

LANDSCAPE IN THEODOR STORM'S NOVELLEN:

AN ASPECT OF THE DEVELOPMENT OF STORM'S DESCRIPTIVE STYLE INTO

POETIC REALISM

Thesis submitted for the degree of

Doctor of Philosophy

at the University of Leicester

by

Christine Lesley Baker BA Hons (Leicester)

School of Modern Languages

University of Leicester

April 1999

UMI Number: U117030

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI U117030

Published by ProQuest LLC 2013. Copyright in the Dissertation held by the Author.
Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against
unauthorized copying under Title 17, United States Code.



ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

LANDSCAPE IN THEODOR STORM'S NOVELLEN

AN ASPECT OF THE DEVELOPMENT OF STORM'S DESCRIPTIVE STYLE INTO POETIC REALISM

Christine L. Baker

Theodor Storm is regarded as a leading exponent of the Poetic Realism movement in nineteenth century Germany, and is also popular as an author renowned for his love of his native region of Schleswig-Holstein. This study aims to explore how the landscape depicted in Storm's narrative fiction contributes to the assessment of him and his intentions as a Poetic Realist author.

After a summary of the concepts behind Poetic Realist writing and an investigation of the Novelle, its main vehicle, a selection of Novellen are analysed, incorporating works from Storm's early fiction and *Märchen*, deemed by many as direct descendants of Romantic prose, through to his last Novelle, regarded as one of the finest pieces of Poetic Realist writing.

We contest hypotheses that Storm's early work is strongly founded in Romantic or Biedermeier writing, for both his ideologies and his narrative style are fundamentally different from those of his forebears. Though much criticised for producing mere "*Bilderreihen*", Storm handled themes uncharacteristic for the age, commenting on them beneath the surface of his idylls. We ascertain that the landscape plays a fundamental role in enabling him to write such tales accessible on two levels.

As Storm's works mature, the themes in the early narratives are developed and Storm examines questions pertinent to the whole of mankind's existence. 'Unpoetic' topics are transformed; man's solitude and insignificance become blindingly apparent in the environment by which he is surrounded. The landscape symbolises the threats to his very being.

The study concludes that Theodor Storm's own perceptions about literature concur with those popular in the latter half of the nineteenth century; but uniquely, the landscape by which he was surrounded enabled Storm to fulfil his own criteria and to develop into a Poetic Realist delving to depths explored by no other of his time.

To
Mam and Dad
with love

ACKNOWLEDGEMENTS

It would be an impossible task to thank in person everyone who has helped throughout my years of research. I would like to express my gratitude to Professor Karl Ernst Laage, Dr Gerd Eversberg and the Staff of the Theodor-Sturm-Gesellschaft for their help and encouragement during my stays in Husum; to the Staff and the students of the German Department at Leicester University for their support and for making my time there such an enjoyable one; and to the friends and work colleagues who have had to put up with the ups and downs of nineteenth century German literature!

Special thanks must go to Miss Pat Boswell my supervisor, for her invaluable guidance, patience and inspiration; and to Christine and Steve Davidson, Kathy Hill, Nicola Stott, and my family, to whom I am indebted for their unfailing support and encouragement - without them, who knows how long it would have taken me!!

CONTENTS

<u>Introduction</u>		1
<u>Chapter One</u>	<u>Nineteenth Century Literary Germany</u>	
	i. The Poetic Realism Movement	5
	ii. The Novelle	22
	iii. Theodor Storm's Writing	36
<u>Chapter Two</u>	<u>The Romantics and their Influence</u>	
	Introduction	43
	i. The Romantic Movement	45
	Storm's own views	57
	ii. Eichendorff's Influence	62
	<i>Das Marmorbild</i>	66
	<i>Von Jenseit des Meeres</i>	69
	iii. The Romantic <i>Märchen</i>	72
	Storm's <i>Märchen</i>	82
	<i>Hinzelmeier</i>	84
	<i>Die Regentrude</i>	96
<u>Chapter Three</u>	<u>Storm's 'Biedermeier' Idylls</u>	
	Introduction - Storm's <i>lyrische</i> Novellen	112
	i. Garden Idylls - The Family Circle	
	<i>Im Saal</i> and <i>Im Sonnenschein</i>	118
	<i>Späte Rosen</i> and <i>Viola Tricolor</i>	129
	ii. <i>Immensee</i> - Storm's early masterpiece	146
	iii. Heathland Idylls - Far Removed from War	
	<i>Ein grünes Blatt</i> and <i>Abseits</i>	155
<u>Chapter Four</u>	<u>Storm's Later Novellen</u>	
	Introduction - Storm's later writing	168
	i. Marsh and Moor - Superstition and the Supernatural	175
	<i>Draußen im Heidedorf</i>	180
	<i>Renate</i>	186
	ii. Wood and Wilderness - Decay and Transience	194
	<i>Auf dem Staatshof</i>	198
	<i>Zur Chronik von Grieshuus</i>	208
	iii. Invincible Waves - The Destructive Force of Nature	220
	<i>Eine Halligfahrt</i>	224
	<i>Der Schimmelreiter</i>	231
<u>Conclusion</u>		246
<u>Bibliography</u>		255

INTRODUCTION

The Poetic Realists were writers in nineteenth century Germany who rejected the idealistic writing of their forebears but at the same time avoided a crude naturalistic representation of their environment; Theodor Storm is regarded as one of the leading exponents of the movement. In his narrative fiction he achieves the synthesis of real and ideal, of subjective and objective required by the unwritten maxims of Poetic Realism, carefully selecting and transforming material from the reality around him to produce works which deal with the most profound of human problems in the most accessible of manners. Though one of the lesser-known German authors, Storm's works are widely translated and remain popular in many countries.

His reputation, however, is not and has not always been a universally celebrated one: during the Third Reich his character Hauke Haien, from the Novelle *Der Schimmelreiter*, was held aloft as the perfect role model for aspiring Nazis, drawing his creator into a dubious category; at the other end of the scale Storm was widely criticised for his earlier works, deemed insubstantial because of their lack of plot and sentimental, Romantic atmosphere.¹ Another reproach he had to endure was the charge of "Husumerei", an admonition pertaining to his deep attachment to his native region of Schleswig-Holstein and its inclusion, in one way or another, in most of his works.

Throughout his life Storm harboured a fascination and a respect for the area in which he had grown up; and indeed, apart from for short journeys southwards to visit family or friends and the forced exile which he spent in Potsdam and Heiligenstadt, he never left the region. He recognised his own "starkes Heimatsgefühl",² and incorporated many episodes of Frisian history, political events, its traditions and customs, folklore, its people and, most importantly for this study, its landscape into his Novellen.

¹ See Chapter Three, where the comments are discussed and appropriate works examined.

² Letter to Mörike, November 1854, *Storm - Mörike Briefwechsel*, p.53.

From the neatly ordered gardens he knew as a child, the idyllic heathland over which he had to walk to reach his friend's house and the woods around Westermühlen to the bleak, wind-swept moors around Husum and the powerful rage of the North Sea on stormy nights, the reader can experience the landscape in which Storm grew up simply by reading these Novellen. "Du weißt, die Landschaft ist nun einmal meine Sache",³ he conceded to Heyse; it is in fact one of the most important features in both his lyrical and prose works.

More than a century of Storm research has generated much debate about various aspects of Storm's writing and, inevitably, landscape has headlined many theses and articles.⁴ Most of these works, however, date from the first two decades of this century, with sporadic outbursts following in the thirties, sixties and eighties. The earliest authors concentrate on the realistic basis of Storm's Novelle-writing - this is especially pertinent to Kobes,⁵ who supplies the reader with accounts of localities and personalities from Storm's life and illuminates their counterparts in his Novellen. Seidel and Reitz⁶ highlight the functions of nature and the different atmospheres created by the different forms of landscape, stressing that the landscape in Storm's Novellen does not merely function as a scenic backdrop but is present to evoke in the characters and in the reader certain feelings. The author, then, uses the landscape to render the reader receptive to his tales and perhaps to the messages he wishes to convey. Storm's symbolism, the way in which nature often reflects a character's inner state, and the evocation of that magical atmosphere feature strongly in early theses, however it is notable that the main emphasis is on works of his earlier years - the later Novellen are administered cursory treatment. Dreesen⁷ detects a development, a change in the atmosphere throughout Storm's

³ 2.4.1877, *Storm - Heyse Briefwechsel II*, p.27.

⁴ For a complete list of secondary material, see the bibliography. More significant works will be mentioned individually.

⁵ F. Kobes, *Kindheitserinnerungen und Heimatsbeziehungen bei Theodor Storm*, Berlin, 1917.

⁶ W. Seidel, *Die Natur als Darstellungsmittel in den Werken Theodor Storms*, Munich, 1911; W. Reitz, *Die Landschaft in Theodor Storms Novellen*, Bern, 1913.

⁷ W. Dreesen, *Romantische Elemente bei Theodor Storm*, Dortmund, 1905.

career, submitting that the Romantic moods of early years give way to a more sober countenance in the later Novellen.

Not until 1969, however, do we find a comprehensive illustration of the landscape portrayal and use in Storm's later works.⁸ Zuber traces the development from what he regards as the end of Storm's early writing, *Eine Halligfahrt*, where the scenery creates mood and is picturesque but bears little significance to the plot, through to *Der Schimmelreiter*, where nature is so fully integrated into the plot that it becomes a character in its own right. He examines the functions of nature apart from being a mere *Stimmungsträger*, its bearing on the plot, and the characters' interaction with their surroundings, concluding that Storm's gradual integration of nature into his works resulted in a new type of Novelle - one which, because of the full integration of all the components, maintained a clearer structure than ever before and therefore justifiably earned Storm's label of the Novelle as the "Schwester des Dramas".

Nobody disputes the fact that a development takes place throughout Storm's career, from the landscapes imbued with Romantic atmosphere in early years through to the harsh portrayal of the elements in his later works. Neither is there altercation about Storm's rightful place on the pedestal of Poetic Realism; his Novellen and explications about the writing of *Poesie* place him irrefutably amongst these writers. To assess his uniqueness as a writer, it is first necessary to discover to what influences he was subject; and as landscape plays such an important role in Storm's works, perhaps studying this will shed light upon the nature of his inspiration.

On reading Novellen such as *Immensee*, the charge of his obligation to the Romantics is fully understandable. He also produced a handful of *Märchen*, a favourite vehicle of these authors - does this link him unconditionally to his forebears? Or does his pre-occupation with the family and cosy home traditions mean that he was inherently of a Biedermeier attitude and outlook? Several of Storm's earlier Novellen, as well as two fairy-tales, will be considered

⁸ W. Zuber, *Natur und Landschaft in der späteren Novellistik Theodor Storms*, Tübingen, 1969.

with a view to assessing to what extent, if any, these Novellen and especially the landscapes within them are indebted to his predecessors; or what other factors could bear upon his writing to result in works which at first sight are indistinguishable from those of Romantic or Biedermeier writers, provoking criticism and much praise.

Storm's later Novellen could not be more different in terms of setting, atmosphere and characters. The secure surroundings of the gardens and wooded clearings open out to reveal beyond their confines formidable, bleak stretches of moor and the endless expanses of the North Sea. Man is forced to look beyond his sheltered world and face the harsh realities of life; adversity and death stare him in the face. Not, one would think, a 'poetic' subject matter - yet Storm is more admired by advocates of Poetic Realism for these later Novellen than for those from the beginning of his career. A few of these Novellen have been chosen for analysis as, I believe, they bring Storm's portrayal of nature to its full potential, show the author at his creative best and fulfil beyond doubt the requirements demanded by critics such as Otto Ludwig and Julian Schmidt for a literature to suit the age in which they appeared.

Two years before his death, Storm made an entry in his diary: "Daß in der Poesie Wahrheit sein muß, braucht man uns nicht zu lehren; aber Kunst und Natur decken sich nicht, die Wahrheit tritt in der Kunst anders in Erscheinung als in der Natur."⁹ A study of the development of Storm's landscape portrayal will ascertain exactly how and why his art differed from his reality, and how his mature works coincide more with the axioms of Poetic Realism than did those of earlier years. Additionally, the question should be asked whether this was an intention of the author at the time of writing or whether his own personal outlook determined his style.

⁹ 9.3.1886, *Braunes Taschenbuch*, LLIV, p.549.

CHAPTER ONE

NINETEENTH CENTURY LITERARY GERMANY

I - THE POETIC REALISM MOVEMENT

The nineteenth century was the century of literary realism all over Europe, the century of the great novel of French, Russian and English realism, the century of realistic writers such as Zola, Balzac, Tolstoy and Dickens. Realism in literature was also apparent in Germany at this time, but the German counterparts to these world famous authors tend, comparatively, hardly to be known outside their own country. The literature in Germany did follow the tendency of European literature in general, i.e. it was a form of realism, however it contained a poetic element which distinguished it and its authors from its contemporaries in other countries. This was partly due to social factors at the time - society in France and England, for example, had a more developed industry and a new but nevertheless established social hierarchy: German realism, often criticised as idyllic, weak, sentimental, dull and lagging behind the times, is the reflection of a still pre-industrial, small-town culture. The Germans were not as openly critical as their European counterparts - they wanted to portray the changes in their society (the political and industrial revolutions, the rise of scientific thinking and the fall in the popularity of the church) but were not encouraged to do so due to strict censorship both in the period leading up to and after the failure of the 1848 revolutions. They tackled this hurdle by portraying these problems and changes symbolically, hence bestowing upon German literature its unique feature of *Poesie*. The sort of literature which was being written in France and England at the same time as this German Poetic Realism did not find an audience in Germany until the end of the nineteenth century with the Naturalist movement.

One of the problems with attempting a definition of Poetic Realism is that the definition of realism itself is constantly changing. Realism, in one form or another, is apparent in most literature stretching right back to the first narrative fiction, as established by Theodor Fontane

in his essay “Unsere lyrische und epische Poesie seit 1848”: “Der Realismus in der Kunst ist so alt als die Kunst selbst, ja, noch mehr: *er ist die Kunst*.”¹ The concept of reality is permanently connected to the norms and conventions of the time at which writing is taking place - different social conditions, philosophical views, religion and politics can all influence the writer’s perception of realism. In the nineteenth century the understanding of realism is fairly constant, and even though there are conflicting ideas of realism according to the different ideological dominance of a particular time, there is a continuous demand for a ‘nearness to reality’. There are no written rules or regulations, nothing to refer to from nineteenth century literature which explains and defines realism coherently. Some essays and reviews can be found, Otto Ludwig’s fragmentary works or Theodor Fontane’s literary criticism, for example, but there is no formulated consistent theory suggesting what constitutes a piece of realism. The absence of these literary theoretical writings, however, does not necessarily mean that a theory did not exist. Though the rules of realism remain unwritten, the writers from that period all followed basically the same system of thinking, producing works which critics now define as being part of this movement.

Even the term realism is vague as a concept for an epoch - as already mentioned, realism is apparent in most literature; and nineteenth century literature reflects problems which were already formed in the aesthetics of the eighteenth century - so thinking after 1848, which is considered by most modern critics as the starting point for German Poetic Realism, was not new, but a continuation of that of the late Enlightenment.

The Poetic Realism movement in Germany was strikingly unique, if extremely hard to understand. The term itself portrays this, as it characterises a form peculiar to the Germans, yet makes clear that Poetic Realism does belong to the era of realism in European literature. Critics have published copious attempts at recognising the exact nature of Poetic Realism,

¹ T. Fontane, “Unsere lyrische und epische Poesie seit 1848” in *Theodor Fontane Werke - Literarische Essays und Studien*, vol. 21, pt. 1, Munich, 1963, pp.7-33, p.9.

which has proven extremely difficult. There are many varying opinions as to its origins, the time span covered by the movement, and which authors should be included and excluded as exponents of Poetic Realism. The exact time for any literary movement is difficult to pinpoint, as periods in literature inevitably tend to merge. The start or finish can usually be determined, but not both - and this is exactly the case with German Poetic Realism.

Critics disagree mainly about which year to regard as the beginning of the movement and tend generally to agree on the approximate ending. Silz, for example, maintains that realism “emerges gradually from Romanticism in the 1830s or somewhat earlier”;² a number of critics favour the 1840s as a starting point - Preisendanz, Sagarra, Auerbach and Dickson³ to name a few; but the most popular date for the beginning of the Poetic Realism movement is 1848. Martini, Bernd, Cowen and Widhammer⁴ all testify that the failure of the revolutions in this year was the catalyst needed to cause literature to move away from idealism and to become more down-to-earth and realistic.

Generally, critics put the end of the movement at around the late 1880s or early 1890s, when Naturalism began to come into its own. These dates, however, are still fairly ambiguous as, even though Naturalism was taking over, most of the realists were still alive, and some very illustrious works were written about this time.

Another uncertainty arises when discussing which authors should be included in any anthology of Poetic Realists. The most commonly mentioned and generally accepted as exponents of the movement are Otto Ludwig, Theodor Storm, Conrad Ferdinand Meyer, Adalbert Stifter, Gottfried Keller, Theodor Fontane and Wilhelm Raabe. In Silz’s analysis *Realism and Reality* he mentions late Romantics such as Brentano and Arnim, however he

² W. Silz, *Realism and Reality*, Chapel Hill, 1965, p.10.

³ W. Preisendanz, *Wege des Realismus*, Munich, 1977; E. Sagarra, *Tradition and Revolution. German Literature and Society 1830 - 1890*, London and New York, 1971; E. Auerbach, “Germinie Lacerteux” in *Mimesis*, New Jersey, 1953; K.A. Dickson, *Revolution and Reaction in the Nineteenth Century - Poetic Realism*, Great Britain, 1971.

⁴ F. Martini, *Die deutsche Literatur im bürgerlichen Realismus 1848 - 1898*, Stuttgart, 1962; C.A. Bernd, *German Poetic Realism*, Boston, 1981; R.C. Cowen, *Der Poetische Realismus*, Munich, 1985; H. Widhammer, *Die Literaturtheorie des deutschen Realismus 1848-1860*, Stuttgart, 1977.

does suggest that their works are Romantic with strong realistic influences. Jeremias Gotthelf is one author commonly mentioned as a Poetic Realist, however he wrote before 1848, and if the theory that the revolutions were the start of the Poetic Realism movement is to be given credibility, then the title of a Poetic Realist cannot be attributed to Gotthelf; exactly the same applies to Annette von Droste-Hülshoff, who died in the year of the revolutions. Although Stifter's best-known Novellen were also written before 1848, he continued writing after the year of the uprisings and therefore justifiably earns his place among the Poetic Realists.

Apart from the time span and authors associated with Poetic Realism, there is also much debate about the origins of the movement - what or who influenced it, who used the term first, and what the actual definition of Poetic Realism is.

