Bildung and the Metaphor of Growth

in

T. Hardy and D.H. Lawrence

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1986

A dissertation submitted in fulfilment of the requirements

for the degree of Doctor of Philosophy

at the University of Cape Town

under the supervision of

Dr Eve Bertelsen

Acknowledgements

I would like to thank my supervisor, Dr Eve Bertelsen, who generously shared her scholarship and offered encouragement during the "Entwicklung" of this thesis. Special thanks are also due to Prof Friedeman Grenz and the late Prof Tom Smailes who guided my early reading; to the helpful librarians at the Jagger Library of the University of Cape Town and at the University of Port Elizabeth, in particular Mrs Jill Louw; and to Mrs Lynn Orton for her careful typing of this manuscript. I am indebted to Mrs Maria Oliphant without whose domestic help I could not have devoted time to this study, and to Jack, David, Judy and Tamara Kerbel, who read proof and showed undeviating support and a willingness to share their lives with D.H. Lawrence.

Financial assistance from the Human Sciences Research Council towards the cost of this research is gratefully acknowledged. Opinions expressed are my own and are not to be regarded as those of the Human Sciences Research Council.

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Abstract

Bildung and the Metaphor of Growth in T. Hardy and D.H. Lawrence

This dissertation explores aspects of the German Bildungsroman, several nineteenth century English versions, and Lawrence's revitalisation of a genre which had become unfashionable and almost moribund. It examines Jude the Obscure (1896) and three of Lawrence's novels in the light of a distinction between a Bildungsroman and an Entwicklungsroman, showing where Hardy and Lawrence merge generic tradition and individual predilection to modify the forms. Hardy is chosen for comparison and contrast with Lawrence, partly because of Lawrence's own critical interest as evidenced in "The Study of Thomas Hardy" (written concurrently with the Brangwen saga), and because Jude the Obscure represents the state of the Bildungsroman at the turn of the century.

Chapter One describes specific narrative features of the Bildungsroman to arrive at a "schema" of Bildung, and differentiates between Bildung and Entwicklung. Though its scope is necessarily restricted, its aim is an awareness of the grid of conventions upon which and against which the individual work operates.

Chapter Two offers Jude the Obscure as Bildungsroman. It argues that Hardy, with his "radical", "Meliorist" approach, deliberately questions and frustrates the tradition. Hardy refuses the socially acceptable reconciliation of the paradigm, and has lost the Romantic vision of Nature as recourse, a vision Lawrence abundantly retains.

The metaphor of organic growth, a legacy of the English Romantics, is central to Lawrence's modification of the paradigm in Sons and Lovers, The Rainbow and Women in Love. His fidelity to a sequential chronology is justified in terms of Entwicklung, a pattern of continuous growth, so that "form is content". Lawrentian questers belong to a Romantic elite of unique individuals who grow to fulfilment naturally, breaking out of their enclosures. Entwicklung is socially subversive, rejecting conventional social integration, questioning its assumption of the individual's helpless passivity, and transcending the limitations of class and birth.

Though the phases of Bildung and choice of imagery are traditional, Lawrence's metamorphosis is highly original and Modernist in terms of sheer narrative experimentation and sensibility. And the traditionally "closed" ending of the paradigm is exchanged for open-ended ambivalence, not only a reflection of Lawrence's philosophy that art should never be contained, but itself echoing the instability and insecurity of the new age.

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Notes on Presentation

In preparing this dissertation I have for the most part adopted the recommendations of the MLA Handbook for Writers of Research Papers, Theses, and Dissertations (New York: MLA, 1982). The most important exception to this practice concerns punctuation within quotations. I have included within a quotation only such quotation as occurs in the original. Thus full-stops or commas belonging to the structure of my sentence rather than to that of the quoted sentence, have been placed outside the quotation marks.

I have decided to abide by the conventional way of referring to characters in the novels. For example I use Jude but Phillotson, and not Fawley and Phillotson, or Jude and Richard. In footnotes, for the sake of convenience, all long titles have been shortened after the initial mention of the work concerned: full bibliographical details of cited texts are provided in the Select Bibliography.

All references to Hardy's novels, unless otherwise stated, are to the New Wessex Edition (paperback printing), (London: Macmillan, 1974), based on the text of the 1912 Wessex edition. This is the last authorised version, after several adaptations and bowdlerisation for the magazine public had been discarded.

Where possible, the authoritative Cambridge University Press editions of Lawrence's works have been used. Other Lawrentian references are to the Penguin paperback editions, probably the most widely available.

Introduction

> That cannibal, the novel, which has devoured so many forms of art will by then [in ten or fifteen years' time] have devoured even more. We shall be forced to invent new names for the different books which masquerade under the one heading.[1]

Lodge discerns in the development of the novel in general, a response to a continuing demand for "constantly changing, constantly more subtle relationships between a fiction and the paradigms".[2] It is the major novelists, the innovators, he believes, who carry out this process; the run-of-the-mill writer is content to churn out the stereotypes. So that, for Lodge, the history of the novel is the "history of anti-novels".

It would seem then that generic structure is inherently unstable, and that all fiction (even the "stereotype") is constantly undergoing metamorphosis. One might almost be tempted to believe with Blanchot that "literature no longer tolerates the distinction of genres".[3] But the fact that a work reacts to, modifies, or "disobeys" its genre does not make the latter non-existent. Todorov points out that quite the contrary is true, because transgression, in order to exist,

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[1]Virginia Woolf, "The Narrow Bridge of Art" in Collected Essays, Vol. 1 (London: Hogarth Press, 1966), p.224.

[2]David Lodge, The Novelist at the Crossroads, (London: Routledge and Kegan Paul, 1971), p.45.

[3]Maurice Blanchot, Le Livre à venir (Paris: 1959), cited in Tzvetan Todorov, "The Origin of Genres", New Literary History, 8 (1976), p.159; Mario Praz points out that the practical necessity of "empirical distinctions" is recognised even by Croce in his essay on Ariosto. See The Romantic Agony, tr. A. Davidson (London: Fontana, 1966), p.21.

requires a law to be transgressed. That is to say, the paradigm becomes visible by its transgressions. And however a work relates to the existing genre, Todorov states, "by conformity, variation, innovation or antagonism, it will tend to bring about new states of the genre".[4] The work, for all its being an exception, comes to have different connotations with the passage of time. As soon as it is recognised in its exceptional status, and is integrated within the established literature, it too becomes in its turn, a rule. It is logical then to assume that each genre is always "the transformation of one or several old genres: by inversion, by displacement, by combination".

The difficulty about "placing" any work within an established literary genre is that we derive our definition of the tradition from individual works, but decide which ones are relevant according to this tradition. The way out of this dilemma, for Fowler, is the dialectical process of measuring the works against the tradition, modifying the tradition in the light of the works.[5]

There are many advantages to a generic approach. Burke suggests that genres provide "frames of acceptance",[6] communicating from writer to reader the way to read the work. If we respond to the signals that the writer offers we are tacitly accepting Wittgenstein's theory that there is an internal relationship between a work of art and the

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[4]Todorov, "The Origin", p.161.

[5]Alastair Fowler, Kinds of Literature: An Introduction to the Theory of Genres and Modes (Oxford: Oxford Univ. Press, 1982), pp.158-159.

[6]Kenneth Burke, Attitudes toward History (Los Altos: Calif.: Hermes, 1959), pp.43 ff. Quoted in Heather Dubrow, Genre (London: Methuen, 1982), p.4.

"appropriate" response to it, in what he terms "the dawning of an aspect". This is also connected with Wittgenstein's seminal discussion of "seeing as": "If I contemplate a face, and then suddenly notice its likeness to another , I see that it has not changed; and yet I see it differently."[7] Wittgenstein's treatment of how we obey a rule is central because of its bearing on some important aspects of aesthetics. The work of art does not "cause" a response. The reader justifies his attitude, gives reasons. On the other hand, the reader's response to any given work is not the addition of a private feeling, and hence merely subjective. It is the particular context that determines how we are to "read" the novel. Listing the advantages of genre in terms of a communication model, Fowler presents as a primary factor the way in which the reader is provided with a situation of literary context.[8] A knowledge of the set of tacit agreements between writer and audience about the ordering of the work is the "enabling context" in which the complex communication of art can occur.[9] In addition, the choice of literary coding serves to confirm the work itself as well as its message, so that the reader's effort of attention is eased by conventions involving already familiar features. And by acceptance of the genre, both author and reader are distanced from possible emotional stress, as they are aware of the patently fictive nature of the work.

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[7]See John Casey, The Language of Criticism (London: Methuen, 1966), p.8.

[8]Fowler, p.22.

[9]Robert Alter, The Art of Biblical Narrative (New York: Basic Books, 1981), p.47.

When a writer chooses to work within an established genre (and the "sway of the stereotype" is strong[10]), he may be playing off one literary form against another. The choice of genre, or its modification or transformation, may be a deliberate act of defiance, underscoring its writer's assertion of independence, and not as a declaration of indebtedness. A knowledge of genre helps the reader to see what is innovative and what is deliberately traditional. The Bildungsroman, Dubrow notes, embodies suggestions about how and when people mature, and "encourages its readers to see that process of maturation in the terms the novel itself has established, even when he encounters it outside the novel".[11] The choice of this genre can thus be a "highly polemical gesture", a vehicle for social comment.

It is the intention of this study to examine Thomas Hardy's Jude the Obscure (1896) and three novels of D.H. Lawrence in the light of a distinction between a Bildungsroman and an Entwicklungsroman, and to show where Hardy and Lawrence merge generic tradition and individual predilection to modify the forms. Several critics have applied the term Bildungsroman loosely to one or other of these works, but fuller implications of the genre have not been explored. In most cases the critical echo of the central metaphor of Bildung, the quest as a journey for self-fulfilment, seems a stale literary habit or token.

Hardy is consistently chosen for comparison and contrast with Lawrence, partly because of Lawrence's own critical interest as

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[10]E.H. Gombrich provides an extended account of the influences of the stereotype on the plastic arts. See Art and Illusion: A Study in the Psychology of Pictorial Representation (London: Phaidon, 1960), Ch. Two.

[11]Dubrow, p.4.

evidenced in "The Study of Thomas Hardy" (written concurrently with the Brangwen saga), and because Jude the Obscure represents the state of the Bildungsroman at the turn of the century.[12]

Only fourteen years separate the publication of Jude the Obscure and the date of Lawrence's first mention of his work on Paul Morel, the first working title of the novel published in 1913 as Sons and Lovers.[13] But by 1910, the Bildungsroman was a novel form that had become hackneyed and trite. The genre, already popular in Europe, had enjoyed a considerable vogue in nineteenth century England, and practically every novelist of any consequence in England had experimented with the form.[14]

The Bildungsroman and Entwicklungsroman have been considered so peculiarly German as to be known internationally by these terms, and have until now, been applied mainly to European fiction. The terms have been applied somewhat loosely to the English novel, and their heuristic value has consequently been diminished or overlooked. Many literary handbooks in English imply that the terms are synonymous, the

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[12]Phoenix: The Posthumous Papers of D.H. Lawrence, ed. Edward D. McDonald (London: Heinemann, 1936), pp.398-516. Subsequent references to this edition will appear in the text, followed by the page number, e.g. (Phoenix, p.398).

