four boys’ taking their turns in using one bed and one overcoat, Richter tells how they replenished their

larder by an ingenious device of fishing for hens with a bread-pill bait. The hens belonged to a professor who kept his fowl in a courtyard located conveniently beneath the window of the students' room. (p. 134)

Perhaps his portrait of Frau Aufhammer is harsh, but it is laughable:

... a ripe flower, with (adipose) neck-bulb, and tuberosity (of lard).
Already, in the half of her body cut away from life by the apoplexy, she lay upon her lard-pillow but as on a softer grave. (143)

When she asks him about his orthodoxy, he proves it by launching into a sick-bed exhortation which makes her pride of birth crouch in humility before his pride of office and priest-hood.

The humor of Richter is lighter and less purposive than that of Carlyle. Except for the fact that Carlyle has the similar quality of effect through incongruity, it would be hard to see any resemblance between the humor of the two writers. What Professor MacMechan calls a "juxtaposition of the remote and the incongruous" might be illustrated by these passages from *Sartor Resartus*.

Andreas too attended Church: yet more like a parade duty, for which he in the other world expected pay with arrears. (II, ii, 100)
The hungry young looked up to their spiritual nurses; and for food were bidden to eat the east-wind. (II, iii, 114)
... when Caesar, doubtless with difficulty, swam the Nile, yet kept his Commentaries dry... (II, iii, 103)

Of course, the whole plan of *Sartor Resartus* is humorous: the character of Teufelsdröckh, the clothes imagery of his philosophy, the chaotic condition of his manuscript jammed into paper bags with laundry bills and other incongruous matter. Satire and bitter irony, however, predominate in the book. It is the passage on hunting down the poor in the chapter on "Helotage", or the chapter on "The Dandiacal Body", which is typical of Carlyle's humor. He lacks the lighter touches of Richter.

For impressionistic description, both Carlyle and Richter have a gift. In the description of Fixlein's wedding Richter has used the impressionistic method:

... the marriage guests has all thrown off their night-caps, and were drinking diligently;—there was a clattering, a cooking, a frizzling; tea-services, coffee-services, and warm beer-services were advancing in succession; and plates of bride cakes were going around like potter's frames or eistern wheels. The Schoolmaster, with three young lads, was heard rehearsing from his own house in Arioso ... but now rushed all the arms of the foaming joy-streams into one, when the sky-queen besprinkled with blossoms, the bride, descended upon the Earth, full of quivering, humble love;—when the bells began;—when the procession-column set forth with

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the whole village round and before it;—when the organ, the congregation, 
the officiating priest, and the sparrows on the trees of the church window, 
struck louder and louder their peals on the drums of the jubilee-festival. 
(p. 245)

On Thiennette’s birthday her husband keeps her at church while 
his mother prepares a surprise for his wife and puts the house in 
the kind of order which is described thus:

The old mother . . . has all day been gliding about and brushing and burn-
ishing and scouring and wiping; . . . everything hangs, as with all mar-
rried people who have no children, in its right place, brushes, flyflaps, and 
almanacks;—the chairs are all stationed by the room police in their 
ancient corners. (p. 251)

Carlyle’s account of the childhood of Teufelsdröckh employs the 
impressionistic technique. He selects the “paternal orchard,” “the 
brave old Linden,” the old men talking in its shadow, “the wearied 
laborers reclining,” “the young men and maidens dancing,” the festi-
vals and games, the first short clothes, the suppers in the orchard 
as the material of Teufelsdröckh’s recollections of his childhood. 
(II, ii, 92–94)

Another quality of style which is common to both writers is a 
wealth of allusion. Carlyle said of Richter’s style that it contained 
“allusions to all the provinces of Earth, Sea, and Air.” Professor 
MacMecch says that only two English writers, Macaulay and 
Swinburne, approach Carlyle in wealth of remote allusion.12 
A casual examination of almost any page from either Quintus Fix-
lein or Sartor Resartus reveals allusions to literature of many na-
tions, to the Bible, to nature, to science, to mythology, and to con-
temporary social and political conditions. But this common stylistic 
quality does not mean that Carlyle is modeling his style upon 
Richter’s, but rather indicates the wide reading of both men.

Pape cites Carlyle’s word-compounding in the German manner as 
an evidence of Richter’s influence upon Carlyle’s style, but there is 
one important point to consider in accepting this as evidence: Car-
lyle was attempting deliberately to imitate a German style in pre-
senting Sartor Resartus as the work of an erratic German philoso-
pher; his word-compounding and coining of German-like words is 
a logical part of his literary device and scarcely as strong an evi-
dence of a permanent influence upon his style as Pape makes it. 
Carlyle’s study of German for ten years previous to writing Sartor 
Resartus had given him a feeling for the heavily-compounded nouns 
so characteristic of German style.

The same comment is applicable to sentence rhythm and sentence 
length, but it would not be surprising if translating a sentence like

12 Ibid. p. iii.
this from Richter should exert some influence upon the style of the translator:

And when he, himself hurried on by the internal stream, inexpressibly softened by the farther recollections of his own fear of death on this day, of his life now overspread with flowers and benefits, of his entombed benefactress resting here in her narrow bed—when he now—before the dissolving countenance of her friend, his Thiennette—overpowered, motionless, weeping, looked down from the pulpit to the door of the Shadech vault, and said: “Thanks, thou pious soul, for the good thou hast done this flock and to their new teacher; and in the fulness of time, may the dust of thy God-fearing and man-loving breast gather itself, transfigured as gold-dust, round thy reawakened heavenly heart,” was there an eye in the audience dry? (p. 237)

The comparisons that have been made in this paper are the basis for submitting the following conclusions:

1. Although there are general similarities in narrative form and devices between Sartor Resartus and Quintus Ficlein, there are specific differences: Carlyle’s narrative is subordinated to the philosophical content, his editorship is more energetic, his hero is a more vigorous person, and Sartor Resartus lacks the many realistic narrative and descriptive touches characterizing Quintus Ficlein.

2. The most striking resemblances between the two books are in their idealistic philosophy: both deplore the materialism of the contemporary social life; both hold a spiritual view of nature; both place intuition above reason, express sympathy for the humble worker, satirize greed, corruption, and war; both glorify peace and simple living.

3. Yet within these likenesses there are differences: Richter’s philosophy of happiness is a self-centered escape from the materialistic world; Carlyle has a social message in which the individual must renounce self for the greater happiness of work for the common good; the tone of Richter’s satire is calm in contrast with Carlyle’s vehement and often bitter denunciation and irony.

4. Carlyle’s style is superior to Richter’s in the effective use of figurative language and the control of sentimentality.

5. A grotesque strength characterizes Carlyle’s excesses, but Richter’s excesses are weakened by heavy ornamentation.

6. While Carlyle’s humor is like Richter’s in its mingling of incongruous elements, he lacks the whimsical, light touches that mark Jean Paul’s prose; the whole plan of Sartor Resartus is humorous, but the theme is a serious one developed in a tone of great earnestness.

7. Both writers have a gift for impressionistic description and for a lyrical prose style.
8. The pages of the two books abound with allusions to many sources.

9. The superficial similarities in diction and sentence structure are appropriate devices for suggesting that Sartor Resartus is the work of an eccentric German philosopher and should not be used as an isolated argument for an influence of Richter's style upon Carlyle's.

10. The general similarities of the two books are those that one might expect when men of somewhat different temperaments but similar convictions face similar social problems. The differences in narrative form and tone, however, mark Sartor Resartus as a distinctly original creation. It will always be a greater book than Quintus Fixlein because a vigorous social message has more vitality than a sentimental flight from reality.