As most authors place the beginning of the movement at 1848, I shall first look at the reasons why this should be so. It is necessary, then, to describe briefly the atmosphere in Germany in the period leading up to this year. The period between 1815 and 1848 is now known as the *Biedermeierzeit*.⁵

After the defeat of Napoleon, the Congress of Vienna in 1815 was expected by many to lead to an end to the fragmentation of Germany, to the abolition of the absolute rule by the sovereigns, and to a move forward to a more cohesive organisation of the nation. The actual result, however, was the "German Confederation", a loose alliance of thirty-eight states without an overall sovereign, aiming to ensure the continued independence of the individual sovereign states and the suppression of any new social or political forces. The princes were restored, hence the alternative name for this era: the Restoration Period, and made many alterations within society. Although both those who had fought in the Napoleonic wars and the majority of the German people had indeed expected changes to take place, the princes now back in power made regressive, unwanted changes rather than the advances called for by the

⁵ This is a term which was not actually applied to literature until the 1930s, 'Biedermeier' having first been used to describe furniture and the visual arts before being extended to the literary world.

population. This newly established political order contradicted the demands for citizens' freedom and participation in the decision making processes - the people remained as subservient and as oppressed as ever. Publishers and the press were subject to severe censorship; liberals and democrats were often imprisoned; employees of the state criticising the system found themselves out of a job; students with 'wayward' ideas were expelled from universities. Authors were one of the main groups under suspicion, the result of this being, for literature, a 'turning inwards'. This *Innerlichkeit* is a great characteristic of nineteenth century German literature, especially in this period before the 1848 revolutions. Authors were not and could not be seen as a mouthpiece for society, so they turned towards their own individual private spheres and domestic concerns. Literature was concentrated on life and work within the confines of the writer's own particular state - it became regionalised. The Young German movement in the 1830s brought literature closer to issues of the day, as a group of politically-minded writers strove to make known their own standpoints, however in general terms literature was extremely inward-looking.

At the same time as this censorship and suppression, however, the middle classes were beginning to acquire a sense of self-consciousness and self-importance. They strove for a greater involvement in politics with the aim of achieving their eventual goal of Germany's unification and the establishment of a free national state. Most liberals were against completely depriving the sovereigns of their power, but sought a limitation of this power and a say for themselves in the running of the state. They were deprived of this during the *Biedermeierzeit*, and their frustration culminated in the revolutions of 1848, which were carried by the middle classes and demonstrated their liberal and national aspirations.

The 1848 revolutions in Germany failed, however, and did not achieve the unity or sense of freedom for which their instigators had hoped. Many critics agree that this was the turning point for German literature of the nineteenth century, as a marked difference can be seen between pre- and post-revolutionary works. Most authors writing after this date had been

involved in and affected by the revolutions, and a great sense of despondency was apparent after their failure. There was a renewed urgency - the *Biedermeierzeit* was looked upon with a feeling of nostalgia, but the realisation developed that authors had to come to terms with reality, had to begin to deal with something much more akin to everyday life. Those concerned had to rethink their relationship to reality and the problems associated with it - for the reality of the time was not as clear-cut as many seemed to imagine, as shown by the following quotation from J.G. Droysen (1854):

So ist die Gegenwart: Alles im Wanken, in unermesslicher Zerrüttung, Gärung, Verwirrung. Alles Alte verbraucht, gefälscht, wurmstichig, rettungslos. Und das Neue noch formlos, ziellos, chaotisch, nur zerstörend. [...] Wir stehen in einer jener großen Krisen, welche von einer Weltepoche zu einer anderen hinüberleitet.⁶

The necessity of realistic portrayal was blindingly apparent, the hold of Romanticism and idealism over. We find, then, in the revolutions' failure, the occurrence which affected public life so much that the turn to realism at the expense of idealism can be explained. German literature after mid-century cannot be portrayed without considering the socio-political events of that time. If the revolutions had succeeded then middle-class values would have been confirmed, and critics like Julian Schmidt would have had no reason to disengage themselves from the *Vormärz*-literature in the name of a new form of art. In the introduction to his collected works, Andreas Huyssen maintained:

Das Scheitern der bürgerlichen Revolution von 1848/49 veränderte die historisch-politische, geistige und literarische Lage Deutschlands so weitgehend, daß man [...] den Beginn jener literarischen Periode ansetzen darf, die als bürgerlicher oder poetischer Realismus bekannt wurde.⁷

There was also a change in philosophical thinking in the course of the nineteenth century. Round about the 1830s works were published which altered the direction of religious thought in the minds of many in Germany. The most prominent of these works were Ludwig Feuerbach's *Das Wesen des Christentums*, and *Das Leben Jesu* by David Friedrich Strauss. In

⁶ in Martini, p.4.

⁷ in Cowen, p.22.

Feuerbach's work he maintained that religion was something which had been created by man out of fear - the fear of there being nothing after life on earth. He theorised that an afterlife did not exist, and that man's focus should therefore become centred on himself: "Die Verneinung des Jenseits hat die Bejahung des Diesseits zur Folge..."⁸

For many, their perspective did turn towards emphasizing the importance of man and his life here, the general trend being therefore in favour of an atheistic outlook. For the German realist writers this completely changed the context of society. Mortal life became of utmost importance, new possibilities and responsibilities were placed on man's shoulders - the perspective was now actually in society itself, unlike the time of the Romantic writers, whose works had been based on the belief of a higher, transcendental reality - a realm beyond man's control, access to which could only be gained through transcending this world and entering that beyond through, for example, dream-like trances or death.

All of the Poetic Realists were concerned with things of this earth rather than the metaphysical, and Keller especially was influenced by Feuerbach's writings and lectures, many of which he attended. He believed we should be occupied with making ourselves a heaven on earth, with fulfilling our tasks and responsibilities in this life rather than living in anticipation of another:

Die Welt ist mir unendlich schöner und tiefer geworden, das Leben ist wertvoller und intensiver, der Tod ernster, bedenklicher und fordert mich nun erst mit aller Macht auf, meine Aufgabe zu erfüllen und mein Bewußtsein zu reinigen und zu befriedigen, da ich keine Aussicht habe, das Versäumte in irgendeinem Winkel der Welt nachzuholen.⁹

We have examined the political, social and religious conditions which gave rise to the climate in which Poetic Realism gained momentum, however there are varying opinions about who was the founder of the movement and what it actually entailed. C.A. Bernd, in his 1981 work *German Poetic Realism*, comes to the conclusion that this, as a movement, was

⁸ in J.G. Robertson, *A History of German Literature*, Edinburgh & London, 1959, p.512.

⁹ *ibid.*, p.513.

launched through the critical efforts of Julian Schmidt; Widhammer acknowledges his influence and Cowen associates Schmidt and Ludwig with the beginnings of the movement; later, however, Bernd maintains that it was brought to Germany from Scandinavia; and many other critics agree that the movement's theoretical father was Otto Ludwig.¹⁰ These three opinions will be examined in turn; and as Bernd has provided one of the most informative and accessible versions of events for the English reader and has supplied us with detailed accounts of both of his theories, it is with these we shall begin.

Julian Schmidt (1818-1886) was, from March 14th 1848, the editor of the famed *Grenzboten*, an authoritative literary periodical in Germany, and his writings and opinions influenced the authors and the general public who read the journal. No-one, says Bernd, "was more forceful in ushering in the new literary mode than [this] militant Prussian critic" (p.19). Schmidt, in July 1848, asserted that life before the revolutions had become so bad that the public had taken refuge in an abstract, idealistic literature, providing themselves with an escape from the oppressive social order around them. Recent events, i.e. the failure of the revolutions, had changed this, and Schmidt carried the conviction that literature should become involved in real life; that the current reality was all that counted. His goal was to encourage a new literature as an antidote to the one dominant prior to the revolutions of 1848.

In autumn 1848 Julian Schmidt attacked contemporary Danish literature, finding it sentimental, farcical and completely lacking in any resemblance to everyday life.¹¹ He warned the public against becoming attached to this unrealistic literature, explaining that in order to convey a poetic sensation to the reader, works must contain an element of realism. In 1849

¹⁰ Dickson, Silz, Nickelsen and Ritchie follow the line of thought that although Ludwig did not actually invent Poetic Realism, he is widely credited with coining the term and being responsible for the notion's extensive circulation. Silz also honours him with being the most consistent exponent of Poetic Realism "in theory and practice" (p.12). Cowen sees Ludwig and Schmidt as both delivering the foundations and the concept of the movement (p.29), and the *Grenzboten* itself declared Ludwig as one of the first Realists.

¹¹ We shall learn later that Danish *Poetisk Realisme* actually preceded that of the Germans; however, this movement in Denmark had begun some thirty years earlier after Napoleon's defeat and, by the time of the 1848 revolutions, another more fanciful literature had taken precedence. Denmark had recovered financially by the late 1830s and the literature of the country took a turn towards works such as Hans Christian Andersen's fairy-tales and the religious songs of N.F.S. Grundtvig.

Wilhelm Meinhold was the first in a succession of contemporary German authors to come under fire from Schmidt. The editor reproached Meinhold by saying that on the surface he depicted reality well, but underneath the given reality was perhaps too keen an interest in the supernatural world, as Meinhold had beforehand been a member of the clergy and tended to sermonise through his works. Later the same year, Berthold Auerbach's *Schwarzwälder Dorfgeschichten* were criticised by Schmidt for, even though they do portray life in the real world, this real world is a mere corner of the Black Forest; the provincialism cannot successfully be transferred to the broad life of the general public and understood by them. *Aus dem Ghetto* by Leopold Kompert was attributed with the same faults. These two authors, then, were reproached for representing individual pieces of reality rather than a universally accepted picture of it.

Up until 1850, Julian Schmidt had been one of the greatest advocates of realistic literature, however now another dimension was added. He asserted that "literature must not only be realistic in order to be poetic, it must also be poetic in order to be realistic."¹² "Wenn die Dichtung ein Duplicat des Wirklichen gäbe, so wüßte man nicht, wozu sie da wäre. Sie soll erheben, ergötzen; das kann sie nur durch Ideale."¹³

Schmidt argued that literature should not simply blatantly reject the idealistic fiction written before the revolutions, but should be something which would appeal to and be understood and accepted by the public as a whole. The March poets (*Märzpoeten*) of 1848 were the first to be denounced, their writing being prejudiced towards a single political viewpoint. Ferdinand Freiligrath and Alexander von Ungern-Sternberg were two of the *Märzpoeten* found guilty of using literature to put across their own political perspectives.

This argument more or less completed Julian Schmidt's theory of Poetic Realism - poetic literature had to portray reality, but a certain sort of reality - one which was universally

¹² Bernd, *German Poetic Realism*, p.25.

¹³ This comment appeared in the *Grenzboten* in 1851. Taken from Widhammer, p.56.

applicable and one whose poetic content did not go to excesses of escapism. He advocated the depiction of a reality in which the poetic had been sought and portrayed:

Daß zunächst die materielle Nachahmung der Natur, auch wenn sie künstlerischen Gesetzen folgt, [...] nur eine untergeordnete Stelle innerhalb der Kunst einnimmt, wird wohl jedermann dem Verfasser zugeben. [...] Denn zu diesem 'reinen Realismus' müsse hinzutreten die 'Notwendigkeit einer symbolischen, poetischen, allgemein menschlichen, idealen Wahrheit.'¹⁴

Bernd writes enthusiastically in this earlier book about the importance of Julian Schmidt as the founder and theoretical father of the Poetic Realism movement in Germany; however in his recently published work *Poetic Realism in Scandinavia and Central Europe 1820-1895*, he changes emphasis and attributes the movement's rise and success in Germany to the influence of the same sort of literature from Scandinavia.

His commentary begins in 1806 when Holstein was incorporated into Denmark, encouraging Danish language and culture not only in that particular state but throughout Germany. From the 1820s onwards, Danish *Poetisk Realisme* was especially popular in its neighbouring country. This was a form of literature, popular in Denmark, which sought to make its reading public aware of the bitter reality of its impoverished country after its alliance with Napoleon and subsequent defeat and bankruptcy in 1814. It was essentially a reaction against the earlier Danish Romanticism, the general consensus being that frivolous, escapist literature in the present social and economic climate was highly unsuitable and undesirable. Even though the strong German national consciousness in 1848 created negative feelings towards Denmark, a concerted effort had been made from the 1830s onwards by various Danish-speaking Germans¹⁵ to promote Danish language and literature in the schools of

¹⁴ In the *Grenzboten*, 1854, IV - taken from Widhammer, p.56.

¹⁵ The most prominent of these were Jens Bergendahl von Schelpen and Adolph von Gähler, both born into German-speaking families but with strong pro-Danish attitudes. Together they wrote the journal *Skandinaviske Bibliothek*, a publication intended to spread awareness and appreciation of Scandinavian languages and literature throughout Germany. (adapted from Bernd, *Poetic Realism in Scandinavia and Central Europe 1820-1895*, Columbia, 1995, pp.115-116).

Holstein. When Danish authors' works, such as Steen Steensen Blicher's *En Landsbydegns Dagbog* (Diary of a Parish Clerk) in 1827, Fru Gyllembourg's Novellen in the mid-30s and her nephew Carl Bernhard's collected works ten years later, were translated into German, they met with immediate success; and together with Swedish literature, having spilled into Denmark then Germany, were in huge demand by the 1860s.

During the 1830s Heinrich and Friedrich Brockhaus, the brothers who edited *Blätter für literarische Unterhaltung*, visited Uppsala in Sweden and persuaded Carl August Hagberg, a prominent literary critic, to write an essay entitled "Literarische Notizen aus Schweden" for their journal; an essay which was designed to encourage German readers' interest in Runeberg's¹⁶ Poetic Realism. On September 19th, 1838, the words "Runeberg ist entschieden ein Poetischer Realist"¹⁷ appeared in the German journal - according to Bernd, the first time such a term was used in the *German* language with direct connection to the realistic literature of the nineteenth century.

This Swedish and Danish literature is seen by Bernd as contributing to the conditioning of the new literary climate and starting yet another offshoot - German Poetic Realism. Julian Schmidt is associated with this as he was living in Leipzig, a city boasting a most important publishing industry as well as the Brockhaus brothers, who owned the most influential publishing house. Schmidt was a Protestant, and after the failed revolutions of 1848/49 he changed his perspective in favour of the *klein-deutsche Lösung* which excluded Austria. His preference, as we know, was for a realistic literature, completely different to the fanciful art and literature dominant in the catholic south and Austria. This new literature from the north

¹⁶ Johan Ludvig Runeberg (1804-1877) was a Swedish-speaking Finnish poet. Per Daniel Atterbom, a professor of aesthetics at Uppsala university, looking for appropriate terminology to describe the new form of literature in Sweden in the 1830s, had highly praised Runeberg in an essay "Runeberg's Poetry", describing him as "afgjordt en poetisk realist" (decidedly a Poetic Realist) - a term Bernd suggests he may have taken from his friend Schelling, whom he admired greatly. This is the first mention of this term in literary criticism, and with the essay, Atterbom succeeded in formulating a new theoretical programme for contemporary literature in Sweden. (C.A.Bernd, *ibid.*, pp.80-84)

¹⁷ *ibid.*, p.119.

offered the perfect antidote to that of the south and Schmidt, says Bernd, must have been influenced by it.

Bernd extends his argument in this second work by stating that although Julian Schmidt was victorious in his struggle to change German literature, the credit cannot be his alone, as this would be underestimating the influence of Scandinavian Poetic Realism. Had he not become acquainted with this literature whilst in Leipzig, his theory may never have developed; and had there not already been an audience in Germany for Scandinavian Poetic Realism, the literary climate which enabled German Poetic Realism to flourish may never have existed.

Whereas Bernd in both cases hails Julian Schmidt as the founder of German Poetic Realism, it is Otto Ludwig who is credited by most critics as the first to use the phrase *in German* (see footnote 16). The term had in fact already been coined by the philosopher Schelling in a lecture of his in 1802, however Ludwig was the first to use it as a historical-literary notion, and it has ever since remained as the term used to denote German literature in the second half of the nineteenth century. Otto Ludwig had strong connections with Julian Schmidt's *Grenzboten*, received good criticisms from the editor, and was regarded by him as being one of the first realists in Germany. His theoretical writings were left in a fragmentary state, probably not intended for publishing like this, but their disclosure has been responsible for the wide circulation of the term Poetic Realism. As Otto Ludwig is regarded by many as the father of Poetic Realism, I feel it is appropriate to examine his ideas in detail.

According to Ludwig, the task of literature was to expose the inner truth of life, to reveal what is there but hidden from the eye. An author should take a piece of reality and reproduce it in his mind, to be left with a higher reality - poetic reality. This art should copy from true nature, however it should not blatantly imitate reality nor distort it, but it should filter reality through the creative imagination to produce the poetic reality: "Die Poesie

gründet sich auf Nachahmung, aber sie ahmt nur das Wesentliche nach, sie wirft das Zufällige weg.”¹⁸

The unessential elements of nature are thrown away. Ludwig also warns, though, that reality and naturalness should not be pushed so far that the reader cannot look at them without the clear knowledge that they *are* only imitations. The result of this filtering is not raw nature then, but an artistic reflection of it - realism should select and poeticise, just like the memory: “[Poesie] ändert nicht, was geschehen, aber sie mildert es künstlerisch”;¹⁹ so the aim is an artistic reproduction of reality without any harshness or vulgarities. A mere imitation of reality would show no talent - true art should not be an impoverished but an enriched reality, and should seek the inner law which lies behind reality’s outer appearance. To do this it has to detach itself from “wirkliche Wirklichkeit” and keep hold of its fundamental nature, creating as an end product a harmonious, self-contained world.

The Poetic Realist, says Ludwig, should give us the world, however, unmixed with his own private feelings and reflections: “gibt die Sache selbst unvermischt mit seinem Ich.”²⁰ To be able to do this and yet provide an artistic reflection of reality requires the highest artistic competence; a competence which can produce a world standing between the objective truth of things and its creator’s own subjective viewpoint; a world we recognise from reality but one which is born again within us. Authors should reject the two extremes of art - romanticism or idealism, which has no cohesion with the real world; and naturalism or pure realism, whose task, described by Auerbach, is “die ernste Darstellung der zeitgenössischen alltäglichen gesellschaftlichen Wirklichkeit auf dem Grunde der ständigen geschichtlichen Bewegung”,²¹ where art is a reflection of a more base, sobering, contemporary reality. Poetic Realism is an attempt to mediate between these two - a compromise between the reality of things and humans’ wishes as to how reality should be.

¹⁸ in Widhammer, p.56.

¹⁹ in Silz, p.12.

²⁰ *ibid.*, p.12.

²¹ E. Auerbach, p.518.

The result is a reflection of true reality but one which has been intensified and clarified through the author. Ludwig saw that there was an abundance of the poetic in his surroundings: “Es liegt wahrlich eine große Quantität Poesie auch in dem wirklichen Leben unserer Zeit”,²² and called on the Poetic Realists to distil and preserve it whilst it was still there. What resulted would be a representation of reality which was neither purely mimetic nor had simply been born from the author’s subjective imagination, but an evenly balanced portrayal avoiding the two extremes.