[13]The Letters of D.H. Lawrence: Volume I 1901-1913, ed. James T. Boulton (Cambridge: Cambridge Univ. Press, 1979), p.186. Subsequent references to the Cambridge editions of Lawrence's letters will appear in the text with volume number, followed by the page number, e.g. (Letters I, 186).

[14]For the sake of terminological convenience I propose to call the classes of Bildungs- and Entwicklungsromane, genres. Perhaps "sub-genres" would have been more precise, but this is inelegant, and the distinction in no way affects my argument. The difficulty of terminology is discussed in Fowler, pp.106-129.

most common translations appearing as "the novel of formation", "novel of education", "novel of development", "apprenticeship novel" or "novel of adolescence".[15] Tennyson has pointed out that a distinction is seldom made between the Bildungsroman ("the novel of harmonious cultivation of the whole personality", in his terms) and the Entwicklungsroman ("merely the novel of development").[16] It is the intention of this study to clarify the meanings of Bildungs- and Entwicklungsroman on the basis of their German roots, and to apply the term Entwicklungsroman to describe Sons and Lovers, The Rainbow and Women in Love.

It is not my intention to pigeonhole rigidly, insisting on mere taxonomy, but to seek a clearer understanding of what is changing in the nineteenth and early twentieth century English Bildungsroman, to lead beyond the conceptual sphere of genre into the imaginative worlds of the fiction of Hardy and Lawrence.

Dubrow's caveat is that the reader's reaction to genre should not be limited to the pattern of the "If/Then" response - "If it is a Bildungsroman, then x, y and z will be present".[17] It is more rewarding, she says, to adopt an attitude of "What if/Then probably" -

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[15]See George Watson, The Story of the Novel (London: Macmillan, 1979), p.154; M.H. Abrams, A Glossary of Literary Terms (New York: Holt, Rinehard & Winston, 1957), p.112; Joseph T. Shipley, Dictionary of World Literary Terms (Boston: The Writer Incorporated, 1970), p.30; Lee T. Lemon, A Glossary for the Study of English (London: Oxford Univ. Press, 1971), pp.10-11. For the first time The Oxford Companion to English Literature (ed. Margaret Drabble) has an entry for Bildungsroman but ignores the term Entwicklungsroman (London: Oxford Univ. Press, 1985), p.100.

[16]G.B. Tennyson, "The Bildungsroman in Nineteenth Century English Literature" in Medieval Epic to the 'Epic Theatre' of Brecht (Univ. of Calif. Press: 1968), p.142.

[17]Dubrow, p.106.

applied for example as, "What if the genre of this work is the Bildungsroman? Then probably the hero will come to be accommodated within the norms and values of that society, though this work may be a sufficiently aberrant variation of this pattern to warrant further probing, and may be considered in terms of Entwicklung" (my own application of Dubrow's theory). Generic codes are not clear-cut signals; they may direct the reader's attention to aspects of the novel that are especially significant in offering clues for detection, though they do not and cannot offer infallible answers to its meaning.

It will be necessary to examine some of the characteristic features and functions of these literary genres. Since the Bildungsroman has multiple distinguishing traits, all of which may not be shared by each exemplar, we should expect a significant degree of inconsistency. But there should be sufficient generic coherence to clarify something of its mode. Chapter One of this study will touch on some of the aspects of the genre, using a synchronic method which necessarily suppresses historical differences in the selected examples. Fowler suggests that the process of determining the features of what he terms a "sub-genre", is "to verge on source study".[18] The focus of this dissertation is on Hardy's Bildungsroman and Lawrence's novels of Entwicklung, so that the scope of Chapter One is severely restricted to highlighting only those features of certain selected novels which serve to illustrate important characteristics of

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[18]Fowler, p.114.

the nineteenth century English Bildungsroman.[19] In attempting to define the genres, this study will attempt to be descriptive, rather than prescriptive, tentative and not dogmatic. Kermode has observed that "change is just as obvious as continuity in the history of interpretation"; like him, I am interested in the record of both.[20]

The idea that inspired the name and story of what many critics consider to be the German prototype, Goethe's Wilhelm Meister's Apprenticeship (1795-1796), is that living is an art which may be learned. The young person passes through the stages of an apprenticeship in learning it, until at last he becomes a "master".[21] Yet the transitional stages of Wilhelm's adolescent questing rarely coincide with institutionalised rites of passage, and are highly critical of formal education. The "quest" for Bildung suggests that "good" education comes from a whole way of life, and is a preparation for it, rather than an isolated "book-learning" abstraction. Where it was possible for the truly pure Grail quester to achieve his goal, there is an essential paradox facing the nineteenth century Bildungsheld. Wilhelm Meister and his descendants, central figures in a grand era of progressive bourgeoisie, strive for artistic autonomy and

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[19]In this chapter I will be consolidating and extending the work of Susanne Howe, Wilhelm Meister and His English Kinsmen (New York: Columbia Univ. Press, 1930); Hans Wagner, "Der Englische Bildungsroman bis in der Zeit des ersten Weltkrieges" in Schweizer Anglistische Arbeiten No. 27 (Bern: Franckel, 1951); G.B. Tennyson, "The Bildungsroman in Nineteenth-Century English Literature" in Medieval Epic to the 'Epic Theatre' of Brecht (Univ. of Calif. Press, 1968), and Jerome Hamilton Buckley, Season of Youth: The Bildungsroman from Dickens to Golding (Cambridge, Mass.: Harvard Univ. Press, 1974).

[20]Frank Kermode, Essays on Fiction 1971-1982 (London: Routledge & Kegan Paul, 1983), p.7.

[21]See Howe, pp.1-15. Howe is the first critic to apply the term Bildungsroman to an English novel.

individuality, yet must face inevitable integration and a life of utility.

The Bildungsheld, for Goethe, "must be passive, or at least not highly effectual", so that Wilhelm's disposition is described by Schiller and Schlegel as possessing Bildsamkeit or "educability". The hero of the nineteenth century Bildungsroman may even retard rather than propel events.[22] The interest in the novel lies primarily in the hero's individual aesthetic and moral views, because by the end he is reconciled to a conventional and socially acceptable set of values and relationships.[23] His apprenticeship partially concluded, Wilhelm continues the quest in the Wanderjahre. But the purpose of this prototype Bildungsroman, according to Goethe, is "to show how man, in spite of all his follies, led by a higher hand, yet comes to a happy ending."[24] The schema of Bildung, like that of the Grail quest, is fundamentally a narrative of transition from one state to another, from innocence in childhood to experience in maturity, or from the quester's disequilibrium at the start, through to his quest for harmony and a finally achieved state of equilibrium.

This dissertation is not concerned with Goethe's Bildungsroman in the original German, but with the reception of its translation by Thomas Carlyle as Wilhelm Meister's Apprenticeship (1824) and Wilhelm Meister's Travels (1827), issued together in 1839 as Wilhelm Meister's

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[22]See Roy Pascal, The German Novel (London: Methuen, 1965), p.23. This section is indebted to Chapter One.

[23]Martin Swales notes that the Bildungsroman is written "for the sake of the journey, and not for the sake of the happy ending toward which that journey points." The German Bildungsroman from Wieland to Hesse (Princeton, N.J.: Princeton Univ. Press, 1978), p.34.

[24]Letter from Goethe to Eckerman, 18 January, 1825, cited in Pascal, p.24.

Apprenticeship and Travels.[25] Though several English writers like Bulwer-Lytton, Lewes, Thackeray and Lawrence were able to read Goethe's work at first hand, Carlyle's somewhat stodgy translation was the only one available to English readers for some seventy years, and had considerable impact on the Victorian reader.[26]

This study will contend that Hardy, with his "radical", "meliorist" approach, deliberately questions and frustrates the tradition. He refuses to opt for the socially acceptable reconciliation of the standard nineteenth century Bildungsroman. He cannot permit Jude a way out, integration into an unjust society. Jude dies asserting his ideals and values, unable to resist the contingent authority of his society. Hardy's tragic stance at the end of the novel reveals the powerlessness of the intellect and artistic temperament of the Bildungsheld to confront the hard facts of practical reality. The working class orphan placed in a situation of domestic, economic and class conflict, can find escape neither in the harsh and coercive Wessex landscape, nor in the bleak city. In

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[25]References in this dissertation will be to the London: Chapman & Hall edition, 1903, (a reprint of this latter combination in one volume), and will appear in the text as Meister, followed by the page number. Carlyle translated the Travels for this edition from a fragmentary version of 1821. Goethe then reorganised and greatly extended the Wanderjahre for publication in 1929, but Carlyle did not translate the final and longer version.

[26]See Rosemary Ashton, The German Idea: Four English Writers and the Reception of German Thought 1800-1860 (Cambridge: Cambridge Univ. Press, 1980). Lawrence probably made his first acquaintance with Wilhelm Meister through the extract (Carlyle's translation) in Richard Garnett's The International Library of Famous Literature (1899), an anthology which the Lawrences had at home. See Jessie Chambers, D.H. Lawrence: A Personal Record by 'E.T.' (Cambridge: Cambridge Univ. Press, 1980, 1st pub. Cape, 1935), p.92. (Rose Marie Burwell, "A Catalogue of D.H. Lawrence's Reading from Early Childhood", The D.H. Lawrence Review, Vol. 3,3 (1970) omits this early source.)

Jude the Obscure Hardy has lost the romantic vision of Nature as recourse (the probable basis for Hardy's exclusion from Leavis' Great Tradition[27]), a vision which Lawrence abundantly retains. Hardy's refusal to endorse the established orthodoxy is a comment on both nineteenth century society and the genre it espoused.

Lawrence, like Hardy, challenges the prospect of social mobility in his novels of Entwicklung, though his strategy is entirely different. Paul Morel and Ursula Brangwen evade class restrictions, and the novels avoid the paradigmatic narrative conclusions of the Bildungsroman because Lawrence appeals to an older, Romantic claim to ascendancy. His protagonists, I will argue, are declared uniquely gifted and "gentile", and are able to be déclassé (or as members of an elite Coleridgean "clerisy" which transcends class). They are content to be without the rewards that accrue to Wilhelm, Pip or Ernest Pontifex. Emotional growth and artistic sensitivity replace the solid but no longer credible or attainable rewards of life that are achieved through social acceptance. Paul and Ursula are permitted to overcome the obstacles that beset their determinist limitations of birth and class through Lawrence's celebration of their active and creative imagination, and their ability to undergo change.

And Lawrence, steeped in English Romanticism, uses organic imagery derived from his Romantic predecessors to suggest the unfolding potential of Paul Morel and Ursula Brangwen as they achieve

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[27]See F.R. Leavis, The Great Tradition: George Eliot, Henry James, Joseph Conrad (London: Chatto & Windus, 1948). Q.D. Leavis maintains that Jude the Obscure is "unsatisfactory" and " 'unEnglish' " because of "its obtrusive skeleton, barely fleshed over, and its distortion of life in the interests of an arbitrary philosophy." See "The Englishness of the English Novel", English Studies, Vol. 62, 2 (1981), pp.135-6.

this redemptive Entwicklung. Williams comments on the complicated semantic history of the English word "organic", which by the mid-nineteenth century came to be contrasted with "mechanical" ("artificial"), though its original Greek derivation was equivalent. I use the term to imply that which possesses a unity of natural growth, and a structural totality, to reject "mechanist" and "materialist" versions of society, to criticize industrialism, in favour of a society "in close touch with natural processes".[28] The results of "organic" wholeness suggest harmony and natural fulfilment, in the way in which Lawrence applies the life-cycle of the plant to the growing personality, the flower unfolding from the bud, and then dying to create the fruit. The "organic" society of The Rainbow lives close to the soil, in harmony with the ancient rhythms of nature. And the rainbow is itself a symbol of organic social harmony, the colours blended to form an arch of structural unity and strength.[29]

Lawrence's protagonists are not only concerned with achieving aesthetic or artistic Bildung, but with the active quest for wholeness of being, a return to the Goetheian ideal of Vielseitigkeit. His questers experience moments of illumination that inspire them to imagine new and different worlds[30]; they are inspired by contact with

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[28]Raymond Williams, Culture and Society 1780-1950 (Harmondsworth, Pelican, 1963), p.256.

[29]See also pp.147, 165 of this thesis.

[30]Lawrence himself records this kind of experience when he writes in a letter that he has seen a beautiful, brindled adder: "... she often comes into my mind again ... it is queer, the intimation of other worlds that one catches." Letters III, 30. This is the poem "Snake" in embryo. The Complete Poems of D.H. Lawrence, ed. V. de Sola Pinto and Warren Roberts (London: Heinemann, 1964), p.349. Hereafter cited as CP, followed by the page number.

the natural world to an understanding of their own identity, and are able to perceive something of their relationship with the non-human, transcendental world.

Lawrence's novels of Entwicklung are not so much a "new" genre, but develop features already in the tradition. His novels are a reaction to the strictures of the deterministic Bildungsroman where artistic Bildung is seen to be futile in a society whose institutions inexorably impose a shape or mould on the fairly passive quester. Lawrence's Entwicklungsromane, I will attempt to show, imply that it is possible for the individual to take part in shaping his destiny, resisting social pressures to conform, allowing his natural potential to unfold. The novels offer an alternative to the Victorian ethos that permeates nineteenth century treatment of the development of individual representative man, from Carlyle to Hardy, a development governed by the dictates of society.

With twentieth century scientific explanations for the constitution of the personality via psychology, linguistics or politics, the notion of autonomy and organic growth becomes atavistic, a dated and Romantic historically specific phenomenon. But Lawrence's innovative use of Entwicklung goes some way toward challenging the notion of these ideas as atavistic. This study will attempt to show that at the level of artistic form, Lawrence sustains the metaphor of organic growth as a defensive action against the decentred Modernist trend.

The English inflection of the Bildungsroman generally is indebted to English Romanticism. "The Prelude" traces "the growth of a poet's

mind" - this was Mrs Wordsworth's subtitle for the poem in its final version published posthumously in 1850. "The Prelude" portrays this process of spiritual and intellectual exploration, though it ignores sexual or erotic aspects of growth. Significant for the discourse of Bildung is the way the poem moves through a succession of intense "spots of time", moments of insight which mark the growth of the boy, and develop Wordsworth's idea of the imagination at work. And Wordsworth refers to the course of the whole poem as a journey, including examples of actual short journeys his artist-hero undergoes. The idea of the voyage is associated also with the picaresque tradition, but the persona of "The Prelude", like the quester of Bildung, grows from innocence to experience of the world through his initiation along the journey.

The nineteenth century Bildungsroman in England also absorbs from the English Romantic poets the centrality of the imagination as the faculty for transcending the limitations of his world. The Coleridgean emphasis on the creative imagination, modified by Shelley, Keats and Wordsworth, is central to the characterisation of the imaginative quester, rendering him capable of apprehending ineffable truths and articulating less-than-conscious levels of experience.[31] It had been Coleridge who defined the functions of the imagination in his Biographia Literaria (1817), itself a kind of Bildungsroman which its author intended calling an "Autobiographia Literaria: Sketches of my Literary Life and Opinions", and written after a trip to Germany to

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[31]See "A Defence of Poetry" in The Complete Poetical Works of P.B. Shelley, ed. T. Hutchinson (Oxford: Oxford Univ. Press, 1908), p.117; The Letters of John Keats (Cambridge, Mass.: Harvard Univ. Press, 1958) I, pp.280-281.

learn its language and literature[32]). The primary function of the imagination, Coleridge insists, is essentially creative, "the living power and prime agent of all human perception ... a repetition in the finite mind of the eternal act of creation in the infinite I AM".[33] The secondary imagination, for Coleridge, is that great ordering principle, the synthesising force in man's consciousness which "dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible ... it struggles to idealise and to unify. It is essentially vital, even as all objects are essentially fixed and dead." Coleridge employs a botanical metaphor to describe the sense of organic unity that results from the imagination, and "brings the whole soul of man into activity".[34] His view of the imagination, not as a fixity, but as a continuing dynamic in poet and reader, is seminal for the English inflection of the Bildungsroman and for Lawrence's version of Entwicklung in particular.

I will contend that Sons and Lovers, The Rainbow and Women in Love attest to an on-going and dynamic process of personal growth and exploration in their questers, who are, in Lawrence's words describing Hardy's heroes and heroines, "all of them struggling hard to come into

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[32]See Arthur Symonds' Introduction to S.T. Coleridge's Biographia Literaria (London: Dent, 1906), p.xi.

[33]Coleridge, p.196.

[34]Coleridge's analogy of the "whole mind" as "a single tree" (The Statesman's Manual, 1816) is indebted to the famous passage in Wilhelm Meister where Hamlet (the work of art) is compared with a tree: "It is a tree with boughs, leaves, buds, blossoms and fruit. Are they not all one, and there by means of each other?" Meister, II, 12. Frank Kermode believes that Goethe was influenced by Coleridge's view of the imagination as "vital". There is much evidence of cross-pollination of ideas. See The Romantic Image (London: Routledge & Kegan Paul, 1957), p.94.

being" (Phoenix, p.410). In Lawrence's later work, where he is not directly concerned with the life of the child, growth and change are symbolised through the idea of the journey. Lou Carrington in St Mawr retreats to the desert to be cleansed; The Woman Who Rode Away, The Man Who Died and The Man Who Loved Islands enact similar journeys, while the travel writings (Mornings in Mexico, Etruscan Places and Sea and Sardinia, for example) chronicle Lawrence's own continual inner search.[35]

Lawrence's life itself can be considered an enactment of the Lehrjahre and Wanderjahre of the quester, seeking fulfilment, struggling hard to come into being, always changing, never "complete". The novels Mr Noon and Aaron's Rod (both based on personal experience as is the paradigm in the genre) portray the Wanderjahre of their eponymous questers in Europe after an initial education in the English situation of societal, domestic and economic conflict. An interesting parallel in Lawrence's own quest for a moral and spiritual home, his "Rananim" in California, is the "complication" in the plot of Wilhelm Meister where Wilhelm longs for a world no longer centred wholly in Europe, and plans to settle with a group of friends in America, the land of the future (Meister II, 133). The Wanderjahre point to the truth that mastery of life is not simply conferred at the end of the apprenticeship years, but is a ceaseless wandering and search.

Holloway argues that finding specifically narrative features and structures (a generic approach) does not "divert the reader's response away from the central regenerative energies of the work", because

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[35]See Mara Kalnins, " 'Terra Incognita': Lawrence's Travel Writings", Renaissance and Modern Studies, Vol. 29 (1985), pp.66-77.

narrative structure, being essentially "about" change and resolution, must essentially be also about "what releases, and manifests and finally orders, some of the greater or perhaps the greatest energies of the work".[36] In Lawrence's novels of Entwicklung, form is content, in Schorer's terms.[37] The process of Entwicklung is related to organic change and made manifest through organic imagery.

Wilhelm Meister, Jane Eyre, Pip, Jude, Paul Morel and Ursula Brangwen are all unusually sensitive or intellectually gifted young protagonists who share encounters in a repressive environment, and undergo stages of awareness in their quest for personal fulfilment. A composite view of the novels, taken through genre, allows for a fruitful comparison of texts that otherwise stand in no readily identifiable relationship with one another. Seen together, these novels should disclose perceptions of patterns and possibilities for change in the nineteenth and twentieth century novel which may not be seen in isolation. An understanding of the generic patterns, Dubrow suggests, should allow us to maintain the appropriate critical mood to concentrate on what is significant in these works.[38]

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[36]John Holloway, Narrative and Structure: Exploratory Essays (Cambridge Univ. Press, 1979), p.108.

[37]Mark Schorer, "Technique as Discovery" in The Theory of the Novel, ed. P. Stevick, (New York: Macmillan, 1967).

[38]Dubrow, p.32.

Chapter One

On Bildungsroman and Entwicklungsroman

Tomashevsky argues that interest in a theme is determined by the historical conditions prevailing when the work appears, because, "we interest men by dealing with their interests".[1] In some ways the English form of the Bildungsroman is a literary precipitation of the new evolutionary ideas that were attempting to explain social and human selection, development and survival in the light of the new sciences. Ideas of development had become a major cultural issue in the nineteenth century, and there was considerable interest in the developing adolescent in theories of educationists, physiologists and psychologists.[2] In 1875 Darwin kept a daily record of one of his children, collecting data as a naturalist studying the life-cycle of some strange animal and developed a linear theory of the growth of the child from birth to maturity through a series of organic stages, cognitive, physiological and psychological.[3] This theory corresponded with the intuitions of "The Prelude" some fifty years earlier, providing scientific backing for the concepts of Bildung contained in the first novels of the genre. By 1910, with the translation into English of Freud's seminal Three Essays on the Theory of Sex,

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[1]Boris Tomashevsky, "Thematics" in Russian Formalist Criticism, tr. L.T. Lemon and M.J. Reis (Lincoln: Univ. of Nebraska, 1965), p.61.

[2]Educators such as Comenius, Ascham, Rousseau and Pestalozzi had noted the importance of the biological growth of the child. See S.J. Curtis and M.E.A. Boultwood, Introductory History of English Education since 1800 (London: Univ. Tutorial Press, 1960).

[3]See Charles Darwin: His Life Told in an Autobiographical Chapter, ed. Francis Darwin (London: J. Murray, 1908).

increasing interest was being focussed on the impressionable years of the child and his growth into adolescence.