One more of Storm’s contemporaries who deserves a mention as far as literary criticism of the time is concerned is Theodor Fontane. Like Storm he identified himself with his native state, here Brandenburg, and was an extremely patriotic man of liberal convictions, and the failed revolutions of 1848/49, as well as the situation in Schleswig-Holstein, also had a great effect on him and his writing. Both in the period leading up to the revolutions and during them he had engaged in journalism, however after the collapse of the liberals’ hopes he turned “fluchtartig” to literary criticism and theory writing. He and Storm enjoyed a lengthy correspondence, and although the particular essay which will be discussed is not expressly mentioned in any of their letters, it is fairly likely that Storm may have read it or been aware of its contents, whereas Otto Ludwig’s fragmentary works were not published until much later in the century and may therefore not have had any influence whatsoever on Storm’s writing - we have examined Ludwig’s essay merely with the intention of giving the reader some sort of indication of nineteenth century authors’ views on the state of literature at the time.

The essay alluded to is Fontane’s first attempt at theoretical literary writing, “Unsere lyrische und epische Poesie seit 1848”,²³ which appeared in the newspaper *Deutsche Annalen zur Gegenwart und Erinnerung an die Vergangenheit* in 1853. “Was unsere Zeit nach allen

²² in Dickson, p.13.

²³ *Theodor Fontane Werke - Literarische Essays und Studien*, vol. 21., pt.1, Munich, 1963, pp.7-33. Subsequent page references are given in the text.

Seiten hin charakterisiert, das ist ihr *Realismus*” (p.7), he begins, citing examples from all aspects of contemporary society to prove just how many fields are propelled by an interest in realism; this realism, he continues, finds its most obvious expression through the medium of art - not only literature is meant here, but art in all its varying forms. He realises, however, that this idea of realism is no new term, has always existed in art and this era is “nichts als eine Rückkehr auf den einzigen richtigen Weg.” (p.9) He describes the literature in the time leading up to the revolutions as “der blühende Unsinn, der während der dreißiger Jahre dieses Jahrhunderts sich aus verlogener Sentimentalität und gedankenlosem Bilderwust entwickelt hatte”; such “Unsinn” must be followed by a period of “ehrlichen Gefühls und gesunden Menschenverstandes” (p.9), such as has now transpired. In other critical writings²⁴ Fontane has expressed his approval of fiction which has a distinct closeness to reality, maintaining that it should not be possible for the reader to distinguish between what is real and what he has read about, and that by reading, he can easily assume he is merely continuing his life. This ability to recreate reality is one of the attributes he later praises in the works of Turgenev: “Er beobachtet alles wundervoll: Natur, Tier und Menschen; er hat so 'was von einem photographischen Apparat in Aug' und Seele”,²⁵ however, like Ludwig, he neither believes in nor approves of an absolute reproduction of reality as it stands:

Vor allen Dingen verstehen wir *nicht* [unter Realismus] das nackte Wiedergeben alltäglichen Lebens, am wenigsten seines Elends und seiner Schattenseiten. [...] Es ist noch nicht allzu lange her, daß man (namentlich in der Malerei) *Misere* mit Realismus verwechselte. (p.12)

The art which is produced should be realistic but not completely naturalistic - the artist should seek out the beauty in life as well as that which is displeasing. He cites Goethe's proposal as a motto for realism, adding, however, his own demand: “‘Greif nur hinein ins volle Menschenleben, Wo du es packst, da ist's interessant,’ aber freilich, die Hand, die diesen Griff tut, muß eine künstlerische sein.” (p.12) Realistic art should not merely be an exact replica of

²⁴ T. Fontane, *Aus dem Nachlaß*, ed. J. Ettlinger, mentioned in Preisendanz, p.74.

²⁵ Letter to Emilie, his wife, 24.6.1881, in *Theodor Fontane's Briefe an seiner Familie*, vol. 1, Berlin, 1905, p.314.

life, but a reflection of “real” life. In the same letter as his previous adulation of Turgenev’s capacity for sharp observations, he condemns the author for the way in which these observations are portrayed - they are “so grenzenlos prosaisch, so ganz unverklärt” - and declares that “ohne diese Verklärung gibt es keine eigentliche Kunst.”²⁶

It becomes obvious as we examine Fontane’s essay that his demands from literature are the same as those of Otto Ludwig. Prose should be based in reality, but cannot be the exact same as reality, as the way the artist portrays it will always be different; will always be an image of how he himself sees the reality around him. A necessary difference exists, then, between empirical reality and the reality depicted within art. Reality must undergo the process of ‘*Verklärung*’ before being presented in art - if it does not, it will run the risk of sacrificing the title art and becoming more of a scientific essay, yet it cannot be so far removed from reality that it defies the overwhelming public demand for a down-to-earth type of literature.

His definition of *Realismus* is summarised thus:

[Realismus] ist die Widerspiegelung alles wirklichen Lebens, aller wahren Kräfte und Interessen im Elemente der Kunst; er ist [...] eine “*Interessenvertretung*” auf seine Art. Er umfängt das ganze reiche Leben, das Größte wie das Kleinste: den Kolumbus, der der Welt eine neue zum Geschenk machte, und das Wassertierchen, dessen Weltall der Tropfen ist. [...] Denn alles das ist *wirklich*. Der Realismus will nicht die bloße Sinnenwelt und nichts als diese; er will am allerwenigsten das bloße Handgreifliche, aber er will das *Wahre*. (p.13)

Reality and *Verklärung* are not two opposites that stand against each other, but rather work together to produce fiction which is fundamentally realistic and whose meaning and significance is heightened by its universal accessibility due to the transformation the reality undergoes in becoming that piece of art. This theory is, in essence, identical to Ludwig’s call to authors to rid literature of unnecessary elements, and to intensify and clarify surrounding reality before transposing it into art.

²⁶ *ibid.*

There are, then, a variety of ideas as to the influences on, the reasons for and the contributing factors towards Poetic Realism - but can the movement actually be clearly defined? As already mentioned, there are no solid theoretical writings elucidating the concept of Poetic Realism, but modern critics tend to have pieced together the information available and have produced general ideas and definitions as to what Poetic Realism entails.

Most agree that the concept of Poetic Realism derives from a concession between two literary extremes - Silz calls Poetic Realism "a compromise between pure 'Romantik' at the one extreme and 'Naturalismus' at the other, between the poetisation of the world and the stark reflection of things as things, without symbolical valuation or interpretation.";²⁷ Preisendanz points out the problematic character of poetry which is supposedly copied straight from nature, and asserts that the peculiar character of Poetic Realism is derived from the way in which the artists try to bind together the tension between *Poesis* and *Mimesis*.²⁸

The Poetic Realists all portrayed the world around them with great observational detail, yet on perusing any of their works, the reader does not feel as if he is engrossed in a scientific, photographic reproduction of reality, but in a picture which has been imbued with symbolism and meaning, something which makes him aware of a deeper significance to things than appears on the surface. Just as important as social factors, suggested as the basis of realistic writing by Auerbach (see footnote 21), are human considerations. The extensive portrayal of social reality takes a back seat to the emphasis on the subjective element - people, their behaviour, their relationships and their environment are explored rather than merely a factual reproduction of life or condemnation of it being given. Many works of Poetic Realism centre on human relationships (Keller's *Romeo und Julia auf dem Dorfe*; Storm's *Immensee*), or are directly linked with a down-to-earth profession (Ludwig's *Zwischen Himmel und Erde*; Storm's *Der Schimmelreiter*), immediately bestowing upon them a matter of human interest.

²⁷ W. Silz, p.12.

²⁸ W. Preisendanz, "Voraussetzungen des poetischen Realismus in der deutschen Erzählkunst des 19. Jahrhunderts" in *Wege des Realismus*, Munich, 1977, p.74.

When the German literature of the nineteenth century is criticised for being too weak and idyllic in comparison to the great European literature of the same era, the climate of a Germany with its liberal and national hopes dashed, and the strict censorship which afforded the writers little scope for social criticism is often forgotten.

J.M. Ritchie's interpretation of Bennett's characterisation of Storm's works describes perfectly what we have grown to understand by the term Poetic Realism:

genaues Beobachten und Beschreiben der Wirklichkeit, die dem Alltagsleben normaler, nicht außergewöhnlicher Menschen entnommen ist. Die Welten der äußerlichen Natur und der häuslichen Existenz sind greifbar nah, und doch bleibt der Gesamteffekt der einer verklärten, poetisierten Wirklichkeit.²⁹

II - THE NOVELLE

Having examined the movement of Poetic Realism in Germany during the nineteenth century, I would now like to consider the chief literary genre in the course of this period, the *Novelle*: what the definition of a *Novelle* is as given by literary critics of the time, the reasons why this genre was a particularly suitable vehicle for the movement of Poetic Realism, and Storm's own views on this genre.

Unlike Poetic Realism, the *Novelle* is by no means peculiar to Germany and its Scandinavian neighbours, but even today is an accepted form of prose writing throughout the world. It is often referred to as a specifically German genre, but during the nineteenth century there was also an abundance of short prose fiction produced in countries such as America, France and England; many modern critics, however, tend to overlook these works and turn their sights in that period to the great novels of these countries which dominated the contemporary literary scene. This is not to say that Germany was completely devoid of novels during this time, but works like Freytag's *Soll und Haben* and Keller's *Der Grüne Heinrich*

²⁹ J.M. Ritchie, "Theodor Storm und der sogenannte Realismus", in *STSG*, vol. 34, 1985, pp.21-31, p.23.

did not enjoy such widespread popularity and were not acknowledged as being of the same calibre as, for example, Flaubert's *Madame Bovary*, Tolstoy's *War and Peace* or any of Dickens' creations. The *Novelle* is thus generally regarded as being the literary genre in which the Germans excelled; the short fiction of other European countries and America remains, comparatively, unnoticed. Most attribute the peculiarity of the *Novelle* in Germany at this point to the nation's political, social and historical background - unlike elsewhere, Germany was still politically in a state of fragmentation and had no recognisable cultural centre around which to build a corpus of literary excellence; and restraints imposed by the authorities rendered any attempts at social criticism, as is apparent in the novels of other countries, impracticable.

This short narrative prosework did not, however, suddenly spring from nowhere in the nineteenth century, but has a long history of growth leading up to this era, and has continued to change and develop into recent times. Gottfried Keller, himself an eminent writer of *Novellen*, expressed this idea in a letter to Storm in the latter half of the nineteenth century, when one may be forgiven, on reading about German literature in this period, for thinking that the genre was waning in favour of the novel of realism. "Das Werden der *Novelle*," he averred, "ist ja noch immer im Fluß."³⁰

The *Novelle* (*die Novelle*) acquired its name from the Italian word *novella*, originating from the Latin *novus*, meaning new.³¹ Although the art of storytelling stems from the Orient, the *Novelle*'s European birthplace was Italy at the time of the Renaissance, and it is widely accepted that its European father was Boccaccio, who produced the highly-acclaimed *Decameron* as long ago as the fourteenth century. This cycle of *Novellen* was written partly for the purpose of entertainment and partly for instruction, as Boccaccio elucidated in the

³⁰ 16.8.1881, *Storm - Keller Briefwechsel*, p.76.

³¹ The reasons for this name will become apparent as we survey the criteria demanded by literary theorists and writers alike throughout its popularity in Germany - the *Novelle* is founded on the exposition of something new, an unusual or previously unheard-of event.

preface to his work.³² The Novelle won recognition in Italy with this undertaking, and the country thereafter influenced and led its European neighbours in the art of Novelle writing - in England it flourished with Chaucer's *Canterbury Tales*; Marguerite de Navarre's works introduced it to France in the sixteenth century; and it was a popular form in Spain a little later thanks to Cervantes' collection of twelve *Novelas ejemplares*. The Novelle as a literary genre, however, although discernible in earlier periods such as Middle High German, was not brought to its full potential in Germany until the nineteenth and twentieth centuries.

Paul Heyse, in the introduction to his *Deutscher Novellenschatz*, sets the end of the eighteenth century as the beginning of the Novelle's path in German literature: "Nicht früher nämlich als zu Ende des vorigen Jahrhunderts und durch Goethe wurde dieselbe [die Novelle] in unsere Dichtung eingeführt."³³ Goethe is hereby credited with introducing the Novelle into German literature in 1795, with his *Unterhaltungen deutscher Ausgewanderten*, even though he himself did not use the term *Novelle* for these tales but called them '*moralische Erzählungen*'.³⁴

If Goethe is credited with introducing the Novelle to German literature, then Heinrich von Kleist, according to Silz,³⁵ was the man who sculpted the Novelle into its characteristic German form, the form which was to become Germany's chief contribution to European literature throughout the nineteenth century. Before Kleist's writing, the Novelle had been regarded mainly as a form of social entertainment - anecdotes related for the purpose of light-hearted divertissement, an escape from the problems of the world around us the readers, or indeed the characters.³⁶ Now this form of art took on a deeper meaning, becoming tales able

³² Boccaccio's preface reads: "In reading [the tales], the aforesaid ladies will be able to derive, not only pleasure from the entertaining matters therein set forth, but also some useful advice." Quoted in R. Paulin, *The Brief Compass*, Oxford, 1985, p.13.

³³ P. Heyse, "Einleitung" in: *Deutscher Novellenschatz*, quoted in *Theorie und Kritik der deutschen Novelle von Wieland bis Musil*, ed. K.K. Polheim, Tübingen, 1970, pp.141-149, p.141.

³⁴ Christoph Martin Wieland had earlier offered the first definition of the Novelle in Germany, which will be examined subsequently, and he had been one of the first to use the term when referring to his own work.

³⁵ W. Silz, pp.1-2.

³⁶ See, for example, Goethe's *Unterhaltungen deutscher Ausgewanderten* or Boccaccio's *Decameron*, where the tales are narrated to divert those present from the harsh reality of their respective predicaments, exile and the plague.

to deal with the problems of the age in which they appeared. For Storm and others in decades to come this was the perfect medium, in the oppressive post-revolutionary years, through which to express their views on contemporary society.

Heyse, however, goes on to say that not until 1822, with the appearance of Tieck's first *Novelle*, was the genre truly launched in their country. Tieck used Boccaccio, Cervantes and Goethe as his models and, with his first true *Novelle* *Die Gemälde*, led the German *Novelle* "aus der Zaubernacht und Dämmerung der Romantik in das helle Tageslicht heraus."³⁷ His writing, according to Heyse, had an influence on the literary world which could hardly be comprehended even in Heyse's time, as with it came the beginning of a conquering of Romanticism and the turn towards a realistic form of writing in keeping with the spirit of the times.³⁸

These times, as already discussed, were those of realism - empiricism became of paramount importance in all walks of life, as opposed to the previous idealism of the Romantics: in such a climate, a form of literature had to be prevalent in which events could be credible on their own merits, without having to rely on claims to higher, other-worldly moral or poetic values. Critics, authors and the public alike turned back to Goethe, renewing their admiration for his "Respect [sic.] vor dem Thatsächlichen."³⁹

One result of the technological advances and the public's thirst for "the real" in this era was a huge increase in the demand for news. The consequent blooming of journalism, then, also provided a favourable basis for the increasing popularity of the *Novelle*. Throughout the nineteenth century, daily or weekly journals were published in growing numbers for the entertainment of the public. These journals encouraged literature in prose form, and authors were tempted by the lure of quick popularity to be gained by publishing in them. These stories or pieces of literary prose, then, had to be of a length possible to publish in one, or at most a

³⁷ *ibid.*, p.142.

³⁸ Tieck's *Märchen* all appeared before the date acknowledged by Heyse as the being the author's step away from the mysteries of Romanticism.

³⁹ *ibid.*, p.143.

few, issues, but necessarily rich in detail in order to maintain the readers' interest from edition to edition. These pre-requisites resulted in the popularity of travel journals and fantasies before the true *Novelle* could flourish. Writers such as Willibald Alexis, now more well-known for his historical *Novellen*, and Charles Sealsfield (originally Karl Anton Postl) found their travelogues from Scandinavia and America much approved of in Germany not long before the *Novelle* in the form still known to today's readers began to prosper.

Having briefly looked at the *Novelle's* introduction to Germany and its first exponents there, I feel it is necessary to attempt an explanation of the genre itself. This, as with any literary genre, is by no means a clear-cut exercise, as is shown by the numerous past attempts at defining a *Novelle*, how it should be formed, what it should contain etc. - and there are always exceptions to the rules. A definition can neither be too precise, for fear of leaving out attributes which would be generally accepted as belonging to the genre, nor so broad as to allow it to lose its exactness and make it applicable not only to the genre in question but to other forms of literature too. The unique political and social situation of nineteenth century Germany must also be borne in mind as these theories are discussed, as the background conditions are of paramount importance to the development of any literary genre, constantly influencing the themes discussed, the way in which material is handled, as well as the style of portrayal.

Christoph Martin Wieland (1733-1813), acclaimed by Gerhard Schulz as the "Pionier deutscher *Novellenkunst*",⁴⁰ was the first to offer a definition of the *Novelle* in the second edition of his *Don Sylvio von Rosalva* in 1772:

Novellen werden vorzüglich eine Art von Erzählungen genannt, welche sich von den großen Romanen durch ihre Simplicität des Plans und den kleinen Umfang der Fabel unterscheiden, oder sich zu denselben verhalten, wie die kleinen Schauspiele zu der großen Tragödie und Komödie.⁴¹

⁴⁰ G. Schultz, "Der Aufstieg der *Novelle*" in *Geschichte der deutschen Literatur*, vol. 7, pt. 2, ed. H. de Boor & R. Newald, p.309.

⁴¹ C.M. Wieland, "Don Sylvio von Rosalva. Anmerkung zum ersten Buch", in Polheim, p.1.

In his later work *Die Novelle ohne Titel*, which is to be found in his Novelle cycle *Das Hexameron von Rosenhain* published in 1803, he also discusses the events which take place within a Novelle. A character, 'Herr M.', explains what he means by the term *Novelle*, stating that the occurrences within such should not take place "in einem [...] idealischen oder utopischen Lande, sondern in unserer wirklichen Welt [...], wo alles natürlich und begreiflich zugeht," and should be of such a constitution that they "zwar nicht alltäglich sind, aber sich doch, unter denselben Umständen, alle Tage allenthalben zutragen könnten."⁴² - they could, then, possibly happen any day, even if they are not everyday occurrences; and a Novelle's setting should be in the real world, not some fantastic location or fairy-tale country. This idea foretells the general trend in literature, and indeed within the society of mid-nineteenth century Germany, away from the transcendental movement of the Romantics towards a more realistic approach. His comment about a Novelle's length, however, is a notion still commonly misconceived today. Novellen vary greatly in length, from a few pages long - Storm's *Marthe und ihre Uhr*, for example - to a couple of hundred - Ludwig's *Zwischen Himmel und Erde*, to which, because of its length, some are reluctant to assign the title Novelle, yet which appears frequently in commentaries and anthologies of Novellen, so is obviously generally accepted as such. To call a work a Novelle purely because it is a short piece of prose fiction, then, would be doing the genre an injustice. There are many other, more accurate criteria which distinguish a Novelle.