The English version of the genre may also have been a response to chaotic educational and religious institutions in the nineteenth century, as well as a reaction to the rigid class system (which determined the quality and content of that education), and a general condemnation of industrialism as an attitude of mind, where human purpose is seen to be debased to sheer mechanical utilitarianism. The English inflection of the Bildungsroman takes its part in the long line of the tradition of social criticism from Burke to Cobbett.[4]

The Bildungsroman in England is indebted to the Romantic poets who were aware of the effects of industrialisation on the individual. They insisted on the importance of Nature in inspiring the creative imagination, and provided the novelists with the notion of the artist-as-hero, raising his personal experience of alienation to a representative myth. Both Raymond Williams and Graham Hough point out that during the nineteenth century ideas about art and the artist's place in society were undergoing radical change.[5] The historical shift during this period is indexed by the appearance in the Bildungsroman of the artist-hero who is qualitatively different from the typical hero of Romance. No chivalrous and genteel knight "going forth", he is an unexceptional young man, typically introverted, reflective, self-centred and partial to the confessional. He is also intensely sensitive and observant, aware of not fitting in with

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[4]It was Cobbett who termed the class system "unnatural", a key word for this study in that it is associated with the organic world. For Raymond Williams the word is a "keystone of a continuing tradition of criticism of the new industrial civilisation". Williams, Culture and Society, p.34.

[5]See Williams, Culture and Society, Chapter Two; Graham Hough, The Last Romantics (London: Duckworth, 1949), Chapter One.

those around him. In their depiction of the growth of the child, Wordsworth, Coleridge and Keats use as poetic persona, a young man of heightened sensitivity, who is related to the hero of Wilhelm Meister.

Raymond Williams suggests how the shift in thinking came about. The word "art" had undergone great change; up till the mid-eighteenth century, "art" had meant "skill", and the artist, either scientist, artisan or specifically painter. These words changed in meaning; the artist became an imaginative creator in general. (The first use of the word in the new sense recorded in the OED is by F.D. Maurice in 1853.) This suggests that something was happening to change the position of the imaginative artist, to make him and others more conscious of his status. The emphasis on "skill" altered to one of sensibility; this paralleled a change in such words as "creative", "original" and "genius" (no longer having the pejorative connotation of mad inspiration acquired during "a fine frenzy"). So that the "aesthete" or artistic individual of sensitivity becomes a special kind of person (and the stuff of heroes!) because the artist reveals a higher kind of truth.

Wordsworth's artistic youth in "The Prelude" is fairly passive in his outer relationship with society:

> ...at times
> Rebellious, acting in a devious mood;
> A local spirit of his own, at war
> With general tendency, but, for the most,
> Subservient strictly to external things.[6]

Wordsworth's ubiquitous personae, Coleridge's Ancient Mariner, and Keats's melancholy outsiders are all conscious of the limitations of their

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[6]The Poetical Works of William Wordsworth, ed. Thomas Hutchinson (London: Oxford Univ. Press, 1895). "The Prelude", Book II, 362-367. All subsequent references will be to this edition, and will be cited in the text as Prelude.

flights of imagination and the saddening, if widening, effects. This does not mean that they settle for compromise. Though the focus of the standard Bildungsroman is on the struggle between the alienated individual and the cultural forces against which he seeks to establish himself, its outcome is reconciliation. The point of the German Bildungsroman is the futility of artistic Bildung. The Bildungsheld learns to be accommodated within the restrictive society, and comes to accept a life of social integration and utility. He recognises the duality of his situation, and accepts the limitations of life itself, limits arising from the nature of space and time, and from the conflict of interests and potentialities. Lukacs sees the Bildungsroman (he uses Wilhelm Meister as example) as the result of a synthesis between the novel of "Abstract Idealism" and the "Romanticism of Disillusionment". Lukács defines the theme of the Bildungsroman as "the reconciliation of the problematic individual, guided by his lived experience of the ideal, with concrete social reality."[7] This reconciliation cannot be the result of harmony that exists from the start; "a reconciliation between the protagonist's inner ideals and the reality is sought in struggle; it is the end result of a process of education." For Lukács, "the hero's ultimate state of resigned loneliness does not signify the total collapse and defilement of his ideals but a recognition of the discrepancy between the interiority and the world."[8] Thus the artist-hero of the Bildungsroman is significantly different from the Romantic conception of the poet who is merely disillusioned. The narrative conclusions of the sceptical mid-nineteenth century English

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[7]Georg Lukács, The Theory of the Novel (London: Merlin Press, 1971), p.132.

[8]Lukács, p.136.

versions of Bildung reflect the mood of Goethe's Entsagen ("renunciation") in Wilhelm Meister (an aspect that will be considered later in this essay), and its utilitarian emphasis, developed in Sartor Resartus, appealed to its contemporary Victorian reader.

Wordsworth's "Prelude" is an abundant source of organic imagery, providing the English quester (and in particular the Lawrentian one) with a sensitivity to the "spirit of place" and a reverence for the vital world of nature. The poem reveals a central metaphor of unfolding potential to describe the process of growth, as well as the metaphors of mists and rainbows commonly used in those examples of the Bildungsroman which stress the hero's sensitivity and receptivity to Nature (see pp. 65, 165 and 181 of this essay). Wordsworth's ten-year old persona holds:

> Unconscious intercourse with beauty
> Old as creation, drinking in a pure
> Organic pleasure from the silver wreaths
> Of curling mists, or from the level plain
> Of waters coloured by impending clouds. (Prelude, I, 561-566)

It is during these encounters with "organic pleasure" that Wordsworth's child experiences insights which enable him to perceive something of his own nature, and his relationship with the transcendent and non-human in the universe. This concern for the intangible and supernatural is present in Wieland's Agathon, (1766, Eng. tr. 1773, considered by some the earliest German Bildungsroman), but is generally ignored in the English inflection of the genre. I will contend that it is Lawrence who returns to the genre a concern for "wholeness of being" through the natural world. Paul Morel and Ursula Brangwen come to a deeper perception of their own identities, and more profoundly, reach some understanding of human integration into the cosmos through their proximity with the organic world. Lawrence's novels

of Entwicklung are more than counter-images to their author's social frustration; they are assertions through imaginative fiction of the way in which certain aspects of human experience are related to extra-human reality.

Wordsworth's inspirational "moments" are a recognition of the "glory" that "goes out in flashes" and shows us "the invisible world" (Prelude, VI, 592-602); "spots of time" or "impulses" which look forward to the Joycean epiphany, and backward to Longinus' vision of the sublime, "shooting forth at the nick of time, scatters everything like a levin bolt, and shows the whole power of the author at once."[9]

The structure of "The Prelude" is significant for the discourse of Bildung, moving lineally through a succession of intense moments of insight which mark the growth of the boy, and develop Wordsworth's idea of the imagination at work.[10] Wordsworth refers to the course of the whole poem as a journey, and includes examples of actual short journeys which his artist-hero undertakes. The adolescent hero of the Bildungsroman must leave his provincial home during his Wanderjahre, but the journey is also an internal quest to some spiritual condition (a psychological process of "individuation") to free himself from the world, as it were. He seeks to explore the inner world of man, the "Terra Incognita", as Lawrence called it, of the psyche.[11] "The Prelude", like its prose sequels in Sartor

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[9]See Edward Davis, Traditions of Poetics (Cape Town: Simondium Publishers, 1965), p.123.

[10]Herbert Lindenberger has shown some affinity between Lawrence and Wordsworth, but he does not relate Lawrence's work and "The Prelude" to the genre of Bildung. See "Lawrence and the Romantic Tradition" in A.D.H. Lawrence Miscellany, ed. H.T. Moore (London: Heinemann, 1961), pp.326-240.

[11]"There are vast realms of consciousness still undreamed of,/ vast ranges of experience, like the humming of unseen harps,/ we know nothing of, within us." CP, p.666.

Resartus (Book II) and Praeterita portrays the process of spiritual and intellectual maturing along the journey of life, (though all three ignore sexual or erotic aspects of growth). For Wordsworth's youth, nature is the teacher. Although the title to Book II of "The Prelude" is "School-time", the poet strategically excludes any mention of formal education to insist on the youth's autonomy as against social conditioning. For "One impulse from a vernal wood/May teach you more of man ... than all the sages can."[12] The development of Wilhelm Meister and his English kinsmen, on the other hand, is seen in terms of their exposure to art and culture (and has been called a "snob's progress"[13]). It is the Lawrentian quester who is allowed a return to the older Goetheian concept of Vielseitigkeit or "wholeness of being" via a perception of organic values.

Keats's youthful poet in "Endymion" has a price to pay in suffering in order to experience these intense moments of insight; he needs to be alone, to be separate from others. He is pushed to the fringe of society where his artist's sensibility (in Henry James's sense, "the very atmosphere of his mind") can function. This notion of the aloof outsider, the suffering deracinated artist (who was archetypally expelled from Plato's Republic and condemned to a life of wandering outside the city), forms part of the characterisation of the English quester of Bildung. His detachment encourages analytical understanding, but also inhibits social contact, and results in much personal frustration and unhappiness. Jane Eyre, David Copperfield, Pip, Maggie Tulliver, Jude, Paul Morel and a host of others are cast in the role of sensitive and self-conscious "bookish" or

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[12]"The Tables Turned", 21-22.

[13]Humphrey House claims that Pip's Bildung in Great Expectations is not sufficiently "cultured". See The Dickens World (London: Oxford Univ. Press, 1941), pp.159-160, cited in Tennyson, p.144.

literary ego-centric quasi-orphans, outside the social milieu and able to offer comment upon it. Yet the detached hero of Bildung generally remains a representative of his class even when separated from it. And his sensitivity tends to make his experience something aesthetic, rather than something real.[14] He is conscious of this, and can do nothing about it, feeling trapped. Social life is limited and limiting; the practical realities of everyday life impinge on his inner life. While his aesthetic sensitivity tends to distance him from reality, his role as orphan exacerbates his social predicament. The orphan is as well the archetypal individual, an outcast with no past or baggage, who must chart his own course.

His means of salvation is his ability to transcend the limitations of mundane practicality. The English inflection of the Bildungsroman absorbs from the Romantic poets and celebrates the centrality of the imagination of the artist-persona. It is through the power of his creative imagination that the artist-hero, though essentially passive, is seen to assume new potency. He is able to summon an alternate and palliative world into existence. Lewes draws upon this Romantic sense of the creative self in his conception of the "true artist" modelled on Wilhelm Meister who works "according to the impulse from within, not according to the demand from without".[15] The Romantic sense of the artist

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[14]John Worthen makes this comment about Lawrence's "autobiographical" narrators in the early short stories. He sees that the central character seems "trapped inside his feelings". Worthen does not see that this is the paradigmatic dilemma for the quester of Bildung who does not fit into his surroundings or with the people he meets, feeling either rejected or superior when confronted by them. "Lawrence: Short Story and Autobiography" in Renaissance and Modern Studies Vol. 29 (1985), p.10.

[15]George Henry Lewes, The Story of Goethe's Life (revised and abridged version of The Life and Works of Goethe) (Boston: n.p., 1873), p.119.

as sage, as moralist[16], as inspired genius, as magician imaginatively competing with reality (not simply reflecting it in his work) is important for the discourse of Bildung. Beddow claims that the genre is an "epic of inwardness" which stresses its own fictionality, insists that it is a product of the imagination, an explicitly abstract construction which nonetheless establishes an alternate model to the prevailing reality.[17]

With the Romantic movement a new conception appears of the artefact itself, namely, the poem as the expression of the poet's emotion. Lerner makes the interesting observation that if the poem is considered as the expression of the poet's emotion, then a new twist is given to the old doctrine of inspiration. "The poet who feels uninspired no longer sees himself as out of touch with an external force, but as not in proper touch with his own feelings."[18] So that Wordsworth discovers "a thought of grief" in himself, and writes a poem in order to give "that thought relief". This notion continues into the nineteenth century Bildungsroman; for example when Teufelsdröckh in Sartor Resartus feels melancholy, and despairs of life, he is exhorted to be "useful":

> Hast thou not a Brain, furnished, furnishable with some glimmerings of Light; and three fingers to hold a pen withal? Never since Aaron's Rod went out of practice... was there such a wonder-working Tool: greater than all miracles have been performed by Pens...[19]

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[16]See John Holloway, The Victorian Sage (London: Macmillan, 1953) for an extended account of the line of artist-moralists from Carlyle to Hardy.

[17]Michael Beddow, "Thomas Mann's Felix Krull and the Tradition of the Picaresque Novel and the Bildungsroman" (unpub. Ph.D. diss., Cambridge Univ., 1975), pp.11 foll.

[18]Laurence Lerner, "Poetry" in The Victorians, ed. L. Lerner (London: Methuen, 1978), p.25.

[19]Thomas Carlyle, Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh (London: Chapman and Hall, 1889), p.137. This passage may well be a source for the title of another Lawrentian Bildungsroman, Aaron's Rod (pub. 1922, but written some years earlier). Mr Noon written 1920) refers explicitly to Sartor Resartus. See p. 205 of this thesis.

Lawrence's view (expressed in an oft-quoted letter to A.W. Mcleod) is: "One sheds ones (sic) sicknesses in books- repeats and repeats again ones (sic) emotions, to be master of them." (Letters II, 290) Lawrence emphasises the value of this kind of mastery in the structure of our lives in his Introduction to Maurice Magnus's Memoirs of the Foreign Legion:

> And yet, humanity can only finally conquer by realising. It is human destiny, since Man fell into consciousness and self-consciousness, that we can only go forward step by step through realisation, full, bitter conscious realisation.... We have got to take the disease into our own consciousness and let it go through our soul, like some virus. We have got to realise. And then we can surpass.[20]

Worthen notes percipiently that the autobiographical mode in Lawrence's writing is a "means of replaying experience". So that the reader too is confronted by a process of change, and "taken up into the problems of an alien life".[21] This is one of the advantages posited in Morgenstern's definition of the genre.

II

The term Bildungsroman was first used by Karl Morgenstern in the early 1820s. He defined the genre as follows:

> It will justly bear the name Bildungsroman firstly and primarily on account of its thematic material, because it portrays the Bildung of the hero in its beginnings and growth to a certain stage of completeness; and also secondly because it is by virtue of this portrayal that it furthers the reader's Bildung to a much greater extent than any other kind of novel.[22]

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[20] Phoenix II, ed. W. Roberts & H.T. Moore (London: Heinemann, 1968), p.358. Subsequent references will appear in the text as Phoenix II, followed by the page number.

[21] Worthen, p.8.

[22] Cited in Swales, pp.12-13.

This first use of the term has only recently come to light. The term was used infrequently until Wilhelm Dilthey revived interest in the genre. Dilthey used it in 1870 in a biography of Friedrich Schleiermacher where he used it to describe "novels of the school of Wilhelm Meister".[23] Dilthey broadened his definition of the genre on the basis of his analysis of several German novels of the period 1795-1825, including Wilhelm Meister.[24]

> A regulated development with the life of the individual is observed, each of its stages has its own intrinsic value and is at the same time the basis for a higher stage. The dissonances and conflicts of life appear as the necessary growth points through which the individual must pass on his way to maturity and harmony.[25]

Both Morgenstern and Dilthey's definitions are the result of observing the concrete literary work, avoiding the discussion of theoretical genres. Todorov's caveat here is that there will always be an oscillation between the description of literary phenomena after the fact and abstract theory in our definition of any genre.[26] The tendency of this study is to exclude abstract theory, focussing on the description of certain examples of nineteenth century Bildungsromane, to illustrate significant aspects of misè-en-scene, characterisation, structure and ethical content.

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[23] Das Leben Schleiermachers (Berlin, 1870), I, 282, cited in Tennyson, p.135.

[24] K. May "Wilhelm Meister's Lehrjahre, ein Bildungsroman?" in D.V. j.s., 31 (1957), pp.1-37, casts doubt on whether Wilhelm Meister should really be termed a Bildungsroman, since it does not portray the all-round development that May and Dilthey imply is a defining characteristic of the true Bildungsroman.

[25] Das Erlebnis und die Dichtung: Lessing, Goethe, Novalis, Holderlin (12th ed.: Gottingen, 1921), 248-262. See Swales, p.3.

[26] Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, tr. R. Howard, (Cleveland: Case Western Reserve Univ. Press, 1973), p.7.

Morgenstern and Dilthey see the subject matter of the Bildungsroman as the decisive determinant of the genre. Dilthey sees its goals as those of fulfilment and harmony, goals which Swales points out are debateable even in Wilhelm Meister (which contains an abundance of material), and yet Dilthey's apercu has acquired "almost canonical status within German history".[27] Tennyson emphasises that the stress in Dilthey's definition is on the attaining of a "happy blend of the material and spiritual",[28] while Pascal shows that the novel's end is predicated on Goethe's belief that "activity is beautiful".[29] "Usefulness is the way to the true and the beautiful." (Meister VIII, 73). Goethe's praise of usefulness has an element of utilitarianism in it, but he implies that usefulness works together with a harmonious relationship with society, and is a combination of personal and social interests.

Subject matter may be central to the definition of the genre, but the interaction between content, tone, and its proclivity to stress certain features and underplay others is significant.

Tennyson succinctly summarises Dilthey's five main points about the Bildungsroman:

> 1) the idea of Bildung or formation, cultivation, education, shaping of a single main character, normally a young man; 2) individualism, especially the emphasis on the uniqueness of the protagonist and the primacy of his private life and thoughts, although these are at the same time representative of an age and a culture; 3) the biographical element, usually supplied from the author's own life in what Dilthey calls the "conscious and artistic presentation of what is typically human through the depiction of a particular human life"; 4) the connection with psychology, especially the then-new psychology of development;

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[27] Swales, p.3.

[28] Tennyson, p.140.

[29] Pascal, p.11.

> and 5) the ideal of humanity, of the full realization of all human potential as the goal of life.[30]

These are easily seen in Goethe's Wilhelm Meister, Moritz's Anton Reiser and Keller's Der Grune Heinrich. The single main character in each of these novels learns painfully from the initiation he undergoes (the remote shadow of Parsival and the ancient questers falls palely on these adolescent heroes); sets out on his way through the world, proceeding by a series of crises which involve metaphysical problems of a high order. He encounters various guides and counsellors, engages in romantic affairs of two different kinds, and finally adjusts to the demands of his time and environment by finding a way in which he can work and live effectively. He appears to grow out of his illusions, and settles for useful self-limitation within society.

Anton Reiser and Wilhelm Meister try the theatre and become actors.[31] In acting like kings they hope to be able to switch from impersonating full humanity to becoming full human beings. The Grüne Heinrich attempts painting. All three turn to the world of the creative imagination. (German literature has an additional sub-category, that of the Kunstlerroman. I have not used this sub-division because the hero of the Bildung genre is always a sensitive artistic individual, either seeking through painting or writing to achieve a well-rounded Vielseitigkeit, or Goethean artistic fulfilment.) These questers fail because they strive for goals that are obsolete - in an unfree society there is no niche for a bourgeois person to develop toward an ideal of full humanity that prevails

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[30] Tennyson, p.136.

[31] I am deeply grateful to Prof Friedeman Grenz, then at U.P.E., for calling my attention to the German derivations of the terms and for subsequent help with the concepts of Bildung and Entwicklung.

in feudal societies. Anton Reiser ends in catastrophe, although it is open ended. (Typical of the genre, the novel is strongly autobiographical, so what will follow, presumably, is the life of Karl Philipp Moritz.) Wilhelm Meister grows gravely disillusioned. He abandons art for a life of utility. His inner sense of what he is and what he is capable of becoming grows further and further apart from his perception of his actual situation and his likely prospects, plunging him into severe depression. But he becomes a semi-skilled surgeon (saving the life of his son) and accepts the fact that as soon as the feudal society is obsolete, the ideal of what man should be will be reformulated in terms of a modern society. Keller's Grüne Heinrich becomes a town-clerk (Keller's own occupation) and renounces possible fulfilment through an arranged marriage. He prefers not to tarnish his love for the sensual but married Judith, and cannot be fulfilled with the too-spiritual Anna. Martin Green notes that the form of Sons and Lovers strikingly resembles the first version of Der Grüne Heinrich, a version that ends with the death of Heinrich's mother.[32] Green also infers that Heinrich is impotent in love as in art because he is an Oedipal son, living in a constant state of guilt toward his mother. The main themes and structures are indeed remarkably similar, though the value and texture are not.

In his summary of Dilthey's definition, Tennyson refers to "the idea of Bildung" as the "formation, cultivation, education, shaping of a... young man", and then goes on to describe the Entwicklungsroman as the "novel of development", noting that in the "flowering" of critical terms, these have been used somewhat loosely.

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[32]Martin Green, The von Richthofen Sisters: The Triumphant and the Tragic Modes of Love (London: Weidenfeld and Nicholson, 1974), p.136.

In order to differentiate between the Bildungsroman and Entwicklungsroman, it is necessary to examine their German roots as there are no easy equivalents in English. Cassell offers as translations for bilden the following: form, fashion, shape, mould, be, constitute, compose, educate, discipline, cultivate, improve, organise, arise, develop, improve one's mind.[33] With the exception of "develop" (which means entwickeln) all these verbs are transitive and suggest a situation in which someone purposefully takes something, and does something to it in order to give it a new shape, to mould it. Bildung is the result then of a process of education, where one is aware of the goal (where one has an image of what that end-result should be); this implies that the result of becoming a gebildete person has a certain degree of uniformity.

English equivalents for entwickeln: unroll, unfold, untwist, unwrap, evolve, develop, deploy, display, expand, turn out. "Develop" is the most commonly used term in English, but the meaning is more evident in the first four - unroll, unfold, untwist, unwrap. They suggest that something must come out, mostly from a container, and that it is either in the container in a state that is already in its perfect state; or, where the something that has to come out in not in a container, it is in a state that is not in its perfect state, but has only to be somehow ironed to bring it into this perfect state ("unfolded" or "untwisted").[34]

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[33]Cassell's Concise German Dictionary (London: Macmillan, 1977). The word Bildung is related also to Bild and Bildnis, connoting "picture" or "portrait" implying that the Bildungsroman is also a "portrait" shaped by the author.