Friedrich and August Wilhelm Schlegel were the first to make important comments about Novelle theory in actual conceptual discussions, rather than incorporating them into literary works. In his 1801 essay on Boccaccio,⁴³ Friedrich insists that the Novelle's function as a form of social entertainment is still significant, and that because it must be able to arouse an audience's, or more precisely a reader's, interest, it must have something unusual or striking

⁴² C.M. Wieland, *Die Novelle ohne Titel*, C.M. Wieland *Sämmtliche Werke*, vol. 12, Hamburg, 1984, p.173.

⁴³ F. Schlegel, "Nachricht von den poetischen Werken des Johannes Boccaccio" in Polheim, pp.9-14.

about it. This does not necessarily have to be in the *matter* of the anecdote, although this is generally the case, as long as the *manner* in which it is presented attracts attention yet at the same time renders the tale plausible - an inherent irony is apparent, a discrepancy between that which is being narrated, which could be anything within or without the normal bounds of belief, and the way in which it is being narrated, which must make the story credible and acceptable within the society to which it is directed. August Wilhelm reinforces these proposals: "Um eine Novelle gut zu erzählen, muß man [...] nur bey dem Außerordentlichen und Einzigem verweilen, aber auch dieses nicht motivirend zergliedern, sondern es eben positiv hinstellen, und Glauben dafür fodern."⁴⁴ This tension between the subjective and the objective within the genre of the Novelle is first expounded here and is picked up and continued in the thoughts and works of many later Novelle theorists. Schlegel expresses the opinion that the writer, or the fictional narrator, can express his story in an objective manner, causing the audience to believe in the truth of the anecdote, yet at the same time present his own subjective point of view without the audience realising.⁴⁵

One of the most well known definitions of a Novelle, Goethe's "Was ist eine Novelle anders als eine sich ereignete, unerhörte Begebenheit?"⁴⁶ highlights the inherent dualism in the nature of this genre. Goethe suggests that a Novelle must report an isolated event; the event is one which has happened; the occurrence must be something extraordinary. The second point need not necessarily be taken to mean that a Novelle must give an account of a real-life story, just that what is recounted must be credible, must seem real to the audience, as already promoted by A.W. Schlegel. Here again lies a tension between the aspect of reality required as

⁴⁴ A.W. Schlegel, "Vorlesungen über schöne Literatur und Kunst", in Polheim, pp.16-21, p.19.

⁴⁵ The presence of a fictional narrator lends credibility to the stories told and is a very common feature in Novellen - the grandfather in Gotthelf's *Die Schwarze Spinne*, the dramatist then Jakob himself in Grillparzer's *Der Arme Spielmann*, and a succession of narrators in Storm's *Der Schimmelreiter* demonstrate various possibilities. In the same Novellen, feelings and viewpoints of the authors can be detected, but are not laid bare as being the authors' own opinions - Gotthelf's deep religious beliefs, Grillparzer's uncertainty about his own artistic abilities, Storm's inward battle against the elements of nature and the transiency of life. These all emerge as perceptible not from categorical references in the text, but from the way the story is presented by the fictional narrator.

⁴⁶ "Goethe - Eckermann Gespräch" in Polheim, p.54.

background for the material in a Novelle, and yet the material itself expressing something unusual, marvellous, the unheard-of, an essential component of the Novelle. It must be concerned with happenings in a generally accepted, plausible universe, yet the happenings themselves challenge the generally accepted norms of that universe. It is a prominent feature of the Novelle that this element of unusualness is delivered in such a way as to make it credible.

Ludwig Tieck felt he successfully put these ideas into practice, introducing “das Wunderbare immer in die sonst alltäglichen Umstände und Verhältnisse”⁴⁷ but although he may have been credited by others as an innovator in his own narrative fiction (see p.25), his critical works add little new to former criteria. His list of necessities does, however, include “jenen sonderbaren auffallenden Wendepunkt [...] der [die Novelle] von allen anderen Gattungen der Erzählung unterscheidet”⁴⁸ - a peripetia, or a point at which there is a sudden change of fortune in the narrative, where the story abruptly changes direction and follows through then to an unexpected conclusion, one which is however still in keeping with the circumstances so it remains credible. Again the dualism inextricably linked with Novelle theory is evident in Tieck’s excerpt - he promulgates the idea that the event in a Novelle ‘could easily happen’ yet should be ‘wonderful, perhaps unique’. This turning point is unforeseen, surprising, yet does not destroy the logical continuation of the plot, which proceeds quite naturally to its end. Tieck continues by giving examples of these turning points but this matter is not as neat, uncomplicated and as easily detectable as Tieck makes it sound, as a close examination of nineteenth century Novellen will demonstrate.⁴⁹

⁴⁷ E.H. Zeydel, *Ludwig Tieck - The German Romanticist*, Hildesheim, 1971, p.272. The quote is from a letter Tieck sent to his brother Friedrich in 1822.

⁴⁸ in L. Tieck, “Vorbericht” in *Ludwig Tiecks Schriften*, XI - in Polheim, pp.74-77.

⁴⁹ In Keller’s *Kleider machen Leute*, for example, is the turning point when Strapinski, the poor tailor, is left at the inn and mistaken for a count, or is it the more literal point when, after having tried to leave, he involuntarily turns round and makes his way back to the town? The first is a more extraordinary episode; but the second is both a moral and literal turning point. The same can be asked of Gotthelf’s *Die schwarze Spinne* - is the *Wendepunkt* when Christina receives the devil’s kiss on her cheek, thus paving the way for the disaster later wrought, or is it the first time she wilfully deceives him by having the first-born child baptised instead of handing it over to fulfil her promise, thus releasing the devil’s anger and thirst for

It is important not to estimate too highly any singular Novelle theory - the *Wendepunkt* as described by Tieck stands out as something conspicuous which distinguishes the Novelle from other types of narrative fiction, but it does not necessarily follow that other literature is completely void of turning points, that every single work classed as a Novelle must have one, or that a Novelle is restricted to one only. Martin Swales rightly indicates that the existence of a *Wendepunkt*, along with the remainder of the story-line after that *Wendepunkt* stress the fact that the theorists were aware of “conflicting interpretative interests”, that “the event itself [...] on the one hand [...] seems to stand outside the normal human context, while on the other it is undeniably part of the facticity of ordinary reality”,⁵⁰ a comment which strengthens previous proclamations on the nature of the Novelle.

One of the most famous Novelle theories known today is that of Paul Heyse, himself a prolific writer of Novellen, who expounded his ideas in the introduction to his *Deutscher Novellenschatz* in 1871⁵¹ which he edited together with Hermann Kurz. He realises in this introduction that the Novelle is much more than the simple recounting of an event, and has developed into a genre able to deal with the most profound and important moral issues. All things individual or strange can find validity in this literary form, as the Novelle values cases which are peculiar due to characters or circumstances. The style of portrayal is different in the Novelle from that of other literary genres as the smallest detail needs to be conveyed to the reader in order for the issues or events to be fully understood: and the way this is done ensures the reader is struck by these events: “Denn wie sehr auch die kleinste Form großer Wirkungen fähig sei, beweist unseres Erachtens gerade die Novelle, die im Gegensatz zum Roman den Eindruck eben so verdichtet, auf Einen Punkt sammelt und dadurch zur höchsten Gewalt zu

revenge? Which is more valid? Are we allowed two ‘turning points’? Each is fairly unexpected yet plausible, each fulfils Tieck’s mandate.

⁵⁰ M. Swales, *The German Novelle*, Princeton, 1977, p.24.

⁵¹ in Polheim, pp.141-149.

steigern vermag, wie es der Ballade, dem Epos gegenüber, vergönnt ist, mit einem raschen Schlage uns das innerste Herz zu treffen.”⁵²

He goes on to emphasize the fact that a Novelle only has to portray one single conflict or to study one moral idea, idea of fate or one isolated character, and that the people within the Novelle and their relationship with the outside are shown in an extremely abbreviated form. It is around this central idea that the whole Novelle is built.

Heyse's introduction ends with his celebrated “falcon theory”:

die Probe auf die Trefflichkeit eines novellistischen Motivs werde in den meisten Fällen darin bestehen, ob der Versuch gelingt, den Inhalt in wenigen Zeilen zusammenzufassen [...] es könnte nicht schaden, wenn der Erzähler auch bei dem innerlichsten oder reichsten Stoff sich zuerst fragen wollte, wo “der Falke” sei, das Spezifische, das diese Geschichte von tausend anderen unterscheidet.⁵³

This “falcon” is a sort of symbol or leitmotif and occurs in many Novellen: the orange in *Mozart auf der Reise nach Prag*, the wooden beam in *Die schwarze Spinne*, the shadow in *Peter Schlemihls wundersame Geschichte*, and even in their titles: *Die Judenbuche*, *Der Schimmelreiter*. This motif is used to distinguish any one particular Novelle from thousands of other stories, to give it a certain easily recognisable shape.

This theory of Heyse's is mentioned over and over again in early critical works as being an invaluable addition to the theory of the Novelle. However, it must be remembered that these guidelines do not necessarily give a definition unique to the Novelle. Any commentator should be careful not to attribute too much importance to one specific feature highlighted in any particular Novelle theory, for reasons already mentioned. The ‘striking occurrence’, the turning point, the *Falke*, the central event, the ability to summarise the contents in a few lines -

⁵² *ibid.*, p.147.

⁵³ *ibid.*, pp.148-149. The reference to the falcon refers back to the ninth story of the fifth day in Boccaccio's *Decameron*. The Italians commonly gave short summaries of their Novellen at the beginning, and this particular one is summed up in five lines. The explanation is that Federigo degli Alberighi's love is unrequited, and in the process of paying court he has sold everything except one single falcon. When the lady pays him an unexpected visit he serves her the falcon for dinner and she, learning what he has done, changes her mind and gives him her hand.

not all of these are found in all Novellen, neither are they found exclusively in Novellen. They do stand out, though, as features by which the Novelle can be so easily identified.

The writing of Novellen was deemed by some to be a cursory exercise - this naturally provoked a lively debate amongst contemporary authors, some of whom considered the Novelle to be one of the most formally conscious sorts of prose. All the devices used in the construction of a Novelle are devices for the condensation and concentration of the narrative material. The content is all organised from the single central conflict, as already suggested by Paul Heyse, emphasizing the dramatic intensification in the work. Some, however, seem to have regarded Novelle writing as a facile task. Franz Grillparzer had vilified it with his comments: "Novellen - who does not write them? Is it not the case that for some time now the poetic incapacity of modern Germany has made itself comfortable on this broad idler's couch?",⁵⁴ and rejected the term *Novelle* for his work *Der arme Spielmann* in 1848; together with W.H. Riehl's remarks in his essay *Novelle und Sonate*⁵⁵ in 1885, these show the sort of attitude which had prompted Storm to comment himself about the Novelle several years earlier. Riehl described the Novelle as often appearing as a mere anecdote, and stated that it had had difficulty in shaking off its label as a form of art more suitable for the purpose of light entertainment than for artistic elevation - a frivolous, mischievous, objectionable and thoughtless form of prose.⁵⁶

In 1881, Storm read what many assume was the introduction to Georg Ebers' Novelle *Eine Frage* - in fact it was a review of the work in the *Itzehoer Nachrichten* of 12.4.1881.

The article reads thus:

Der berühmte Verfasser culturhistorischer Romane [...] hat sich hier einmal auf das unscheinbare Feld der Novellistik begeben [...] Ein Idyll nennt es der Verfasser selbst und will es nach einem Gemälde seines Freundes Alma Tadema in der Müncher Pinakothek erfunden haben, oder vielmehr, wie er sagt: "es flog mir zu, ich sucht es nicht", denn es ist leichtere Arbeit, als der kunstvolle, auf langjährigem Studium beruhende Bau mehrbändiger Romane. Unter dem reinen Himmel Süditaliens wie in der besseren Luft und dem anmuthigen

⁵⁴ Quoted in M. Swales, *The German Novelle*, Princeton, 1977, p.35.

⁵⁵ in Polheim, pp.128-139.

⁵⁶ *ibid.*, pp.130-131.

Gleichmaß des klassischen Alterthums sich bewegend, ist die kleine Geschichte gleich weit entfernt von den Plattheiten der sog. Dorfgeschichten und den Süßlichen mancher als Idyll bezeichneten Dichtungen.⁵⁷

These remarks incensed Storm, and provoked him to retort in a preface of his complete works:

Die Novelle [...] eignet sich zur Aufnahme des bedeutendsten Inhalts, und es wird nur auf den Dichter ankommen, auch in dieser Form das Höchste der Poesie zu leisten. Sie ist nicht mehr, wie einst, "die kurzgehaltene Darstellung einer durch ihre Ungewöhnlichkeit fesselnden und einen überraschenden Wendepunkt darbietenden Begebenheit"; die heutige Novelle ist die Schwester des Dramas und die strengste Form der Prosadichtung. Gleich dem Drama behandelt sie die tiefsten Probleme des Menschenlebens; gleich diesem verlangt sie zu ihrer Vollendung einen im Mittelpunkte stehenden Konflikt, von welchem aus das Ganze sich organisiert, und demzufolge die geschlossenste Form und die Ausscheidung alles Unwesentlichen; sie duldet nicht nur, sie stellt auch die höchsten Forderungen der Kunst.⁵⁸

This preface was subsequently withdrawn, but his comments were also partially sent to Keller in a letter on August 14th, 1881,⁵⁹ and are intended to emphasize the strict lines within which a Novelle should be created. He repeats Heyse's proposition that the Novelle can deal with the most profound issues and human problems, and agrees also that there must be one single conflict portrayed. The whole of a Novelle's action is centred on this single conflict, hence Storm's justification for naming it the strictest form of prose writing. In the same preface as the previous comments he uttered the conviction that the Novelle could actually be accepted as a replacement for the drama: "Daß die epische Prosadichtung sich in dieser Weise gegipfelt und gleichsam die Aufgabe des Dramas übernommen hat, ist nicht eben schwer erklärlich."⁶⁰

On examination, there are many similarities between the Novelle and drama, and this affinity may be further understood by realising that several writers of Novellen were also, or aspired to be, dramatists - Franz Grillparzer, Heinrich von Kleist and Gerhart Hauptmann were all successful dramatists, Otto Ludwig a little less so, although some of his plays are still fairly

⁵⁷ in *Storm - Schmidt Briefwechsel II*, p.170.

⁵⁸ T. Storm, "Eine zurückgezogene Vorrede", *LLIV*, pp.408-409.

⁵⁹ *Storm - Keller Briefwechsel*, p.73.

⁶⁰ T. Storm, "Eine zurückgezogene Vorrede", *LLIV*, p.409.

well-known, whilst Gottfried Keller and Conrad Ferdinand Meyer both yearned to be able to write works for the stage. The *Wendepunkt* in the Novelle is the peripeteia in the drama; the author's objective stance towards his characters, the central conflict around which the action is built, the concentration on an isolated world, a real setting, the driving momentum and the exclusion of everything superfluous appear in both forms of literature. Georg Reinbeck points out that it is much easier to form a drama from a Novelle than it is to form a novel. He cites Shakespeare as an example, some of whose dramaturgy is based on the Novellen of Italian writers.⁶¹

The Novelle is regarded as one of the most stringent forms of prose as it deals with a closed, narrow segment of reality, where one particular event is important, and where there is one central conflict around which the whole is organised. Few characters are involved in the Novelle so the effect is heightened, and the action is generally of short duration.⁶² Friedrich Theodor Vischer used the simile of the Novelle as a single beam compared to a flood of light: a segment of reality, of human life which, through the manner of portrayal, sheds meaning on reality, on human life as a whole.⁶³ Ludwig's theories are instantly called to mind.

We have examined, then, some of the general theories of the Novelle. This is not meant to be an exhaustive study of the theory, nor a firm definition of what a Novelle should be, as there are many open points and criticisms which have not been included. It is simply meant to give the reader a general outline of literary theorists' as well as Novelle writers' own thoughts about the genre's general attributes at a time when it was at its height of popularity in Germany.

Many have recently called these theories into question, or simply interpreted them in different ways. One which stands out is Martin Swales' study *The German Novelle*,⁶⁴ in which

⁶¹ G. Reinbeck, "Einige Worte über die Theorie der Novelle" in Polheim, pp.34-38.

⁶² Exceptions include Annette von Droste-Hülshoff's *Die Judenbuche*, where the action spans over fifty years, and Storm's *Der Schimmelreiter*, which covers a man's lifetime - however in both cases only the most important episodes are chosen and included in the plot.

⁶³ F.Th. Vischer, "Aesthetik oder Wissenschaft des Schönen" in Polheim, pp.122-124.

⁶⁴ M. Swales, *The German Novelle*, Princeton, 1977.

he insists that the theorists' definitions of the *Novelle* all mirror the general trend of thought in the nineteenth century. Each of the theories is examined in turn and the reader is shown how it can be interpreted in different ways, or to what extent it is an indispensable condition in *Novelle* writing. There are so many ways of reading and understanding *Novellen*, he says, that it is for us a gamble to attempt interpretations, but despite this hermeneutic ambiguity, an attempt to understand the *Novelle* represents at the same time a significant attempt at an understanding of the nineteenth century as a whole in Europe.

The question remaining, of course, is, as the *Novelle* was almost exclusive to German literature at this time, why was it so popular in Germany, and why was this particular genre especially suited to the movement of Poetic Realism? The answer is in the definitions already given. One of the main features of the *Novelle* making it suitable for this particular era was the fact that it had to be set in the real world. No matter how strange the "unerhörte Begebenheit", the background had to be based in a factual or real environment. The *Novelle* also favours cases of real human experience - so however incredible the event, the time's need for reality demanded that the report of this event present it as being real, true. This is achieved in the *Novelle* precisely because of its artistic form. The authors take their extraordinary event and make it seem real - by including a narrative presence, by confirming personal experience, by fitting all the tiny details into place. The segment of reality portrayed, then, must be filtered through the artist's imagination before being presented as the world "in der der Zusammenhang sichtbarer ist, als in der wirklichen; nicht ein Stück Welt, sondern eine ganze, geschlossene, die alle ihre Bedingungen, alle ihre Folgen in sich selbst hat."⁶⁵ Otto Ludwig's definition of Poetic Realism matches the world presented in the *Novelle*. The authors avoid the complete, dry reality of Naturalism and at the same time avoid the fantastic world of the Romantics whilst, however, still retaining some poetic qualities. Swales recapitulates perfectly:

⁶⁵ O. Ludwig, "Der Poetische Realismus" in *Die deutsche Literatur in Text und Darstellung - Bürgerlicher Realismus*, Reclam, Stuttgart, 1974, p.45.

On the whole, however, the novelle tends to find favour, because in its brevity and artistic concentration it lends itself to a poetic depiction of human affairs. Indeed, implicit in much novelle theory is the contention that the short prose form is able to isolate certain aspects of reality and to bring them to such an intense interpretative illumination that the real becomes transfigured, that the prosaic becomes poetic.⁶⁶

To write a Novelle demands an understanding of reality and of real human experience, and at the same time an ability to write using a high degree of conscious art. These attributes conform to the ideals of Poetic Realism, and this is exactly why the Novelle came into its own in Germany in the mid- to late nineteenth century, when Poetic Realism was also at its peak.