[34]Prof. F. Grenz explains that the first use of this meaning of Entwicklung appears in the Neoplatonist concept of "emanation", which in Plotinus' philosophy, is the term that explains as well the origin of the world (cosmogony) as its structure (cosmology). Cicero, according to Grenz, knows already a metaphorical meaning of the word "evolve", when he writes that the presentation of thought can happen "quae quasi involutum evolvit id, de quo quaeritur" (in a manner that the object is unrolled as if it were rolled up. Cicero, Top. 9).

A person with Bildung is ein Gebildete, someone who is enlightened and cultivated. (Gilbert Noon is given the opposite label, "an ungebildeter Simpel" or "uneducated simpleton".[35]) The genre was born in specific historical circumstances, with the Humanitätsideal of late eighteenth century Germany in the period of late feudalism. The possibility of an open society of free and equal man was envisaged. Yet the theory of Bildung embraced from the start the notion that only few individuals may achieve Bildung; so that the idea is inherently aristocratic. But the concept of Bildung has older roots in mediaeval mysticism; it has strong affinities with two verses in the Bible (Genesis 1:26 and II Corinthians 3:18). These are important words for the mediaeval mystic, suggesting that man is able to unite with God. The Gebildete then, is he who shall become god-like. From this stems the tendency of the concept of Bildung not only to mean a person who achieves the full measure of possible development (that is, personal development), but also this full measure of development is achieved only when, and if, it results in an unio mystica with God. Yet in Genesis 1:26 ("And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air..."), there is a connection between Bildung and rule, so that something of a paradox is manifest. The movement toward Bildung was both aristocratic and anti-aristocratic, improving the dignity of the individual, but making it more deeply dependent on religion. In the eighteenth century the pietists secularised the meaning. Schiller combined the meaning with Kant's form of enlightenment, so that Bildung became detached from its religious roots,

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[35]D.H. Lawrence, Mr Noon, ed. Lindeth Vasey (Cambridge: Cambridge Univ. Press, 1984), p.170. Subsequent references will be to this edition, appearing in the text as Mr Noon, followed by the pagination.

becoming secularised. Instead the Gebildete seeks the full measure of development in art.

For the purposes of this study, the important difference between Bildung and Entwicklung is that Bildung implies a deterministic mode of education, impressions imposed on a tabula rasa; whereas Entwicklung implies the process of the unfolding of the personality. And because Entwicklung suggests a continuous unfolding (where that which is unfolded either stays essentially itself as it gradually emerges, retaining its entelechy, or is a continuous process of ironing out or Auswickelung ("unwrapping of") the imperfect), the narrative does not end in finality. Entwicklung is an ongoing quest for fulfilment, whereas Bildung ends in a stable state of accommodation and integration.

The eléments of the Bildungsroman and Entwicklungsroman are similar in many other ways. Both are based on autobiographical, though clearly fictionalised accounts of the protagonist's progress from youthful impetuosity to the threshold of responsible manhood. The child of some sensitivity grows up in the country, or in some provincial town, where he finds constraints, social and economic, placed upon his free imagination.[36] In the nineteenth century Bildungsroman he is usually born into a gentlemanly sphere of life, and he displays an independence and resilience in choosing to cast aside his inherited station to seek an artistic vocation that has little to do with the economic realities of earning a living. His family, often an antagonistic father, though he is frequently an orphan or unwanted child, prove hostile to his creative instincts, antagonistic to his idealistic ambitions, so that he will test out a

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[36]This paragraph is indebted to Buckley, pp.1-27. Buckley provides a useful basis but does not distinguish between Bildung and Entwicklung.

series of alternative father figures. After a ritual departure he leaves the repressive atmosphere of home to make his way in the city. There his "education" continues: he prepares in search of a career and a working philosophy, encountering the trials of urban life. He learns to disavow the false values of a decadent society, and see that frivolity and artifice do not lead to happiness. He is probably involved in two love affairs; one debasing (the torment of the dark beauty or temptress) and one more exalting (the fair lady) with whom he learns to control his "lust". He is finally reconciled in some way to the limitations of self and society, and is accommodated within his world.

Both Bildungs- and Entwicklungsromane purport to be the "history" of their protagonists, and are based on the author's own experience of the growth of a literary personality; yet both are fundamentally fictive works. They may have the look of honest verisimilitude; the reader's attention may be drawn to seemingly verifiable documents, actual places and names, eye-witness accounts and other devices that create the illusion of authenticity. Yet the fabrication generally offers itself for detection, insisting simultaneously on its real, contemporary and universal significance.

The danger inherent in the genre, for Lukács, is that the subjectivity of the hero (based as it is on its author, and seen from his point of view) may lead to this becoming a merely personal mission, irrelevant, idiosyncratic and petty, rather than a quest of universal validity.[37] Irony, for Lukács, is therefore of great importance, and becomes a crucial factor in the work. Generally a monologic discourse, the focus rests firmly on the protagonist, and his exploits are mediated by the authorial narrator who

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[37]Lukács, p.138.

should not abandon an ironic attitude, replacing it with unconditional affirmation. Goethe's solution is commended by Lukács. Goethe seeks an ironical, fluctuating balance, never over-romanticising or destroying the hero's ideals. But even Goethe does not surmount the problem entirely in Lukács' view, because he devalues the miraculous and disrupts the unity of the whole. While Sartor Resartus, Jude the Obscure and Mr Noon employ a self-deprecating irony, the device is not generally a feature of the English inflection of the genre.

Goethe's Wilhelm Meister's Lehrjahre was published between 1784-1796 as a re-working of Wilhelm Meister's Theatralische Sendung, begun and abandoned some years earlier. The Sendung or Mission has, as its title might indicate, a sense of unity and purpose. It is Wilhelm's object to seek self-realisation in the service of art. Wilhelm is self-conscious, almost to the point of absurdity, in his quest for culture. His is the artistic temperament, eager to achieve independence and self-expression, impatient with his father's mercantile mentality and devotion to commerce. But the sub-title to Wilhelm Meister is Die Entsagenden ("Renunciation"), and ultimately it would seem that some form of renunciation or resignation is to be the end-point of the Bildungsroman, even after years of struggle. The protagonist must eventually become resigned to the deterministic forces of life and society. The relinquishing of ideals follows inexorably upon the course of events.

The German prototype Bildungsroman differs in an important way from the English novels of the same kind. The German form, with its obliqueness and symbolic elusiveness, does not achieve clarity or straightforward certainty of purpose; this is seen to be the very stuff of human experience, where clear meanings are rarely found (and allows for greater

scope in critical interpretation!). What emerges from Buckley's Season of Youth and Swales's The German Bildungsroman from Wieland to Hesse, is that the English fiction allows for a clearer pattern of linear development in the growth of the protagonist, a more precisely articulated sense of the pressures (societal, institutional and psychological) that confront the hero in his quest for self-fulfilment. The English genre tends to be portrayed more realistically, closer to the actuality of the situation. The goals and antagonisms in the English novel are more clear-cut, and the solution involves a more practical accommodation to the demands of self and society than is found in the German variety.

III

After Carlyle's translation of the German prototype, The Apprenticeship of Wilhelm Meister (1824) and Meister's Travels Wanderjahre in 1827, and the publication of his own version of the genre in Book II of Sartor Resartus (1833-4), there followed numerous examples of the form:[38] Benjamin Disraeli's Vivien Grey (1826), Contarini Fleming (1832) and Lothair (1870), Edward Bulwer-Lytton's Pelham (1828) and Ernest Maltravers (1837), John Sterling's Arthur Coningsby (1833), G.H. Lewes's Ranthorpe (1842) and The Apprenticeship of Life (1850), Charlotte Bronte's Jane Eyre (1847), J.A. Froude's The Nemesis of Faith (1849), Thomas Hughes's Tom Brown's Schooldays (1849), Charles Kingsley's Alton Locke (1850), Dickens' David Copperfield (1850), Thackeray's Pendennis (1850), George Meredith's The Ordeal of Richard Feverel (1859), George Eliot's The Mill on the Floss (1860), Meredith's The Adventures of Harry Richmond (1871),

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[38]See Justin O'Brien, The Novel of Adolescence in France (New York: Columbia Univ. Press, 1937), p.14, for other examples of the form in French, German, Italian and Spanish Literature of the same period.

Olive Schreiner's The Story of an African Farm (1883), Walter Pater's Marius the Epicurean (1885), John Ruskin's Praeterita (1885), George Moore's Confessions of a Young Man (1888), Thomas Hardy's Jude the Obscure (1896), Samuel Butler's The Way of All Flesh (1903), Henry James's The Ambassadors (1903), Edmund Gosse's Fathers and Sons (1907), Oliver Onion's Little Devil Doubt (1910), Arnold Bennett's Clayhanger (1910), H.G. Well's Tono-Bungay (1911) and The New Machievelli (1911), J.D. Beresford's The Early History of Jacob Stahl (1911), Hugh Walpole's Fortitude (1913), Compton Mackenzie's Sinister Street (1913) and Youth's Encounter (1913), D.H. Lawrence's Sons and Lovers (1913), Somerset Maugham's Of Human Bondage (1915), Dorothy Richardson's Pointed Roofs (1915), Gilbert Cannan's Mendel (1915) and James Joyce's A Portrait of the Artist as a Young Man (1916). But the frustrated resignation and acceptance of destiny that is implicit in Jude The Obscure is much altered in the youthful questers of both Joyce and Lawrence.

It is not surprising then after this rash of Bildungsromane, that the young poet-hero of Aldous Huxley's Crome Yellow (1921) is embarrassed when Mr Scogan mockingly predicts the plot for the novel he is writing:

> Little Percy, the hero, was never good at games, but he was always clever. He passes through the usual public school and the usual university and comes to London, where he lives among the artists. He is bowed down with melancholy thought; he carries the whole weight of the universe upon his shoulders. He writes a novel of dazzling brilliance; he dabbles delicately in Amour and disappears, at the end of the book, into the Luminous Future.
>
> Denis blushed scarlet. Mr Scogan had described the plan of his novel with an accuracy that was appalling. He made an effort to laugh. "You're entirely wrong", he said. "My novel is not in the least like that." It was a heroic lie. Luckily, he reflected, only two chapters were written. He would tear them up that evening when he unpacked.