III - THEODOR STORM'S WRITING

Having discussed the generally accepted definitions of Poetic Realism and of the Novelle, it would be pertinent here to examine Storm's own theories about both the genre and about the movement to which he has been designated by critics ever since his own time. This, as previously mentioned, is an ostensibly difficult task as, unlike other writers of the time, Storm left no *literaturgeschichtliche Schriften* to which we could refer to gain a clear insight into his conjectures regarding contemporary literary trends. We do, however, have at our disposal an abundance of Storm's correspondence with authors, critics and publishers of the time, from which, even though Storm very rarely expresses specific opinions about literary theory, we can piece together an account, albeit very general, of Storm's conceptions of the movement of Poetic Realism and of the Novelle genre.

In none of the letters will the reader find a definitive explication of Storm's attitude to Poetic Realism, however his comments on the works of others, and his advice to them regarding literary matters, disclose much about his own way of writing. The most fruitful of

⁶⁶ Swales, p.34.

these are two of his letters to Ada Christen, an Austrian poetess with whom Storm exchanged letters for some time. In 1873, he responds to her questions about his technique:

Meine erste Regel ist, daß ich, wenn es mir nicht von selbst kommen will, die Sache welege, *bis* es kommt. [...] Die Konzeption anlangend, so ist mein Streben darauf gerichtet, daß das Einzelne immer für sich etwas ist, und doch dem Ganzen dient. [...] In diesem beiden besteht das ganze Geheimnis meiner poetischen Künstlerschaft.⁶⁷

The first point does not necessarily contribute much to our clarification of Storm's theories on Poetic Realism, but does present us with evidence that Storm highly valued his poetic ability, trusting in his artistic creativity and spontaneity. This is consolidated in his review of M.A. Niendorf's *Lieder der Liebe* as he stresses his opinion: "Den echten Lyriker wird sein Gefühl, wenn es das höchste Maß von Fülle und Tiefe erreicht hat, von selbst zur poetischen Produktion nötigen."⁶⁸ The second reminds us of Otto Ludwig's call for the creation in narrative fiction of a complete and compact world, yet one which is as diverse as the real world around us,⁶⁹ of a world which forges the impression of a single, complete unity rather than one consisting of several separate, divergent entities. Although Storm may not have read Otto Ludwig's essay, which was published posthumously, this comment proves the similarity in at least one aspect of the authors' theoretical opinions.

This same letter criticises one of Christen's latest essays for being "nur ein nacktes Gerippe ziemlich uninteressanter Tatsachen", and laments the fact that "Das einzelne Gute, was ja doch immer darin zum Vorschein kommt, geht in dem Wuste mit verloren."⁷⁰ In another letter to the same woman three years later, Storm makes similar comments strongly reminiscent of Fontane's criticisms of Turgenev's works: "Die bedeutendste Geschichte Ihres Büchleins scheint mir 'Die Irrlichter', aber - sie ist entsetzlich unerquicklich. Alles führt in den Sumpf, nichts wird gerettet. So etwas muß man nicht schreiben."⁷¹ He commends realistic

⁶⁷ 2.3.1873, *Theodor Storm - Briefe II*, Goldammer, p.58.

⁶⁸ *LLIV*, p.332.

⁶⁹ O. Ludwig, "Der Poetische Realismus", p.45.

⁷⁰ *Theodor Storm - Briefe II*, Goldammer, pp.57-58.

⁷¹ 19.10.1876, quoted in *Storm - Schmidt Briefwechsel I*, p.163.

writing, but condemns the same should it become too tedious and prosaic - "so grenzenlos prosaisch, so ganz unverklärt", as Fontane admonished.⁷²

This provides us with a fairly satisfying affirmation of Storm's expectations of himself and of others as an author - he anticipates a candid, though not too blunt, representation of the world around him, though it must form a complete picture and is preferable if it comes to its creator casually, perhaps so as not to lend the work an air of falseness which can be so easily apparent with anything forced.

In a letter to Hartmuth Brinkmann of 10th December, 1852,⁷³ Storm expounds his ideas about the task of a lyrical poet. Although these ideas distinctly refer to a poet's undertaking, they can nevertheless be applied to Storm's writing as a whole; and moreover, they generally identify further with both Otto Ludwig's and Julian Schmidt's concepts of Poetic Realism.

Firstly, Storm propounds the necessity for the poet to take from personal experience whatever he feels to be of universal interest, and to incorporate this into his works in as unique a manner as possible: "Die Kunst namentlich des lyrischen Dichters besteht darin, im möglichst Individuellen das möglichst Allgemeine auszusprechen." As Ludwig and Schmidt demand, he bases his writing on individual experience or personal feelings - "jeder Ausdruck muß seine Wurzel im Gefühl oder der Phantasie des Dichters haben", but anything superfluous ("das Zufällige", as labelled by Otto Ludwig - see p.17) is disregarded: "Der lyrische Dichter muß namentlich jede Phrase, das bloß Ueberkommene vermeiden." To Theodor Mommsen in 1884 he claims of his Novellen "alles ist kurz und ohne Überfluß."⁷⁴ The inattention to this important point is just one of the characteristics he dislikes about the lyrics of Rudolf von Gottschall, as he mentions in a letter to Ludwig Pietsch. In this letter he defends his choice of lyrics for his *Hausbuch* after they have come under a scathing attack from the

⁷² See p.20.

⁷³ Storm - Brinkmann Briefwechsel, pp.72-77. Comments quoted are all from p.72.

⁷⁴ 8.6.1884, Theodor Storms Briefwechsel mit Theodor Mommsen, p.124.

“*Literaturpapst*”⁷⁵ Gottschall, and asserts that his selection was made under his own stipulation that:

die *Poesie* es zunächst nicht mit Gedanken *über* das Leben zu tun hat, sondern, wie jede andre Kunst, mit der *Darstellung des Lebens selbst*. [...] Gottschall, der nichts Unmittelbares schaffen kann, vertritt die Reflexionspoesie, in Wirklichkeit leider hauptsächlich die Phrase.⁷⁶

Also bearing similarities to the theorists’ ideas is his desired effect on the reader: “Die Wirkung des Lyrikers besteht vorzüglich darin, daß er über Vorstellungen und Gefühle, die dunkel und halbbewußt im Leser (Hörer) liegen, ein plötzliches oder neues Licht wirft.”⁷⁷ Modern critics bear witness to Storm’s own ability at realistically recreating his surroundings and having a distinct effect on those who read his works: “Storm kann bei seinen Betrachtungen nur aus eigener Anschauung und aus eigenem Erleben geschöpft haben, sonst würden sie nicht so lebendig auf uns wirken.”⁷⁸ The awareness of feelings and emotions is brought to the fore in the reader, not as a result of explicit or direct comments in the text, but due to the atmosphere created, which evokes in the reader’s consciousness a hint of recognition, as the content itself stems from the intense personal experience of the author. The content of these works is also, therefore, highly dependent on the poet’s character, as Storm admits in the letter quoted above to Brinkmann.⁷⁹

In 1882 Storm wrote in a letter to Erich Schmidt: “Meine Novellistik ist aus meiner Lyrik gewachsen”,⁸⁰ a comment which has evoked much discussion in subsequent Storm research⁸¹ and which will be discussed at length in a later chapter as I examine Storm’s ‘lyrical’ proseworks. He is here obviously speaking of his earlier Novellen, which followed or ran alongside the majority of his love poems and political lyrics in the late 1840s and throughout

⁷⁵ Storm - Heyse Briefwechsel I, p.118.

⁷⁶ *ibid.*, p.121.

⁷⁷ Storm - Brinkmann Briefwechsel, p.72.

⁷⁸ W. Wolf, “Landschaft, Tier- und Pflanzenwelt im Werke Theodor Storms” in *STSG*, vol. 9, 1960, pp.33-42, p.33.

⁷⁹ Storm - Brinkmann Briefwechsel, p.76.

⁸⁰ Storm - Schmidt Briefwechsel II, p.57.

⁸¹ Karl Friedrich Boll, in his article entitled with the quote (in *STSG*, vol. 29, 1980, pp.17-32), discusses critics’ opinions of what Storm meant by this comment and whether they agree with the author himself. See Chapter Three for a fuller discussion pertinent to this study.

the 1850s. In the light of this comment to Schmidt, the assertions made in the letter to Brinkmann shed important light on any study of his narrative works, especially those earlier ones so often referred to as 'lyrical' Novellen.

Talking further about his early Novellen, Storm explains in a letter to Mörike in 1855 the difference in the way his lyrics and Novellen are conceived and formulated. Mörike had expressed his surprise at Storm's neglect to discuss or include the fate of his homeland in his proseworks, to which Storm replied:

Sobald ich recht bewegt werde, bedarf ich der gebundnen Form. Daher ging von allem was an Leidenschaftlichem und Herbem, an Charakter und Humor in mir ist, die Spuhr meist in die Gedichte hinein. In der Prosa ruhte ich mich aus von den Erregungen des Tages; dort suchte ich grüne, stille Sommereinsamkeit.⁸²

These comments should by no means be misinterpreted as meaning that the writing of Novellen came as an easy task to Storm, for then he would be contradicting his later fury at Ebers' reviewer; but rather that he felt able to a certain extent to escape, in the writing of Novellen, everyday reality and allow himself to relax in the atmosphere he created in his proseworks.

Talking more of the Novelle in his later years, however, Storm asserts that it has become "die Schwester des Dramas",⁸³ and can be considered as "eine Paralleldichtung des Dramas",⁸⁴ so clearly some progress has been made in the development of his Novelle writing for him to be able to comment confidently in such a way. That his Novelle writing develops along with the genre as a whole in Germany he asserts in a letter to Eduard Alberti, claiming that despite Gottschall's harsh criticisms, "die 'Novelle' wird ihren Platz in der Geschichte erhalten, und unter den Arbeiten, die sie ihrer möglichen Entwicklung entgegengeführt haben, wird auch ein Teil der meinen seinen ruhigen Platz erhalten."⁸⁵ For a man who spent much of his life in uncertainty about the popularity of his achievements, he is nevertheless modestly

⁸² 2.12.1855, *Storm - Mörike Briefwechsel*, p.63.

⁸³ See p.33, where the foreword in which this quote appeared in full is dealt with in more detail.

⁸⁴ 9.10.1879, *Storm - Schmidt Briefwechsel I*, p.120.

⁸⁵ 12.3.1882, *Theodor Storm Briefe II*, Goldammer, p.245.

fairly secure in the knowledge that some will withstand the test of time and continue into the future as examples of the literary genre to which he was so suited.

Fritz Martini, in his study *Die deutsche Literatur im bürgerlichen Realismus*, demonstrates why the Novelle was such an apt genre for Storm as a prose writer. Storm's highly subjective *Weltanschauung*, his contentment in narrower, familiar circles, his tendency towards psychological inwardness, his fascination with the irrational and acute awareness of the transiency of life all enabled him to sculpt the Novelle and use it to his full advantage. Martini claims that the Novelle *had* to be the only narrative genre for Storm, and describes his contributions to this form of writing:

Er hat die Subjectivierung der Erzählweise, das Verweben von Geschehen und Erlebnisspiegelung, von Gegenständlichem und Gefühlsanschauung sehr verfeinert; ebenso die Kunst der Nuancen im Bildhaften, Atmosphärischen und Innerseelischen, in der stimmungsvollen Spiegelung und Durchtönung. Er hat die Kunst des fragmentarischen Andeutens, der relativierenden und letztthin unausdeutbaren Verknüpfung verschiedenartiger Faktoren, die ein Geschick komplex zusammensetzen, erweitert.⁸⁶

Throughout this work I will endeavour to trace the development of Storm's Novelle writing by studying in particular his landscapes - from the idyllic, lyrical atmosphere of the early works through to the dramatic tension created in those of his later years. Such a development has, as mentioned in the introduction, been examined before - but not in the light of recent studies concerning themselves with in-depth portrayals of Poetic Realism, and nobody has yet offered suggestions as to Storm's own opinions on this movement, and whether his landscapes were consciously depicted with the knowledge of contemporary theoretical opinions and the intention of adhering to these. By examining the landscape in various groups of Novellen, I hope to ascertain whether Storm purposely chose certain elements of nature in his works as a compliance with the contemporary literary norms, or whether the fact that he is known and highly regarded as a Poetic Realist is purely coincidental,

⁸⁶ F. Martini, p.637.

that what he was writing and the manner in which he was writing simply happened to concur with the trends of the time.

CHAPTER TWO

THE ROMANTICS AND THEIR INFLUENCE

INTRODUCTION

The nineteenth century, although a century of realism, was not purely given over to this movement. Romanticism was not dead until mid-century; there were still a number of famous Romantic authors and philosophers alive - Eichendorff, Tieck, the Schlegel brothers and Schelling to name a few; well-known works were published - *Peter Schlemihls wundersame Geschichte* in 1814, *Aus dem Leben eines Taugenichts* in 1826; themes and motifs were taken up from Romantic works, especially in fairy- and folk-tales. It is inevitable, then, that some of the Poetic Realists were influenced to some extent by either the Romantic movement in general or by particular Romantic authors in their outlook, in specific scenes, in their way of using characters or of depicting landscape.

Theodor Storm lived through the transition from Romanticism to Realism. As a youngster he did not have much experience of literature, neither was he given much encouragement to become interested in it. He was not taught, at school in Husum, that authors still actually existed, and indeed was under the impression for some time that Uhland was a *Minnesänger*! Apart from Schiller's poetry, which he knew and loved, he was virtually unaware of the expanse of the world of literature. It was not until he went to the *Katharineum* in Lübeck in the autumn of 1835 and befriended Ferdinand Röse that his outlook expanded, as attested by two of his most famous biographers, Gertrud Storm and Alfred Biese: "Ferdinand Röse gewann einen weitgehenden Einfluß auf die geistige Entwicklung Storms,"¹ recounts his daughter, and Biese states: "In dem letzten Schuljahr auf dem Katharineum fand er [Ferdinand Röse] an Storm einen empfänglichen Kameraden und riß vor ihm weit die Pforten einer neuen

¹ *Theodor Storm - Ein Bild seines Lebens*, Gertrud Storm, Berlin, 1912-13, p.108.

Welt auf, und über diesen standen die Namen: Goethes Faust, Eichendorff, Heine!”² Storm himself discovered the poetry of Eduard Mörike, and together these paved the way for his first attempts at writing. Storm, in his speech on his seventieth birthday, describes in his own words how lacking his early education was in terms of contemporary German literature, and acknowledges the impact on him and his writing by the reading of Goethe, Heine and Eichendorff:

In unserem Hause war ein Schiller, von Goethe nur “Hermann und Dorothea” und dann vom Großvater her ein Chodowiecki-Band des alten Wandsbecker Boten [...] Aber von dem, was eben lebendig aufgetreten war, von den Romantikern, von Uhland, Eichendorff, Rückert, wurde uns damals nichts gebracht [...] Ich hatte, als mein Vater mich aus der Prima der alten Husumer Gelehrtschule auf das Lübecker Gymnasium schickte, keine Ahnung, daß gleichzeitig mit mir Dichter wie Uhland oder Eichendorff auf der Welt seien. In Lübeck aber [...] traten zwei für mich bedeutende Ereignisse in mein Leben. Ich lernte Goethes “Faust” und Heines “Buch der Lieder” kennen [...] Mir war, [...] als sei plötzlich ein Vorhang und noch einer zerrissen und ich blickte zum ersten Male in eine Welt, aus der die Poesie mit ihren Sternenaugen auf mich schaute. Dann kam noch Eichendorff und noch Eduard Mörike hinzu. So war ich mit denen bekannt, die bestimmend auf meine eigene Kunst einwirkten.³

But exactly to what extent was Storm influenced by the Romantics, both in general and in his portrayal of landscape - did he use their motifs in his writings, and if so was this from a purely aesthetical point of view or because he believed in some of the ideas and ideals behind the Romantics’ depiction of their landscape? Nobody denies the fact that some of Storm’s works are full of Romantic traits, that some of his motifs and ideas seem to be *romantisch* - the elements of fairy-tale and legend he used, the theme of *Sehnsucht* which appears in so many of his Novellen, the lyrical atmosphere evoked by nature in both single scenes and filtering through whole works. Quiet moonlit evenings are a favourite setting for lovers’ meetings, where nature is gentle and magical; and in other scenes the way in which both author and reader become completely absorbed in the nature surrounding them are both typically ‘Romantic’. The Poetic Realism movement is viewed by some as a reaction against Romantic

² Alfred Biese, *Theodor Storm. Zur Einführung in Welt und Herz des Dichters*, Leipzig, 1921, p.25.

³ “Entwürfe einer Tischrede zum siebzigsten Geburtstag”, *LLIV*, pp.488-490.

mystery and subjectivism - so the question arises whether Storm can be regarded as a true exponent of Poetic Realism if he was so much influenced by the Romantics.

To find out exactly to what extent Storm owes his landscape portrayal and atmosphere to these writers, and whether other aspects of his writing and indeed his own *Weltanschauung* are indebted to the Romantic beliefs and ideals, we must first briefly examine the Romantics themselves, their concept of life, art and nature, and how their works were affected by these. We shall then look at Storm himself, his opinions and views about Romantic writers and their works, their ideals about their writing, and whether he expresses particular opinions on specific Romantic authors and their landscapes. A close scrutiny of a passage from Eichendorff's *Das Marmorbild* and another from Storm's *Von Jenseit des Meeres*, whose origin so obviously has roots in Eichendorff's work, will show how Storm uses Romantic motifs in his work to create the required atmosphere, and will bring out any similarities and differences between himself and the late eighteenth century movement. Storm's *Märchen* will also be considered to assess to what extent, if any, they follow the pattern and ideals of the Romantic movement, as the *Märchen* is regarded as a typically Romantic genre.

I - THE ROMANTIC MOVEMENT

The term 'Romanticism' has had various different meanings throughout the ages - it was used to refer to adventure stories; to works depicting wild scenery; and to works deriving their subjects from medieval sources. Jean Paul was actually the first to use the expression to define a particular outlook on life and art.

The Romantic movement can be divided into phases, its origins being undercurrents in the last decades of the eighteenth century which were trying to undermine the spread of rationalism and the effects of the Enlightenment, or *Aufklärung*, which had a strong hold throughout Europe at that time. It grew from Herder's ideas of classicism, which stated that

every nation should maintain its individuality and create individual forms of language, art, literature and society; and that the essence of poetry lay in nature itself. These rather nationalistic ideas were accepted and developed by Goethe, and can also be found in Schlegel's writings - so amidst the *Sturm und Drang* movement, the foundations for Romanticism were laid.

Although the climate for Romanticism was developing throughout the *Sturm und Drang* period of the late eighteenth century, most critics agree that Romanticism proper started around the mid-1790s. This 'Early Romanticism' began with the formation of a relatively close-knit group of individuals who expressed their critical and philosophical views in journals. Their chief activity was in the domain of criticism and philosophy rather than in literary creation; their bases were Berlin, where Ludwig Tieck and Wilhelm Heinrich Wackenroder were at home, and more importantly Jena, the illustrious university town in eastern Prussia where Goethe and Schiller dominated intellectual life. In 1795 August Wilhelm Schlegel moved to the town, followed a year later by his brother Friedrich, who was to become "the chief animator and theoretician of the movement";⁴ they were joined by Tieck, Johann Gottlieb Fichte, Friedrich von Hardenberg (Novalis) and F.W.J. Schelling, and together they established the journal *Athenaeum* in May 1798, in which they expressed and aired their views. The aims and principles of this assembly were extremely vague, and at any rate it was a short lived stage. The group dispersed, and by 1805 not one of them was left in Jena.

The second phase of Romanticism can be said to extend from 1804 until 1815, and is known under various names - 'Heidelberger Romantik', 'Jüngere Romantik', 'Mittlere Romantik' - the first of which makes apparent which town was the centre of scholarly and literary activity during this period. The beauty of Heidelberg was a great attraction to the Romantics; the most well-known to reside here at this stage were Clemens Brentano, Ludwig Achim von Arnim and Joseph von Görres, who together published the celebrated collection of

⁴ R. Cardinal, *German Romantics in Context*, Norwich, 1975, p.15.

folk songs *Des Knaben Wunderhorn* in 1805, and the latter of whom was teacher to Freiherr Joseph von Eichendorff, himself one of the most eminent writers of the Romantic movement. The vague poetic idealism of the Early Romantics now became more concrete - literary and poetical themes were sought instead of indefinite philosophical views, and more importantly the movement now had a definite direction in which to move as it was increasingly associated with the national cause and picked up on national traditions. This spread throughout more and more regions of Germany in the build-up to the wars of 1815; however afterwards the movement seemed to lose its impetus. Individuals continued to produce works that were in essence Romantic, but the movement as a whole tended to fall into decline, and most agree that, with the death of Goethe in 1832, came the death of Romanticism proper.

The Romantic movement was basically a reaction to the French Revolution and a counter-reaction to the process of rationalistic thought which was sweeping its way across Europe during the Enlightenment. The French Revolution, originally greeted throughout Germany with unbounding enthusiasm for its ideas of freedom and unity for the fragmented states of the country, was soon to be abhorred when it became apparent how much brutality was involved. Its revolutionary character, however, lived on in a great number of the population, and the Romantics became its voice. In their works they called for a single, unified nation, and their aim was to evoke a sense of patriotism and national pride in their countrymen - hence their partiality towards German folk tales and songs. They hoped to rekindle the German sense of identity by persuading people to concentrate their minds on all things Germanic; and although the Romantics were themselves very individual in their works, they nevertheless indicated and encouraged the need to be part of a wider community - in this case the state, where fulfilment could be found through identification with the whole.

The second chief reason for the spread of Romanticism was a backlash against the Enlightenment, a revolution throughout Europe in the mid-eighteenth century in both natural and social sciences which resulted in the general public becoming both more questioning and

more aware of what was happening around them. To begin with, the French Revolution was seen as a direct consequence of the Enlightenment, and if the same ideas and opinions awakened by this had been allowed to extend through Germany, the effects could have been devastating. Revolution in the world of science stirred up curiosity about the universe as a whole and its creation. Instead of being seen as something created by one omnipotent being, the universe was now regarded as a logical organism, where everything was to be explored rationally to find out how it all worked - this would inevitably have a detrimental effect on conventional religious beliefs, and therefore on the authority of religious institutions and probably authority as a whole.

This kind of intellectual logic was seen by the Romantics as undermining not only authority, but also the faculties most important to man - his mind and imagination. The term *Vernunftphilister* came to be used to brand those who had fallen hostage to such empiricism, stifling their 'more noble' senses. The Romantics' thinking, then, was chiefly anti-rationalistic. The way they had to express their ideas was also affected by the climate at the time. Optimism and high expectations prevalent in the late eighteenth century soon turned sour, and bitter disappointment ensued early in the nineteenth century when the realisation dawned that the promised freedom and civil rights were not about to be granted. Censorship was harsh and life restricted. Supporters of the Romantic ideal had no way of being able to release their frustrations outwardly in political life so turned to art - here was a poetical means of preserving their ideals in prohibitive, unpromising surroundings. The real world filled them with a distaste that pushed them away from the finite and concrete towards the infinite and abstract.

Alongside these ideas came with Romanticism a revival of another area neglected in the Enlightenment - religion. The Romantics' cause was helped a great deal by the death of Friedrich II in 1786, who had been one of the chief disciples of the *Aufklärung* in Prussia, and his replacement by his nephew Friedrich Wilhelm II who, amongst other things, allowed one of

his ministers to publish an article attacking the damage done by the Enlightenment to the Church. The Romantics' concept of religion was not necessarily a specific religious doctrine, although some did have fairly strong beliefs - Brentano and Eichendorff were both devout Catholics, for example - but it was rather a feeling, an emotion. Schleiermacher's theology shifted stress from the will and intellect towards intuition and feeling, believing that all men were capable of becoming closer to, or at one with God by using these faculties. The most common ways of capturing this closeness, as used again and again by the writers of the time, were through nature and through death. Death took on a whole new significance with the Romantics - whereas before it had been frightening, it now suggested liberation from the fetters of their restricted life, a rebirth. Hegel saw death as the resurrection of the spirit from its constraints of unbecoming finitude - here was the gate to the real life of the spirit, the Romantics' ultimate aim.

This historical, social and intellectual background gave rise to a number of distinctive features to be found throughout Romantic works, although they are of course not all exclusive to the Romantic movement, just as some ideas and motifs from other eras infiltrate into Romantic compositions. Here the task is to examine very briefly the ideas and motifs most common to the Romantics, in order to be able to compare and contrast them later with the 'Romantic' traits in the works of Theodor Storm.

As already mentioned, in the Germany of the early nineteenth century a huge discrepancy existed between poetry and the limitations of everyday life. Little sustenance was available for the poetic spirit in public life, giving rise to the importance of Romantic subjectivism and to Fichte's demand that the Romantics should avert their gaze from everything around them and turn it within themselves. Escape from the ordered society of the outside was sought, causing inner subjective reality to become more important than the external objective one. The Romantics perceived man as being rooted in a material reality which stood in uncompromising hostility to the reality of the spirit; so, with the primacy of the

spirit being one of the fundamental principles of Romantic thought, the true meaning and purpose of life became the finding and the fulfilment of the inner Self, the *Ich*. The emancipation of this *Ich* was of vital importance in their thinking, as they knew that if the external world ever had priority over the internal, then the Romantic potential could not be fully realised. Man's dependence on the exterior material world was therefore to be reduced to a minimum by feeding on and living from *Poesie*, seen as the spiritual nutrient distributed throughout the natural world. From this theory comes the autonomous role of the imagination in the period of Romanticism. Rationalistic imitation is abandoned in favour of creative imaginative powers; poetic creativity is allowed to transgress the limitations set by rational perception; imagination transcends reality. Novalis explains that the imagination plays a central role as the creator of the external world, that all art creates its own world and its own characters, and that therefore the physical and poetic worlds are both 'real', as writing is simply an interpretation of existence. The writer's aim should be to destroy neither thought nor reality, but to extend thought's dominion into realms previously thought to be beyond its scope, hence the Romantics' favoured quests for wonders and the wondrous. The mind simply has to transcend reason and return to its original chaos and the confusion of fantasy, as asserted by Friedrich Schlegel: "Die höchste Schönheit, ja die höchste Ordnung ist die des Chaos"; and the poet's task is "den Gang und die Gesetze der vernünftig denkenden Vernunft aufzuheben und uns wieder in die schöne Verwirrung der Phantasie, in das ursprüngliche Chaos zu versetzen."⁵

This way of thinking necessarily leads to a central dilemma within the Romantics involving the relationship between the spirit and reality. The world is made up of two separate domains - everyday life and its inherent restrictions, to be despised; and the life of one's imagination, unrestrained by external factors, where the spirit can indulge in its fantasies. The spirit is here a pure being, however if it is to achieve a conscious existence then it must find an

⁵ E.L. Stahl, *German Literature of the Eighteenth and Nineteenth Centuries*, London, 1970, p.114.

object through which to express itself. This inevitably means giving up some of its purity and admitting to a lower reality, therefore accepting a fundamental dualism in the world. This dualism plays a significant role in this period and is generally accepted, even though the Romantics do regard the spirit as the essence of truth, and harmony and reconciliation is longed for and sought.

The result of this yearning for harmony is the constant attempt throughout Romanticism to reconcile the two worlds - the demands of the intellect with those of the feelings, reason with imagination, the external world with inner life, reality with the ideal. It aimed at encompassing all manifestations of life within its bounds, tried to reunite all branches of art, break down the distinctions within life and embrace the whole of it. Friedrich Schlegel formulated his famous definition of Romantic poetry in the 116th *Athenaeum-Fragment* thus:

Die Romantische Poesie ist eine progressive Universalpoesie. Ihre Bestimmung ist nicht bloß, alle getrennte Gattungen der Poesie wieder zu vereinigen, und die Poesie mit der Philosophie und Rhetorik in Berührung zu setzen. Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen, den Witz poetisieren, und die Formen der Kunst mit gediegnem Bildungsstoff jeder Art anfüllen und sättigen, und durch die Schwingungen des Humors beseelen. Sie umfaßt alles, was nur poetisch ist, vom größten wieder mehrere Systeme in sich enthaltenden Systeme der Kunst, bis zu dem Seufzer, dem Kuß, den das dichtende Kind aushaucht in kunstlosen Gesang [...] Die romantische Poesie ist unter den Künsten was der Witz der Philosophie, und die Gesellschaft, Umfang, Freundschaft und Liebe im Leben ist. Andre Dichtarten sind fertig, und können nun vollständig zergliedert werden. Die romantische Dichtart ist noch im Werden; ja das ist ihr eigentliches Wesen, daß sie ewig nur werden, nie vollendet sein kann [...] Die romantische Dichtart ist die einzige, die mehr als Art, und gleichsam die Dichtkunst selbst ist: Denn in einem gewissen Sinn ist oder soll alle Poesie romantisch sein.⁶

This demonstrates the Romantics' call for the continual development of poetry and their call for the rift between men to be healed. The Romantic artist is an outsider standing at the frontier of two worlds, alive not only to the attraction of the everyday world but also to that of another one within or beyond it. He is aware of the transcendental shining through

⁶ in L.A. Willoughby, *The Romantic Movement in Germany*, New York, 1966, p.24.

familiar reality, aware of the strong feeling that the physical world is surrounded or pervaded by mysteries which can only be sensed: "Der Sinn der Poesie ist der Sinn für das Unbekannte, Geheimnisvolle, zu Offenbarende. [...] Er stellt das Undarstellbare dar. Er sieht das Unsichtbare, fühlt das Unföhlbare."⁷ Novalis sums up the meaning of poetry. The world we see is felt to reveal or half conceal another, as many Romantic works attempt to show - Eichendorff's *Das Marmorbild*, Novalis' *Heinrich von Ofterdingen*, Hoffmann's *Der goldne Topf*, Tieck's *Märchen*. The worlds depicted in these works transcend any known to empiricists - the Romantic artist is shown to have the deepest insight into the mysteries of the world.

Despite this insight, however, the ultimate aim of the Romantics, to resolve the dichotomies of life, remains an unattainable goal - such perfect synthesis can never be achieved. The permanent state resulting from this is one of yearning, or *Sehnsucht* - the yearning for entry into a mode of existence where no dualities exist, where the present physical reality is left far behind. This condition can be achieved through various means - through death and a possible passage into a universal consciousness; through ecstasy in a religious experience; through love; or through the identification of the individual with a historical tradition. This yearning, however, is sometimes regarded as being more important than the goal. To be in a constant state of longing was something to which the Romantics aspired, so aims that could not possibly be achieved were set - a golden age, or Novalis' Blue Flower, for example - so the yearning would never have to cease. Romantic works are filled with a sense of yearning which often casts a melancholic tone over the whole. This feeling of *Sehnsucht* imparts a new concept of beauty to the reader of Romantic works - beauty becomes a mood, an emotion, the beauty of *Stimmung* or atmosphere. Its motive force is the longing which can only find satisfaction in the chaos of the imagination, its symbol the blue flower. In striving for the infinite, the Romantics discovered a new meaning and content of life. Reality gains a

⁷ in E.L. Stahl, p.114.

symbolic nature - our world is seen as a veil covering a vaster life to which we have occasional fleeting access. Romanticism is the representation of the infinite by the finite, poetry and art are the great symbols of the divine.

One of the main techniques the Romantics used to express their awareness of the infinite was their representation of nature - and this, of course, is something to which Storm readers inquiring as to any Romantic influences on their author should pay close attention.

The image of nature has undergone many changes throughout the centuries. As most concepts, it depends highly on the historical and intellectual background of the period. The first stage in the rise of Romanticism and consequently the Romantic view of nature was in the 1740s, where writers such as Breitinger suggested that *Poesie* should not be an imitation of nature but a representation of what is possible within nature. Every poem is therefore a story from another possible world, the author being endowed with the title of 'creator' of this world. A characteristic situation for writers of this era was the contemplation of a landscape leading to a state of often melancholic reverie. The Self is not, in this position, truly active, but is responding to an external stimulus where rational logic is not denied but temporarily suspended - logical thought remains in control of one's perception of nature and the emotions.

A complete turn-around occurred with the ascent of classicism, with Schiller, in his essay "*Über naive und sentimentalische Dichtung*",⁸ contending that true poetry should be an imitation of true nature. He distinguishes the relation of the modern writer to nature from that of the ancients by asserting that the moderns no longer see themselves as being nature, but seek a union with nature - fully aware, then, of the discrepancy between nature and the spirit of man. It is Goethe who eventually completely frees art from the imitation of nature when he calls a work of art the creation of the human mind. A.W. Schlegel supports this proposal by reaffirming the belief that *Poesie* is true creation, and therefore to be called so it may not be influenced by any outer world but must be a complete product of the creative imagination; and

⁸ Schiller: *Erzählungen. Theoretische Schriften.*, Hanser Verlag, Munich, 1959, pp.1150-1174.

Jean Paul contests “die Nachahmung der Natur ist noch keine Dichtung, weil die Kopie nicht mehr enthalten kann als das Urbild.”⁹

The Romantic concept of nature is based on their belief in the primacy of spirit over sense, and was given written form in 1797, when F.W.J. Schelling recorded his *Ideen zu einer Philosophie der Natur*. In this work he suggests that the universe is a product of opposing forces, and that nature and the spirit are two different aspects of one ‘Weltseele’ - “die Natur soll der sichtbare Geist, der Geist die unsichtbare Natur seyn.”¹⁰ Man is neither a God nor a universe in himself, and cannot know or get to know infinity without some sort of consciousness of a relation to things outside of himself. Despite this it is in and through the inner world of the Self that the outer world, the universe and its laws are known - “nur durch das innere wird das äußere verständlich.”¹¹ Proof of Schelling’s dogma lies “in der absoluten Identität des Geistes in uns und der Natur außer uns.”¹² Only in art lies the capability of the perfect blending of nature with the spirit, so art is for Schelling the highest of all phenomena. He also maintains that imitation of nature would not be true art:

Die Lage des Künstlers gegen die Natur sollte oft durch den Ausspruch klargemacht werden, daß die Kunst, um dieses zu sein, sich erst von der Natur entfernen müsse und nur in der letzten Vollendung zu ihr zurückkehre [...] In allen Naturwesen zeigt sich der lebendige Begriff nur blind wirksam: wäre er es auf dieselbe Weise im Künstler, so würde er sich von der Natur überhaupt nicht unterscheiden. Wollte er sich aber mit Bewußtsein dem Wirklichen ganz unterordnen und das Vorhandensein mit knechtischer Treue wiedergeben, so würde er wohl Larven hervorbringen, aber keine Kunstwerke.¹³

His views were adopted by the majority of the Romantics. Novalis called nature “ein enzyklopädischer, systematischer Index oder Plan unseres Geistes,”¹⁴ and raised hefty objections to the mere suggestion that the imitation of nature could ever be considered as poetry or *Dichtung*.

⁹ in W. Preisendanz, *Wege des Realismus*, Munich, 1977, p.11.

¹⁰ in J.G. Robertson, *History of German Literature*, Edinburgh & London, 1970, p.383.

¹¹ in A. Menhennet, *The Romantic Movement*, London, 1981, p.21.

¹² in J.G. Robertson, p.383.

¹³ F.W.J. Schelling, “Abkehr von der Naturnachahmung”, *Die deutsche Literatur in Text und Darstellung - Romantik I*, Reclam, Stuttgart, 1974, p.93.

¹⁴ in W. Preisendanz, p.15.

Novalis' concept of nature is expounded in detail on the first page of his Novelle from 1798-99, *Die Lehrlinge zu Sais*, where he suggests that nature is a language of hieroglyphics and our task is to decipher the code:

Mannigfache Wege gehen die Menschen. Wer sie verfolgt und vergleicht, wird wunderliche Figuren entstehen sehn; Figuren, die zu jener großen Chifferschrift zu gehören scheinen, die man überall, auf Flügeln, Eierschalen, in Wolken, im Schnee, in Kristallen und in Steinbildungen, auf gefrierenden Wassern, im Innern und Äußern der Gebirge, der Pflanzen, der Tiere, der Menschen, in den Lichtern des Himmels, auf berührten und gestrichenen Scheiben von Pech und Glas, in den Feilspänen um den Magnet her, und sonderbaren Konjunkturen des Zufalls, erblickt. In ihnen ahndet man den Schlüssel dieser Wunderschrift, die Sprachlehre derselben, allein die Ahndung will sich selbst in keine feste Formen fügen, und scheint kein höherer Schlüssel werden zu wollen.¹⁵

He propounds the theory that the universe is a macrocosm made up of smaller microcosms, each related to each other and to the whole in perfect union. Man is part of this, and it is the poet's task to awaken men's hearts to this realisation and to this new religion, based on the love of nature in all its manifestations. Nature, then, for the Romantics, can have a religious foundation. Through nature man can ascend to the spiritual level of consciousness for which he yearns.

The Romantics' general outlook and sentiments are obviously reflected not only in the way they perceive nature but also in the way they portray nature to the reader. The essence of Romantic thought is concealed by daylight, hence their predilection for twilight, where the imagination can roam unfettered through the mysteries of the universe; for the same reason many important Romantic scenes take place under the cover of darkness; secret or faraway places are a popular setting; vagueness and distance widespread. The quintessence of Romantic poetry is '*Waldeinsamkeit*', a term coined by Tieck to describe that mystical yet melancholic peace so often created for the reader in his stories. The experiences symbolised by these landscapes find their human counterparts in the figures of the hermit or the wanderer, who have abandoned the confines of artificial everyday life to seek communion with nature and

¹⁵ Novalis, *Gedichte. Die Lehrlinge zu Sais*, Reclam, Stuttgart, 1984, p.61.

therefore with God. However, it is not just beauty which arises from the interaction between the human mind and nature - the Romantics excelled at portraying possible terrors lurking both in the natural world and in man's soul. Some of the most characteristically Romantic creations suggest a close connection between that which allures and that which destroys. We need only look at Eichendorff's *Marmorbild* for proof.