> Mr Scogan paid no attention to his denial, but went on: "Why will you young men continue to write about things that are so entirely uninteresting as the mentality of adolescents and artists?"[39]

Mr Scogan scorns a novel form that has become hackneyed and trite. (Little Percy emulates Paul Morel as he "disappears, at the end of the book, into the Luminous Future"[40]). Tindall notes that from 1903 onwards, almost every first novel by a serious novelist is what he terms "a novel of adolescence".[41]

Several of the listed novels, David Copperfield, Pendennis and The Ordeal of Richard Feverel, for example, are perhaps closer to the eighteenth century tradition of Fielding and Smollett than to the Bildungsroman. Though they are concerned with young men who undergo experiences on their travels and grow up during the course of the narrative, they do so more by accident than by design. There may be a change in the social status of the protagonist, but his essential nature has not been modified as a result of insight or self-awareness. The "true" quester of Bildung grows "from innocence to experience of the world" through his initiation along the journey (or from a state of disequilibrium to one of equilibrium). This may involve the search for a surrogate father (resulting from his fatherless state), romantic entanglements, and the choice of a vocation. The Bildungsheld, though typically at odds with society, is not a "picaro" or "rogue", but a person of individual integrity.

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[39]Aldous Huxley, Crome Yellow (Harmondsworth: Penguin, 1921), p.17.

[40]In Point Counter Point, Huxley uses D.H. Lawrence as his model for the poet Rampion who insists on being the outsider, a "trespasser", so that he can take an objective stance. (Harmondsworth: Penguin, 1928), p.103.

[41]William York Tindall, Forces in Modern British Literature (New York: Vintage Books, 1956), p.176.

Pendennis (1850) has been called "the first true Bildungsroman in English fiction"[42], though Carlyle's Sartor Resartus precedes it by some seventeen years. Thackeray sedulously omits the early formative years of the child, presenting the hero as a young man of seventeen. Even a relatively late novel, such as Clayhanger (1910) allows the hero's childhood years to escape unnoticed, focussing instead on his adult life. But Thackeray and Bennett include several of the important constituents of subject-matter, tone and form. There is tension between father and son, romantic involvement of base and exalted variety, evidence of autobiographical detail in the narrow provincial setting from which the hero needs to escape, the problem of a suitable vocation, and closure in social integration; the whole presented with a measure of irony. (Arthur Pendennis marries his mother's wealthy ward obviating the need to work, while Clayhanger's artistic tendencies are sensibly channelled into utilitarian architecture.) Yet in both novels the tendency is to assert, rather than show, the protagonist's sensitivity. His imaginative insights are neglected, so that the theme of turning away from art to the practical life loses its impact.

Jane Eyre, three years before Pendennis or David Copperfield (the most commonly quoted English version of Bildung), presents the stages of development of its heroine (possibly the first female protagonist of the genre), describing her unhappy childhood at remote Gateshead, girlhood at Lowood, a period of school adolescence at Thornfield (though her insights are not gained through formal tuition), "progressing" to a measure of fulfilment in marriage. The sensitive charity-child eventually comes to terms with society, though the novel does not have an explicit didactic

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[42]Gordon N. Ray, Thackeray: The Age of Wisdom (New York: McGraw-Hill, 1958), p.10.

framework. The focus is on her conflict with the oppressive society, and begins with a moral victory over her aunt. Unlike Copperfield's the demonstration is not what Leavis calls "an education sentimentale".[43] As Leavis points out, a good deal of the effect of the novel depends on the reader's working out associations, perceiving the imagery and symbolism (much of which is derived from the Romantics), and I might add, the reader's perception of this genre. Because Leavis does not read the novel as a Bildungsroman he fails to see Jane's relationship with the appropriately named Miss Temple as one that provides the heroine with the sanctuary of a surrogate-mother's love, or her longing for a settled home with Mr Rochester in terms of the need of the outcast orphan of Bildung. Jane is portrayed as the forlorn outsider, her wretchedness reflected in the bleak environment she reads about in Bewick's British Birds. She is the typically "bookish" protagonist of Bildung who finds the source of her imaginative insights in literature. Like Jude Fawley, she is emotionally bound to the unloved rooks who sit on "solitary rocks and promontories"(p.40) and to the "black, horned thing seated aloof on a rock, surveying a distant crowd surrounding a gallow". But her insight is gained through art, and not directly from the organic, if bleak Wessex countryside. Her perception of being detached from her milieu results in personal unhappiness until she suddenly realises, like Christian in Doubting Castle (an ennobling allusion used frequently in Wilhelm Meister, Sartor Resartus and several others of the species to suggest the pilgrim's weary progress), that it lies within herself to escape into "freedom". Jane's struggle with Christianity is severely tested in contrasting

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[43]F.R. Leavis' introduction to the Penguin edition of Jane Eyre (Harmondsworth, 1966), p.13. Subsequent pagination will be to this edition and will be included in the text.

encounters with the hypocritical Mr Brocklehurst and the truly loving, but passive, Helen Burns. The quester's artistic ability is made manifest in the paintings she does during holidays at Lowood, but an artist's autonomous life is not even considered as a suitable vocation for her. Bronte's depiction of Mr Rochester as Jane's "Master" has been the subject of feminist criticism. But seen in the light of a nineteenth century Bildungsroman, it underscores the quester's "passivity" and readiness to be reconciled "happily" within society. A submissive role as a useful wife is after all one of few respectable careers open to her. She discovers the condition of life that fulfils her, so that she is no longer presented as set apart. A knowledge of genre permits the reader a more creative role in "realizing the text", formulating and modifying expectations in the light of the cues offered in the novel itself, directing the reader to what is especially significant.[44]

Another important female protagonist of Bildung and precursor to Ursula Brangwen, is presented in George Eliot's portrayal of Maggie Tulliver, who as a child begins to "nibble at this thick-rinded fruit of the tree of knowledge" (Ch.32). She sets out alone (like Ursula, an Eve in search of Bildung) toward the "Promised Land", but finds it "a thirsty, trackless, uncertain journey". She grows up alternately resisting, or succumbing to the attitudes of her family and the domestic role prescribed for her. In the midst of a Romantic vision of Scott, she is rudely reminded by her father, "Come, am I to fetch my slippers myself?" One day as she peruses Thomas à Kempis, she experiences a moment of illumination:

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[44]See Susan R. Suleiman, "Introduction: Varieties of Audience-Oriented Criticism" in The Reader in the Text, ed. S.R. Suleiman and I. Crossman (Princeton Univ. Press, 1980), p.23, and Wolfgang Iser, The Act of Reading: A Theory of Aesthetic Response (Baltimore: John Hopkins Univ. Press, 1978).

> a strange thrill of awe, as if she had been awakened in the night by a strain of solemn music, telling of beings whose souls had been astir while hers was in a stupor[45]

She experiences a "sudden vision" that enables her to see more clearly:

> Here, then, was a secret of life that would enable her to renounce all other secrets - here was a sublime height to be reached without the help of outward things - here was insight, and strength, and conquest, to be won by means entirely within her own soul. (p.271)

She finds this "new inward life" (p.274) a source of much strength. She finds that she must stand out of herself to take an objective stance (the autonomy of the Keatsian persona), to look at her life "as an insignificant part of a divinely guided whole". As she moves from selfish egoism to a greater altruism (the aim of Wilhelm Meister), "it flashed through her like the suddenly apprehended solution of a problem". After the compromising boat-trip she has a highly symbolic dream that parallels Ursula's in the later Entwicklungsroman. The dream shows her "the whole terrible truth" that helps her to reject Stephen's passionate pleas. The dark and fair ladies of the male-dominated Bildungsroman are exchanged here for the physically attractive Stephen, who is in simple biological terms, a better mate for Maggie than the deformed, fair Philip (whose attraction is "in the Mind" (p.316)). This is to be Connie Chatterley's dilemma, but Lawrence is clear as to her final choice.[46] Maggie Tulliver is

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[45]George Eliot, The Mill on the Floss (London: Dent, 1938, orig. pub. 1860). Subsequent pagination refers to this edition and will be included in the text.

[46]Connie chooses Mellors as her mate, the physically fit and sensual progenitor of future heirs for Wragby. Jessie Chambers recalls Lawrence's response to The Mill on the Floss as "George Eliot had gone and spoilt it halfway through". He could not forgive the marriage of the vital Maggie, saying, "it was wrong, wrong, she should never have made her do it." Chambers, pp.92-105.

compromised, not so much by any dishonourable deception of Stephen's, but by her own divided nature[47] (another characteristic of the artist-hero to be discussed). Maggie sets herself in opposition to the crude early interpretations of evolution that sought to base all human behaviour on the law of the jungle. George Eliot's keen intelligence questions the optimistic assumption that the course of evolution is always towards the best.

Leavis points out that when George Eliot touches on the intensities of Maggie's inner life, the vibrations come directly from the novelist, revealing an element of idealisation. Maggie, Leavis believes, represents an immaturity that George Eliot never leaves behind her.[48] Maggie remains naive, and incapable of self-knowledge. The autobiographical element in the novels of Bildung reveals the poignantly immediate presence of the author.

A catastrophic flood ends The Mill on the Floss. Although the flood lacks the symbolic or metaphoric value that it acquires in Lawrence's novels (The Rainbow and The Virgin and the Gipsy), here it functions as "a gloriously tragic curtain" with which to end the novel.[49] Hardy's Jude Fawley and Clym Yeobright are also not permitted a sense of harmony or wholeness; their growth is distorted, and they cannot achieve Bildung in the face of the pressures of an unjust society, and because of their own limitations.

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[47]G.S. Haight, "The Mill on the Floss" in A Century of George Eliot Criticism (London: Methuen, 1965), p.344.

[48]Leavis, The Great Tradition, p.42.

[49]Leavis, p.46.

Both George Eliot and Hardy believe with Novalis that "character is fate".[50] Individual destiny is determined partly from moral choice but partly from external circumstances. The sense of a socially determined Bildung imposed willy-nilly upon the hapless quester predominates in the work of both novelists, so that Maggie, Jude and Clym live in a world of unrealised possibilities.

Compton Mackenzie chooses as epigraph for Sinister Street, a quotation from Keats's "Endymion":

> The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space of life between, in which the soul is in a ferment, the character undecided, the way of life uncertain, the ambition thick-sighted...[51]

Mackenzie elaborates on his choice by noting that "childhood makes the instrument, youth tunes the strings, and early manhood plays the melody." Sinister Street Volume I offers successive stages of childhood growth, and is followed in Volume II by the vicissitudes of romantic entanglement, unbelief and indecision in the undergraduate life of the sensitive Michael Fane. His bitter disillusionment with society grows into a generalised rage against the material urban world, another feature of the paradigmatic Bildungsroman.

> Mankind was become a great complication of machinery fed by gold and directed by fear. Something was needed to destroy this gregarious organism. War and pestilence must come...[52]

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[50] The Mayor of Casterbridge (London: Macmillan, New Wessex edition, 1974), p.143; The Mill on the Floss, p.378, argues that "the tragedy of our lives is not created entirely from within. 'Character,' says Novalis, in one of his questionable aphorisms, 'character is destiny.' But not the whole of our destiny."

[51] Sinister Street (London: Secker, 1913), I, "Dedication".

[52] Sinister Street, II, 1122.

The irony of Wilhelm Meister has turned into fierce indictment, ominously predicting the outbreak of war.