Within the Romantic era there are changes in the depiction of landscape, one obvious change being the different roles of night and day. For the early Romantics, the unconscious realm of the night was associated with insight and illumination, bringing the individual closer to the spiritual domain longed for; the later Romantics were linked increasingly with the daytime world. We can see this transition by examining the works of Novalis, who uses the night to explore the dark side of human experience, and Eichendorff, whose works display a more orthodox piety and whose hymns are sung praising the dawn and light.

Another difference is that the later Romantic works tend to contain a presence of local colour, be more down to earth, whereas early in the period the surroundings are more otherworldly. Tieck, one of the early writers, excels in writing atmospheric tales full of fairy-tale landscapes with soft colourings and flooded with lyrical character. Nature in his works quite often reflects the moods of man, which we shall see when we briefly examine his *Märchen*. For Hölderlin however, nature is not an idyllic abstract state of mind but a real, concrete thing, a sensuous living experience, which he found symbolised in his native Swabian countryside. The same transition can be seen in Romantic art - P.O. Runge saw in nature the living breath of God surrounding him, and his paintings reflected his yearning for the infinite, yet perpetual separation from it. Caspar David Friedrich's art, on the other hand, began with his intimate knowledge of nature. He never allowed abstractions to replace experience, and his paintings show a powerful and elemental sense of nature. Though Friedrich was a Romantic painter, a comment by critic W. Vaughan - "Friedrich's limited range of experience seems to

have helped preserve his intimate feeling for nature”¹⁶ - brings to mind Storm’s fairly restricted geographical upbringing and his own perception and portrayal of the nature around him.

These, then, are the basic ideas behind the Romantic movement, the formation of their concepts and the ways in which they were put into practice throughout the Romantic era.

STORM’S OWN VIEWS

Having looked briefly at general Romantic theory, we need to assess, if possible, how or if at all Storm was affected by the Romantics. Was any of his outlook on life (*Weltanschauung*) similar, did he hold any of the same concepts or were his ideas all completely different? Storm did not publish anything specifically on what he thought of the Romantic theories and principles, but clues can be found in some of his letters and works; religious beliefs can be compared and contrasted; and Storm’s notion of *Poesie* is readily available in both theoretical writings and in his Novellen themselves.

The most obvious difference in *Weltanschauung* between Storm and the Romantics is religion. As a child, although he would have been taught religious studies in school, Storm was not particularly interested in what the priest had to say - much of this attitude may have rubbed off from his childhood friend Lena Wies or his parents, who were *Freidenker*. In his earlier life he does mention God in letters, and he also refers to eternity several times. He seems to have no conviction one way or the other, however in a letter to Constanze in August 1858 he places himself firmly outside the Christian religion: “Das Buch ist übrigens vom christlichen Standpunkt aus geschrieben, aber durchaus im Geist der höchsten Bildung, so daß es uns Andersdenkende in keiner Weise stört.”¹⁷ After Constanze’s death in 1865, Storm’s rejection of the orthodox Christian faith was absolute.

¹⁶ William Vaughan, *Romantic Art*, London, 1978, p.150.

¹⁷ from E. A. Wooley, “Was Theodor Storm religious?” in *Studies in Theodor Storm*, Indiana, 1941, pp.68-69.

The understanding of God as a creator, as an omnipotent being with whom humans could communicate, was in any case during Storm's life-span widely discarded - Charles Darwin had not long since published his *Origin Of Species*, so the overriding concept of the time was that of evolution.

This unwillingness to accept the existence of God led to another fundamental difference between Storm and the Romantics. Whereas the domain of the Romantics was that of the infinite, whereas they continually searched for something eternal, for proof of life after death or a higher reality of being, Storm was very much in touch with the finite world - he remained throughout his life under the cloud of knowledge that there was nothing at the end - no life on the other side, no higher being with which man could become one. Proof of this can be found again and again in his letters - writing to Keller about his poem *Geh nicht hinein!* he states: "Ich habe darin nur den Eindruck niederlegen wollen, den der Anblick eines Gestorbenen [...] macht, und wogegen es keine Rettung als den des Glaubens an ein Wiederaufleben in einem anderen Zustande gibt, die aber für mich nicht vorhanden ist."¹⁸

Storm was very much aware of the ephemeral nature of life, of being, and this shows in the basic atmosphere of transiency in many of his works. Whereas the Romantics were tormented by the constant yearning for a higher reality and by the near certainty of its inaccessibility, Storm was sure it did not exist. This, however, did not make life any easier, did not make him settle contentedly in the knowledge that he would have to make the best of a life in the limited sphere of this world - on the contrary, he was incessantly perturbed by the imminence of death and the thought of man being completely alone in the world. This is indicated both in his letters, where he is shaken by the deaths of those close to him and frequently ponders over his own passing; and in his works, where the themes of loneliness and transiency are often broached. In one Novelle he states:

Hu, wie sie kommen und gehen, die Menschen! Immer ein neuer Schub und wieder: Fertig! - Rastlos kehrt und kehrt der unsichtbare Besen und kann kein

¹⁸ 27-30.12.1879, *Storm-Keller Briefwechsel*, p.55.

Ende finden. Woher kommt all' das immer wieder, und wohin geht der grause Kehricht? - Ach, auch die zertretenen Rosen liegen dazwischen.¹⁹

and in the Novelle *Im Schloß* love is referred to as nothing but "die Angst des sterblichen Menschen vor dem Alleinsein."²⁰ Again the same issue in *Am Kamin*:

Wenn wir uns recht besinnen, so lebt doch die Menschenkreatur, jede für sich, in fürchterlicher Einsamkeit; ein verlorener Punkt in dem unermessenen und unverstandenen Raum. Wir vergessen es; aber mitunter dem Unbegreiflichen und Ungeheueren befällt uns plötzlich das Gefühl davon; und das, dünkte ich, wäre etwas von dem, was wir Grauen zu nennen pflegen.²¹

Storm loves the world that surrounds him yet experiences it at the same time with the sort of shudder "der aus dem Verlangen nach Erdenlust und dem schmerzlichen Gefühl ihrer Vergänglichkeit so wunderbar gemischt ist."²²

This fear of death and scepticism towards traditional religious convictions results in many of Storm's works being veiled in a melancholic resignation, a trait widely accepted as an inheritance from the Romantics.²³ He lived with the dualism of perpetual yearning for confirmation of some sort of constancy that would allay his fear "daß man am Ende verweht und verlorenght; die Angst vor der Nacht des Vergessenwerdens, dem nicht zu entrinnen ist",²⁴ yet, on the other hand, with the harsh conviction that death is the end, the recognition of the limitations of the earthly world. To a large extent, this uncertainty caused Storm to shroud his works in the dreaminess of memory, which gives anything temporary a feeling of permanence yet can also serve to remind man of his short existence; and also caused many of his characters to be resigned to their fate, a fate determined not by some all-powerful omnipotent being, as may have happened in the works of the Romantics, but by their own doings, by their surroundings, their up-bringing and personality. Storm's characters are all accountable for the making of their own life, all responsible for their own ends, according to

¹⁹ *Der Amtschirurgus - Heimkehr*, LLIV, p.170.

²⁰ *Im Schloß*, LLI, p.508.

²¹ *Am Kamin*, LLIV, p.77.

²² *Auf dem Staatshof*, LLI, p.423. Although this is uttered by the narrator, the view corresponds closely with that of the author himself. See quotes from letters to Brinkmann, p.194; and to Pietsch, p.244.

²³ See Chapter Three Introduction.

²⁴ Letter to Constanze, 1859 - from F. Martini, p.635.

how they have been shaped by the earthly influences around them, whereas Romantic works, especially those of the early Romantics, were subject to a large extent to demonic, spiritual or other-worldly forces.

The Romantics were also, as already mentioned, of the opinion that through the medium of nature man could become closer to God. Their *Naturgefühl* was based on the "Ineinanderwachsen von Mensch und Weltall"²⁵ - their depiction of landscape creates a mystical atmosphere in which the reader can lose himself in an attempt to reach that higher plane. Storm's landscapes can also be soaked in a magical ambience, perhaps mistakenly leading people to believe he is trying to attain the same transcendental sphere, however on studying his religious beliefs we can be assured that this is not the case. Storm did indeed perceive a link between man and nature, but this link was nothing to do with reaching a deity or a higher plane - man and nature are a unity, both intrinsically part of the same universe, there to respect and support each other - in *this* world. Man is neither a stranger to nor superior to nature, but a part of it, and from this unity arises much of the lyrical atmosphere in his works. He celebrates all that is beautiful in the universe (again, an inheritance from the Romantics), and from the way his skills are described by Martini,²⁶ anyone could be forgiven for thinking they were reading a piece about a writer of the Romantic era. This chiefly applies to Storm's earlier Novellen, for as time progresses we become aware in his works of the duality of nature. It is not merely a sanctuary and place of peace but has a strange, inaccessible, fierce side to its character, which is increasingly brought to light throughout the development of Storm's narratives.

It seems appropriate here to mention Storm's concept of *Poesie*, as this obviously has much to do with the way in which he depicts both characters and settings in his works. A most important passage to be studied here is his introduction to the *Hausbuch aus deutschen*

²⁵ Gerd Kanke, *Probleme der Landschaftsdarstellung bei Theodor Storm*, Marburg, 1981, p.5.

²⁶ "Sein Stil hat eine fast artistische Empfindlichkeit für das Leise, Mehrdeutige, Schwebende, Verdämmernde, Ungewisse erreicht." F. Martini, *Deutsche Literatur im bürgerlichen Realismus 1848-1898*, Stuttgart, 1962, p.637.

Dichtern seit Claudius, which outlines perfectly his ideas concerning what he wants from his, or any, poetic literature:

Wie ich in der Musik hören und empfinden, in den bildenden Künsten schauen und empfinden will, so will ich in der Poesie wo möglich alle drei zugleich. Von einem Kunstwerk will ich, wie vom Leben, unmittelbar und nicht erst durch die Vermittlung des Denkens berührt werden.²⁷

He goes on to comment that even the most important of issues would be left by the wayside, had they not first been filtered through the artist's imagination and thereby gained warmth and colour. From this statement we can ascertain that Theodor Storm's expectation of *Poesie* is indebted to the atmospheric *Poesie* brought to fruition by the Romantics. Storm continues by revealing his expectations of lyrics, which seem to derive from the same source. He considers lyrical poetry to be far more difficult than prose as the language not only has to be precise and appropriate, but the words have to create a form of music to be taken in by the reader and diffused again once inside his head:

In seiner Wirkung soll das lyrische Gedicht dem Leser [...] zugleich eine Offenbarung und Erlösung oder mindestens eine Genugtuung gewähren, die er sich selbst nicht hätte geben können, sei es nun, daß es unsre Anschauung und Empfindung in ungeahnter Weise erweitert und in die Tiefe führt oder, was halb bewußt in Duft und Dämmer in uns lag, in überraschender Klarheit erscheinen läßt.²⁸

The musical element not just of poetry but of literature in general was extremely important to the Romantics - music was regarded as the most divine of the arts, as it was seen to be most in tune with infinity. Music is an autonomous entity, created from pure fantasy and able to have the most profound effect on its listener without recourse to any objects other than itself. Lyrical atmosphere, then, is what the Romantic writers strove for in their works, with the hope of achieving the same effect on their readers as music would have on a listener. The resulting *Stimmung* was a hallmark of the Romantics, and indeed not uncommon in many of Storm's works, especially the earlier ones. He himself admitted that his prose writing stemmed

²⁷ "Vorrede zum Hausbuch aus deutschen Dichtern seit Claudius", *LLIV*, p.393.

²⁸ *ibid.*, p.394.

from his lyrics - these earlier Novellen will, however, be dealt with in a later chapter. He recognises the Romantic *Stimmung* thus:

Die Romantiker suchten besonders das, was wir 'Stimmung' zu nennen pflegen, in ihren Gedichten auszubilden, indem sie neben der Empfindung die äußere Umgebung, welche sie hervorgerufen oder auf sie eingewirkt hatte, in die Darstellung hineingezogen.²⁹

Like Romantic works, Storm's nature is also full of symbolism - the water-lily scene in *Immensee* is the most obvious that springs to mind, and indeed the flower is quite often compared to Novalis' 'Blue Flower', the symbol of longing for the unattainable, the symbol of the Romantics; like the Romantics, Storm's works are pervaded by *Wehmut*; like the Romantics, he has a profound interest in folk- and fairy-tales; like the Romantics, many scenes are bathed in a magical, mystical moonlight. All these common traits, whether specifically admitted by Storm or not, are beholden to the Romantics - and with individual studies of particular scenes or certain Novellen, we shall be able to determine how far the Romantics, already seen to be in some ways similar to Storm's thought, affected his writings.

II - EICHENDORFF'S INFLUENCE

As we already know, Eichendorff's works, especially his lyrics, made a great impression on Storm and his writings - this is made clear in many of his letters. Storm did actually meet Eichendorff at a dinner party in Berlin, writing enthusiastically to his father of the author afterwards:

Er ist ein Mann von mildem, liebenswürdigem Wesen, viel zu innerlich, um was man gewöhnlich vornehm nennt, an sich zu haben. In seinen stillen blauen Augen liegt noch die ganze Romantik seiner wunderbar poetischen Welt. Er ist übrigens schon ganz weiß [...] Es war mir ein eigenes Gefühl, einen Mann persönlich zu sehen und zu sprechen, mit dessen Werken ich seit 18 Jahren im intimsten Verkehr gestanden, und der neben Heine schon in meiner Jugend den größten Einfluß auf mich gehabt hat.³⁰

²⁹ "Vorrede zu den deutschen Liebesliedern seit Johann Christian Günther", *LLIV*, p.380.

³⁰ *Briefe in die Heimat*, pp.35-36.

What also becomes very clear from reading his letters is that Storm was very much aware of the "Eichendorffian landscape" - again and again he uses the words in his letters to describe landscape around him: "vor meinem Zimmer [...] breiten sich wahrhaft Eichendorffsche Wald- und Wiesengründe", he writes to Erich Schmidt on 13th September 1878, and a few days later describes the view from his prospective house in Hademarschen as an "Eichendorffscher Fernsicht auf Wies' und Wälder."

When discussing possible portraits for his *Hausbuch der deutschen Dichter seit Claudius* with Hans Speckter, his most clearly expressed ideas are those to go with Eichendorff's poems. Whereas most of the other authors have a portrait, there was, unfortunately, no picture of Eichendorff from which to work - but Storm has very distinct ideas about the illustrations that should accompany the poems instead of this portrait. He describes a park, white statues, moonlight, a figure on some steps, considering this to be in this particular case even better than a portrait; then a few weeks later writes again with an even more detailed suggestion:

In puncto Eichendorff - so hat er mit Elfen und dergleichen nichts zu tun. Das Romantische - das Wort sei gestattet - in ihm liegt in der *Stimmung*, in der Stimmung der Vergänglichkeit, der Einsamkeit, wo die Dinge eine stumme Sprache führen [...] Diese Stimmung ist unendlich tiefer als sie durch Elfen oder dergl. Verkörperungen des menschlichen Wunderdranges ausgesprochen werden könnte. Die geistige Atmosphäre ist die des XVII. Jahrhunderts. Lassen uns behutsam mit Eichendorff sein. Lesen Sie doch einmal sein 'Marmorbild' und die 'Glücksritter' noch einmal. Was meinen Sie zu folgendem Bild: Mondnacht. Rechts im Schatten, unmittelbar vor dem Beschauer ein Park, Springbrunnen, weiße Statue, vielleicht ein Stück Schloß durch die Bäume lugend. Der irgendwo eingeschlafene Pfau darf nicht fehlen, rechts (etwa 1/3 der Breite) Aussicht in ein weites Tal, worin ein Strom in die dämmernde Mondferne hinausgeht - Vielleicht noch besser statt des Mondes ein Gewitterschein, der das ganze (d.h. nicht ganz den Park) von hinten erleuchtet. Schwüle Sommernacht.³¹

In his descriptions he does not merely concentrate on the pictorial aspect of Eichendorff's landscapes, but lays stress on the atmosphere created by them, showing an insight into the minds of the Romantic writers: "Das kann sehr schön werden, besonders wenn

³¹ 7.3.1874, *Storm - Speckter Briefwechsel*, p.61.

es gelingt einen etwas schwermüthigen Duft über das Ganze zu legen”,³² he writes to Speckter in 1875; and to Fontane in 1868 he praises Eichendorff’s ability to create “ein solches Ausprägen einer schönen mächtigen und für den gewöhnlichen Menschen in Worten gar nicht auszusprechenden Stimmung.”³³

Joseph von Eichendorff was one of the best known Romantic writers, the ‘poet of nature and love’,³⁴ famous originally for his lyrics but then also for his prose writing. He differed from the early Romantics in that he did not wish for death to allow him access into another realm, but on the contrary had a deep yearning for life. He felt the need, however, to poeticise life, to escape from the drab reality of the everyday - his works are Romantic as they are full of Romantic atmosphere - moonlight, fountains, shimmering water, nightingales. His descriptions are precise enough for the reader to be able to visualise the scene, yet are veiled in sufficient Romantic atmosphere to allow him to revel in the mysteries of the unexplained. Eichendorff saw *Poesie* not as “bloße Schilderung oder Nachahmung der Gegenwart und Wirklichkeit”, but sensed within everything a secret music, an inner life: “Die Poesie ist [...] vielmehr nur die indirekte, d.h. sinnliche Darstellung des Ewigen und immer und überall Bedeutenden, welches auch jederzeit das Schöne ist, das verhüllt das Irdische durchschimmert.”³⁵ Like Novalis, he saw nature as hieroglyphics, a language to be deciphered: “ein Landschaftsbild [wird] nur dadurch zum Kunstwerke, daß es die Hieroglyphenschrift [...] und den Geisterblick fühlbar macht, womit die verborgene Schönheit jeder bestimmten Gegend zu uns reden möchte.”³⁶ Art (both visual and audible) and religion to Eichendorff are one and the same, both laying complete claim to a person’s “Gefühl, Phantasie und Verstand”. This sort of music within nature is characterised in the work *Aus dem Leben eines Taugenichts* (1826), where the central character experiences his surroundings

³² January 1875, *Storm - Speckter Briefwechsel*, p.80.

³³ 25.5.1868, *Storm - Fontane Briefwechsel*, p.129.

³⁴ R. Cardinal, p.136.

³⁵ “Geschichte der poetischen Literatur Deutschlands”, *Joseph von Eichendorff Werke in 6 Bänden*, vol. 6, ed. W. Frühwald, B. Schillbach & H. Schultz, Deutscher Klassiker Verlag, 1993, pp.821-822.

³⁶ *ibid.*

more as a dream rather than as an objective reality. An element of magical feeling is central to Eichendorff's Novellen, but it is not merely a supernatural magic as in many Romantic works, but the magic of *Stimmung*, as we have already seen Storm praise in his 'mentor's' compositions.