George Ponderevo in Tono-Bungay experiences a typically futile end. His story is "wasted and futile"; it ends on a note of "crumbling and confusion, of a bubbling up and medley of futile loves and sorrows."[53] Ponderevo abandons scientific truth, devoting himself conscientiously "to the acquisition of the Holy Grail".[54] He prostitutes his ideals for social and business success. The allusion to the Grail suggests the quester of old, and reminds us that as an impure quester he is not destined to achieve his grail. The novel is typical of those that end in despondency and pessimism.

The standard Bildungsroman, by its very nature, will not end in idealistic "success". Carlyle is reputed to have "Calvinized" Goethe's final mood of renunciation (Entsagen) by asserting an optimistic adjustment and material success.[55] So that Herr Teufelsdrockh's career ends as a university professor, and the last chapter of Book II is titled "The Everlasting Yea". But the early optimism of Victorian England seems to have become clouded in the later versions of the genre, even though the protagonist's conflict between body and spirit is resolved through wise marriage, and the quester is left in relative affluence. David Copperfield, The Way of All Flesh, Marius the Epicurean and Of Human Bondage achieve relatively "happy" endings that violate the logic

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[53] H.G. Wells, Tono-Bungay (London: Collins, 1973), p.344.

[54] Tono-Bungay, p.222.

[55] Tennyson shows how the aristocratic and characteristically metaphysical German notion of Bildung was "domesticated" by Carlyle's concept of "affirmation". Carlyle conceives these aesthetic and speculative ideas in "more practical and yet more religious terms, and he expresses them in the earnest quasi-Biblical language of evangelical piety". Tennyson, pp.140-141.

of the plot. For instance in Of Human Bondage the marriage of the frail Philip, to the robustly healthy and common Sally, after a painful and self-conscious struggle to freedom and self-realisation, destroys the irony that has been maintained throughout. Arthur Pendennis moves cynically to a bland worldliness, and accepts a loveless match for the sake of her considerable dowry. Similarly Ernest Pontifex in The Way of All Flesh finds that after enduring a cruelly domineering and hypocritical father, he emerges from prison and a disastrous marriage, only to find he has inherited a fortune, enabling him to devote the rest of his life to literature! An enviable end.

The child in the Bildungsroman, orphaned or fatherless, is different from the hero of Romance who might have found himself in similar circumstances. The hero of Bildung will not magically uncover a noble parent by virtue of a strawberry birth-mark or the revelation of a cradle-swapping. Copperfield, Jane, Pip, Jude, Ponderevo and Philip Carey are orphans, whilst Ernest Pontifex, Richard Feverel, Stephen Daedalus, Paul Morel and Ursula Brangwen challenge their fathers' code. The absence of the father, either by death or alienation, often leads the hero in search of a substitute father or creed. The prototype Wilhelm Meister discovers a sense of security in the secret society of masons; Stephen Daedalus finds in Leopold Bloom a warm surrogate, while Paul Morel is attracted to Baxter Dawes and succeeds in patching up the Dawes' marriage. The loss of the father is often the chief factor in the assertion of the youth's independence. (In the case of Paul Morel, it is the mother's death that releases his bondage.) "A man", declared Ernest Pontifex, "first quarrels with his father about three-quarters of a year before he is born. It is

then that he insists on setting up a separate establishment."[56]

The journey from home in the Bildungsroman is often the flight from narrow provinciality in search of wider morality. Lionel Trilling writes about "the young man from the provinces"; provincial birth and rearing, he says, suggest the simplicity and high hopes he begins with. Trilling connects this young man with the legendary youngest son of the wood-cutter of the folk-tales, who stands outside life and seeks to enter it, who moves from an obscure position to one of eminence in one of the great cities of the world.[57]

In England the hero will go off in search of London, although Jude's Celestial City is Christminster. Arnold Bennett's first novel, A Man From the North (1898), describes the quest of Richard Larch, a would-be writer, who wants to escape what he regards as the stultifyingly small world of Stoke to be in London. Stoke, for many people, is not regarded as the north at all, but for the young Bennett it was the essence of the provincial. However Hardy recognised the advantages of retaining one's links with one's home town. (He himself determined not to live in sunless London, and returned to his beloved Dorchester.) Hardy notes in the Notebook of 1880 his conviction that "Arnold is wrong about provincialism.... A certain provincialism of feeling is invaluable. It is the essence of individuality."[58] John Clare's poem "The Flitting" records the agony of being dispossessed of that sense of place, of banishment from the familiarity of home. The city often reflects an

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[56]Samuel Butler, The Way of All Flesh (London: Collins, 1903), Chapter 85. Cited in Buckley, p.19.

[57]Lionel Trilling, The Liberal Imagination (London: Mercury Books, 1961), p.61.

[58]Florence E. Hardy, The Life of Thomas Hardy (London: Macmillan, 1962) pp.146-147.

ambivalence; it may be exciting, filled with the new, the agent of liberation. But it is also the source of corruption, and may be represented by the crumbling walls of the establishment, that Jude finds mouldering. Jude finds himself alienated in the city. The poem "Wessex Heights" written shortly after the completion of Jude is a defiantly personal statement of dislike for city life:

> In the towns I am tracked by phantoms having weird detective ways,
> Shadows of beings who fellowed with myself of earlier days:
> They hang about at places, and they say harsh things -
> Man with a wintry sneer, and women with tart disparagings.
>
> Down there I seem false to myself, my simple self that was,
> And is not now...[59]

One of the unifying elements found in many of the above-mentioned novels of the genre, that the boy in "The Prelude" experiences, is the sense of an inner life vouchsafed by the creative imagination. A series of intense moments of illumination, "spots of time", allows the sensitive and self-conscious hero to perceive his situation. Richard Feverel's father notes romantically that "Between Boyhood and Adolescence - the Blossoming Season - on the threshold of puberty, there is one Unselfish Hour - say, Spiritual Seed-time."[60] Barbara Hardy recognises The Adventures of Harry Richmond as a Bildungsroman,[61] its theme the education of Harry, for whom,

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[59]Thomas Hardy, The Complete Poems ed. James Gibson (London: Macmillan, 1976), p.261. Subsequent references are to this edition, cited in the text as C.P. followed by the page number.

[60]George Meredith, The Ordeal of Richard Feverel (London: Archibald Constable, 1897), p.17.

[61]Barbara Hardy, The Appropriate Form: An Essay on the Novel (London: Athlone Press, 1964), p.85. It is strange that Hardy recognises this one, but overlooks Jude the Obscure.

as for King Lear, "the real world grew visible." Our interest in the novel lies in the poetic quality of Harry's imagination, in his moments of illumination. In these novels, as in the prototype, the authors do not claim that the represented world that fulfils the inwardness of their heroes is a consistent representation of the world the reader knows. On the contrary they are concerned to stress its fictionality. The human imagination is granted the capacity to construct another and alternate reality which differs significantly from empirical experience. The human imagination is presented, as it is in the Romantic tradition, as a source of truth and a guide to essential reality.

Harry's imaginative exploits delight both Harry himself and those who participate in the alternative reality he constructs (the reader is included here), and help him to adjust to the world. The revelatory moments (Joycean epiphanies) are often loosely related to one another, yet are relevant to the larger theme of the whole. They are not always uplifting, and may be negative, showing the courage of the quester in the face of disaster. These moments of enlightenment are essential to the process of learning, and the novel may proceed by a series of crises, which involve assimilating the discoveries of each episode. The "spots of time" are useful for both protagonist and reader, as intimated in Morgenstern's original definition. The manhood of Ponderevo, Jude or William Morel brings disillusion and gloom. As Buckley points out, even when the hero sees the error of his ways, he is not guaranteed a resolution to his problems.[62] Because the hero generally comes to a sense of compromise and capitulates to social expectation, the conclusion to the standard Bildungsroman is typically not joyous. In some cases the end is open or

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[62]Buckley, p.23.

ambivalent, as in Great Expectations, A Portrait of the Artist as a Young Man, and as I shall attempt to demonstrate, in Sons and Lovers and the Brangwen saga.

Maurice Beebe makes the interesting point that the dominant theme of the artist-novel is the quest for self, and because the self is almost always in conflict with society, a closely related theme is the opposition of art to life.[63] Beebe also notes that an underlying assumption in the artist-novel is that the creative man is a divided being, man and artist, a historical personage who merely serves as the medium through which the creative spirit manifests itself. Arnold Bennett's frustrated artist/architect discovers this sense in himself, he sees that part of himself is "an impartial observer".[64] This is an extension of the Keatsian idea of the autonomy of the artist. Michael Fane, the artist-hero of Sinister Street, suffers from the same condition. He confesses, "sometimes I feel as if there wasn't any me at all, and I'm surprised to see a letter come addressed to me".[65] In the chapter that follows I shall attempt to show how Jude comes to feel this sense of a doppelganger. Aldous Huxley satirises the concept of the artist's divided self in the short story, "The Farcical History of Richard Greenow"; Huxley, like Henry James in "The Private Life", applies the doppelganger theme, found in Conrad and others, to the situation of the artist.

The artist-hero, introspective and inward looking, battles with the obstacles that face him in his elusive quest for a sense of self. Raymond Williams has suggested that the dominant motif throughout the major English

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[63] Ivory Towers and Sacred founts: The Artist as Hero in Fiction from Goethe to Joyce (New York: Columbia Univ. Press, 1964), p.4.

[64] Clayhanger, (Harmondsworth: Penguin, 1961), p.568.

[65] Sinister Street I, pp.248-249.

novels from Dickens to Lawrence, is the quest for a knowable community, for some objective extension of the individual existence which will provide a kind of moral and spiritual home.[66] Williams does not use the term Bildungsroman, but comes close to this in his definition. Buckley makes an interesting observation that "in hero and author alike" (and I would include Morgenstern's ubiquitous reader in this category as well), it is "the quickened imagination, moral or aesthetic, that animates and eventually outlives the troubled season of Youth".[67] It is the artist-hero's capacity for reflection that provides him with the alternate mode of existence that makes it possible for him to live, and that is part of the whole process of living. It is in the privileged moments of his life, in the rare "impulses" or "illuminated visions" where he finds insight into the possibility of human wholeness. In these novels of Bildung it is the human imagination, in its capacity to respond to images which differ significantly from the shape of empirical experience, that is presented as a source of truth and a guide to essential reality.

While it is difficult and even foolish to attempt a precise definition of any genre,[68] the examples chosen may help to establish a sense of the trends, what Roman Ingarden calls "schematized aspects", offered by the nineteenth century English Bildungsroman,[69] so that the reader is better able to perceive the ways in which the genre has been modified by

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[66]The English Novel from Dickens to Lawrence (London: Chatto & Windus, 1970).

[67]Buckley, p.282.

[68]On the difficulty of defining individual genres, see E.D. Hirsch, "What Isn't Literature?" in What is Literature? ed. Paul Hernadi (Bloomington: Indiana Univ. Press, 1978), pp.24-34.

[69]The Literary Work of Art, tr. G.C. Grabowicz (Evanston: Illinois Univ. Press, 1973), p.276.

individual works; to understand how "the form continues to mediate between the flux of history and the canons of art".[70]

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[70]Fowler, p.24.