The motifs used by Eichendorff are usually normal everyday natural motifs, however they are so interwoven with emotion and different sensations that objective precision is lost and feelings take over. His vocabulary is carefully selected from a balance of abstract and concrete which unfolds a landscape of contemplation in which the inner and outer become one - this 'magical effect' can be seen in most of his lyrics and some Novellen.

Storm, as we have already seen, was greatly influenced by Eichendorff, especially in his lyrical writing, however he actually virtually imitates a scene from the Eichendorff Novelle *Das Marmorbild* in one of his own, and in another, a reference obviously from the same source is made. The scene is when Florio discovers the white marble statue of Venus at a pond and is enchanted by her appearance - the statue reappears in *Von Jenseit des Meeres*, and the Goddess Venus is given a brief mention in *Aquis Submersus* on the night Johannes spends with Katharina. A subsequent study of the passages from *Das Marmorbild* and *Von Jenseit des Meeres* will show any similarities as well as any differences between Eichendorff's and Storm's descriptions - the vocabulary used, the atmosphere created, the effect on both the reader and the character(s) involved, any symbolism applied to the statue. From this, then, we should be able to detect to what extent and in which specific ways Storm was influenced by Eichendorff or by the Romantics in general.

DAS MARMORBILD

Das Marmorbild was written in 1817, although when it was first printed it was mainly criticised for being too fantastical;³⁷ it was published again in 1826 in a volume with *Aus dem Leben eines Taugenichts* and some poems, won a wider audience and gained for itself mixed reviews. Even the Protestant and so-called father of Poetic Realism, Julian Schmidt, praised the work in the *Grenzboten* in 1852 for the way the material was presented. This could have possibly had an effect on Theodor Storm and made him look at Eichendorff's work even more closely, however there is no evidence of this in any correspondence.

As well as the ghost stories, the source for Eichendorff's inspiration could well go back to an experience he had as a child when he dreamt of visiting nearby Tost castle, half ruined, with towers in the corners, on a mountain surrounded by forests. In the ornamental garden he wandered, finding "alles wie verzaubert und versteinert, die Statuen, seltsamen Beeten und Grotten; Da [...] sah ich eine prächtige Fee eingeschlummert über der Zither - es ist wieder die Muse - ich entlief [...] - da rief man mich ab - aber ich konnte nicht schlafen die Nacht..."³⁸ The atmosphere and the setting here seems to have a lot in common with that in the Novelle.

I have so far been referring to *Das Marmorbild* as a Novelle, however Eichendorff himself described it as a Novelle or a *Märchen*, and after sending a copy to Fouqué in December 1817, his reply came back describing it as "Ihr lieblich blühendes und glühendes Novellenmärchen".³⁹ Indeed it is sometimes difficult to assess which genre would be the most suitable - definite locations are given, the basis at least at the start is in reality, the 'falcon' and the turning point are both there, all of which, as has been discussed, are common characteristics of the Novelle. Nevertheless there are also obvious supernatural elements from the world of the fairy-tale which cannot be overlooked - the demonic figure of Donati, the

³⁷ Eichendorff did actually quote the seventeenth century writer E.W. Happel's ghost stories, *Größte Denkwürdigkeiten der Welt oder so genante Relationes Curiosae*, as a source for his Novelle, so it is hardly surprising to find elements of the bizarre in it.

³⁸ "Autobiographische Fragmente", *Joseph von Eichendorff Werke*, vol. 4, Winkler Verlag, Munich, pp.193-194.

³⁹ A.Hillach und K-D. Krabiel, *Eichendorff Kommentar zu den Dichtungen*, vol. 1, Munich, 1971, p.139.

statue apparently coming to life, the temptation of and the salvation from the 'other' world. The story moves constantly from the everyday world into the magical and back again, and the two become so fused in Florio's mind that neither he nor the reader can tell whether they are two separate worlds, different sides of the same world, or whether either is real at all.

The passage in question concerns itself with Florio's first 'meeting' with the Venus figure. After being at a party with Fortunato and encountering the morbid Donati, he is unsettled back in his room and dreams restlessly about the girl he met the evening before. On waking he goes to his window; the land outside seems to be singing to him, calling to him. The first suggestion of involuntary movement comes as he "konnte [...] der Versuchung nicht widerstehen"⁴⁰ and creeps from the house into the open air. As he is wandering along he sings about the girl, however his dreams and the atmosphere have imperceptibly changed her image into something far more beautiful and more magnificent. The tone is set. He continues "in Gedanken" and arrives "unerwartet" (p.536) at a pond. Here we as readers become aware of the vagueness so characteristic of Romantic works - we, and Florio, are taken along by the atmosphere, unaware of anything but the feelings evoked by the mysterious nature around him. The setting is a dark pond, surrounded by high trees, the bright moonlight illuminating the marble statue of Venus. Everything is peaceful apart from a quiet rustling in the trees; the pond is like a mirror reflecting the stars and the statue; swans are swimming sedately around the pedestal. Just from reading the passage one can not only picture the beauty of the scene but sense the serenity of the atmosphere. Florio is captivated by the vision; the feeling heightens as the reader watches him become completely entranced. He feels as if something for which he has been yearning since his youth has now been found, a lost love regained - and the longer he looks, the more it seems as if the eyes are opening, the lips are moving to greet him, as if life is warming through the statue's limbs. The language Eichendorff uses heightens

⁴⁰ *Joseph von Eichendorff Werke*, vol. 2, Winkler Verlag, Munich, p.535. Subsequent page references are given in the text.

the effect - typically Romantic words such as 'langgesucht', 'Wunderblume', 'aus der Frühlingsdämmerung und träumerischen Stille seiner Jugend' all create an atmosphere of dreaminess, of yearning. The climax of this feeling is when he shuts his eyes "vor Blendung, Wehmut und Entzücken" (p.537) - delight, wistful nostalgia and 'Blendung'. This choice of word maybe hints at what is to come later, for as well as meaning bedazzlement it can also have the connotation of deception - which is basically the crux of the whole Novelle.

A pause is indicated here in the actual text, but were it not then the reader would automatically pause with Florio anyway, to allow himself to be fully immersed in the atmosphere. The picture is so vivid yet shrouded in a veil of such mystery and emotion that it cannot be skipped over as if it were a mere scene-setting piece of imagery. And, as suddenly as Florio feels it, the reader is snapped out of his dreamy vision by what follows. Everything completely changes - the moon is described as 'seltsam', a moderate wind laps the pond up into murky waves, the statue, instead of being beautiful and welcoming, seems now terrifyingly white and motionless, staring scarily at him through hollow stone eyes. The peace that aroused a feeling of tranquillity is now felt to be 'grenzenlos' and induces instead the feeling of aloneness. Florio is overcome by a horror never felt before and flees towards the town - even the rustling of the trees seems now like sinister whispering, their shadows stretch out towards him. He arrives at the hostel 'sichtbar verstört', paces up and down restlessly, and when he does eventually fall asleep he is disturbed by the strangest dreams.

Florio, after subsequently almost succumbing to the temptation of Venus, Donati and their 'underworld', is saved by an old hymn he hears being sung by Fortunato and by himself saying a prayer to release him. This first encounter, though, incorporates many of the Romantic motifs - moonlight, stars, shimmering water, the Goddess of Love and that typically Romantic feeling of yearning, the blissful delight at what could possibly be; but also the horror and inherent danger in succumbing to this other world.

VON JENSEIT DES MEERES

Moving to Theodor Storm's work, *Von Jenseit des Meeres*, we can detect many elements similar to and others very different from Eichendorff's passage. The Novelle was not written until 1865 and is not one of Storm's most popular works. He himself does not talk about it at any length in his letters, and contemporary writers criticised it, mainly for what they thought to be a weak ending. Heyse says it at least has "frische Farben" even if it does decline in standard towards the end, but Hermann Kurz refused to put it into their *Novellenschatz* as he found the second half and especially the ending abysmal. On reading the Novelle, regardless of the opinion it rouses, there is absolutely no doubt as to the source of the passage where Alfred ventures into the garden and stumbles upon a pond with a white marble statue of Venus.

The first obvious similarity between the two passages is the starting point: temptation. Whereas Florio was lured outside by the singing of the landscape, Alfred is enticed from the balcony into the garden by the deep shadows - "jetzt aber lockten mich noch mehr als gestern die tiefen Schatten",⁴¹ imagining that they could be hiding 'the sweetest secret of the summer evening'. He ventures out into the mysterious labyrinths of the moonlit garden; however, rather than wandering aimlessly as Florio seems to have been, he is very much aware of his surroundings. He describes in great detail the trees, leaves, flowers, even the small insects around him as he makes his way towards the inner garden.

On reaching this dark, unknown, tempting inner section of the garden the atmosphere changes to one of solitude, filling Alfred with a temporary 'dreamy' fear of not being able to find his way back to the security of the house. The bushes on either side are thick and high, showing only a small section of the sky. He begins to imagine couples in costumes from the 1750s meandering along the footpaths; everything, however, remains still - a quiet rustling of the night air through the leaves is all that can be heard.

⁴¹ LLI, p.671. Subsequent page references are given in the text.

When he arrives at the pond, the immediate effect is not one, as in *Das Marmorbild*, of entrancement but one of rationality, factuality. He describes the pond surrounded by trees and a broad pathway; he estimates its length and breadth. White water lilies cover the shimmering black depths, but central to the description is the white marble statue of Venus, rising 'einsam und schweigend' from the water. A complete silence reigns - the Romantic atmosphere begins to pervade the scene. Again, though, realism cuts in - he nears the statue, remarking that it has to be one of the most beautiful from the time of Louis XV, and describes its outstretched foot, its hand resting on a rock and the other clasping a robe around its chest, its face turned away. The way the moonlight is shining on the statue and the expression of movement is so deceptive that Alfred feels as though he has stumbled on a forbidden shrine. He sits and watches the statue for some time, spellbound, and, not knowing whether because of the similarity in movement or because of the whole atmosphere created by the sight of such beauty, he has to think of Jenni. The reader here lingers on his words and is to a certain extent absorbed by the scene, although not as overwhelmingly so as in the similar scene in *Das Marmorbild*.

After leaving the pond and wandering along more pathways he finds the foot of a male statue, Polyphem, and begins to wonder whether the first one was actually Venus or whether it could have been Galathea. In vain he searches for the pond, and after a while finds it again, hardly believing his eyes when he realises the statue has disappeared. Looking across the pond he sees a white figure of a woman leaning against a tree staring down into the water. His first reaction is "Was war das? Machten die alten Götter die Runde?" (p.674). Stars are shimmering in the water, dew is trickling from leaf to leaf, in the distant garden a nightingale is singing. For a very short time the reader is lured by the magic - and again brought down to earth, as Alfred nears the figure and Jenni's face turns towards him. She rationally explains that what he saw was an identical pond at the other end of the park - the statue at this pond fell from its pedestal long ago. In this passage everything which could possibly have an element of the supernatural about it is logically clarified, the reader is not left wondering about

any statues coming to life or areas permeated with magic that cannot be found again. Reminiscent of Eichendorff's work is Jenni's reaction to Alfred's proposal - "ich will dich nicht verlocken" (p.677), an innocent comment but one that shows her knowledge of the apparent sinful tempting beauty of the Negro. Alfred compares her to the statue: "du bist betörend schön; sie war nicht schöner, die dämonische Göttin, die einst der Menschen Herz verwirrte, daß sie alles vergaßen, was sie einst geliebt" (p.677), but acknowledges that "du bist ein Erdenkind wie ich", and on their way back to the house, as they pass Alfred's first pond, he now is certain that he has "ein irdisches Weib" in his arms.

From this brief outline the similarities and differences between the two passages are blatantly obvious. The pond, the surroundings and the statue have been taken straight from the Romantic's work, although the way in which they are portrayed shows a fundamental difference between Storm and Eichendorff. Storm's description of nature has nothing at all vague about it - even when a feeling of calmness and serenity dominates, we still feel in control of our senses. The description is down-to-earth, detailed and precise, whereas Eichendorff's description is shrouded in a veil of mystery and his landscape becomes more of a lyrical mood than a portrait. Even though Storm's Novelle is written in the first person, which usually gives a more subjective viewpoint and lures the reader into feeling rather than analysing, we can step back, as does Alfred, admire the beauty of the scene, let our imagination think what it will, then return unperturbed to reality. Alfred is still in control, whereas the parallel incident completely robs Florio of his senses; he gives himself over wholly to the forces at work and is obviously deeply affected by them afterwards. The forces in *Das Marmorbild* are, however, demonic ones - the statue symbolises the lure of pagan beauty, there to try to tempt Florio away from his good Christian life and the earthly happiness he could share with Bianca; whereas it is obvious from the start that *Von Jenseit des Meeres* has its basis firmly rooted in reality, the statue is a product of French neo-classicism, and its moving is all in the imagination of the observer. The reader actually feels like more of an observer in Storm's work, rather

than a participant in Eichendorff's. Storm, although he was brought up in a very superstitious region full of folklore and fairy-tales, seems much of the time to have rational explanations for the mysterious, the example shown here providing a good illustration of this. He did not believe, like the Romantics, in other worlds beyond this one and, although inspired by their settings and atmosphere, he shows in this passage that he belongs chiefly within the scope of realism. Paul Schütze makes this clear with his comment about the *Novelle*:

Bei allem Bestreben, romantische Elemente in die Wirklichkeit einzuführen, löst Storm doch nie die Verbindung mit dieser. Er flüchtet nicht völlig aus der Alltagswelt, sondern sucht diese poetisch zu erhöhen, etwas Abweichendes, Außergewöhnliches hineinzuzaubern.⁴²

The atmosphere inherited from the Romantics is the poetic element required of Poetic Realism - the influence is visual rather than philosophical.

III - THE ROMANTIC MÄRCHEN

It is appropriate to examine Storm's *Märchen* in this chapter about Romanticism, as this was a very popular genre amongst the Romantics, and some similarities have been pointed out between Storm's fairy-tales and works of Romantic authors, which will be discussed at a later stage in this section. The *Märchen* was popular throughout the Biedermeier age in Germany, but it was with the Romantics that it had first gained its status and widespread popularity. The Romantics were attracted to the fairy-tale mainly as it enabled them to express their belief in the existence of the supernatural in the midst of reality. James Trainer asserts in his essay that "all Romantic prose tends to become fairy-tale in its desire to transcend the tangible world. In this genre more than any other the writer's poetic fantasy or his metaphysical speculation can reach out to the symbols of universal mystery."⁴³ This makes obvious the fact that the fairy-tale being dealt with in the Romantic era has surpassed the

⁴² Paul Schütze, *Theodor Storm. Sein Leben und seine Dichtung*, Berlin, 1925, p.190.

⁴³ J. Trainer, "The Märchen" in *The Romantic Period in Germany*, ed. S.S. Prawer, London, 1970, p.118.

sphere of children's literature and taken on a new dimension. Romantic prose, as has already been discussed, even though the story itself might not be classed as a fairy-tale, which is in itself difficult to define, often contains fairy-tale-like elements - mystery, horror, superstition, wonder, the supernatural. The Romantics had a heightened interest in forces beyond man's control, beyond the natural, everyday world, but to this usual fairy-tale characteristic they added a psychological dimension - Romantic fairy-tales frequently explore the relationship between man and the infinite, man and the ultimate truth, man and nature, or indeed man and himself, his inner being. *Märchen* enable such a study, as they are free from any restrictions of time and space, can roam uninhibited in a realm of pure fantasy and unfettered imagination.

For the Romantics the fairy-tale, portraying a wondrous and mystical reality, is seen as the law of all poetry: "Das Märchen ist gleichsam der Kanon der Poesie - alles Poetische muß märchenhaft sein."⁴⁴ - and if Poesie is "Darstellung des Gemüts - der innern Welt in ihrer Gesamtheit",⁴⁵ then logically, the *Märchen* can and does liberate man's soul by permitting it to be expressed - one of the Romantics' ultimate aims. The Romantic *Kunstmärchen*, as it has become known, differs from the *Volksmärchen* by admitting to and confirming the existence of two separate orders - the real and the supernatural, a dualism inherent in Romantic works in general. The *Volksmärchen* takes place in a world which is entirely made-up and magical, whereas in the Romantic *Kunstmärchen* the natural and supernatural worlds are often placed side by side - the action moves from one to the other, the supernatural is sometimes so integrated into the world of the ordinary that it is difficult for both the reader and the characters to distinguish between the two: "das Seltsamste und das Gewöhnliche war so ineinander vermischt, daß er es unmöglich sondern konnte."⁴⁶ We are unsure whether that which seems other-worldly is so, or whether it could be hallucination or madness on the part of the character - and again, the characters are not always certain of the answer themselves.

⁴⁴ Novalis, "Fragmente zur Poetik" in *Die deutsche Literatur in Text und Darstellung: Romantik 1*, p.257.

⁴⁵ *ibid.* p.258.

⁴⁶ Tieck, *Der blonde Eckbert. Der Runenberg. Die Elfen, (Der Runenberg)*, Reclam, Stuttgart, p.34.

Eckbert, towards the end of his ordeal, feels “daß ihm sein Leben in manchen Augenblicken mehr wie ein seltsames Märchen als wie ein wirklicher Lebenslauf erschien,” and often thinks to himself “daß er wahnsinnig sei” and that “das Wunderbarste vermischte sich mit dem Gewöhnlichsten, die Welt um ihn her war verzaubert und er keines Gedankens, keiner Erinnerung mächtig.”⁴⁷

This perspective changes throughout the Romantic period. The early Romantics delighted in true fantasy, where the supernatural world became a direct source of spiritual enlightenment (we have already seen how the transcendental for them was the key to the ultimate truth) - their stories took place in an enchanted landscape of caves, castles, forests and mountains: the works of Tieck and Novalis are prime examples. The works of later Romantics like E.T.A. Hoffmann, on the other hand, became closer to the *Novelle*, still containing wondrous elements, but the descriptions are more specific - landscape moves from that of the everyday world into realms of the fantastic: the supernatural has a realistic basis. The merging and juxtaposition of the real, prosaic, everyday with the supernatural, grotesque and mysterious is both shocking and thought-provoking for the reader, as it highlights the fact that this other, extra-ordinary world is not necessarily far removed from his own.

A brief examination of some of the Romantic *Märchen* will give an indication of their use of the supernatural within the sphere of the ordinary, and will show how landscape was portrayed in this genre, making it then possible to compare and/or contrast them to Storm's own *Märchen* to assess whether, or to what extent, his fairy-tales were influenced either generally or in particular points by any of the Romantics and/or their works.

Tieck's *Märchen* are some of the most popular and well-known of the Romantic era, *Der blonde Eckbert* (1797) being hailed as “ein Meisterstück der Frühromantik”,⁴⁸ followed chronologically by *Der Runenberg* (1802) and *Die Elfen* (1811). Tieck's whole outlook

⁴⁷ *ibid.*, (*Der blonde Eckbert*), pp.22-23.

⁴⁸ Konrad Nußbächer, in the “Nachwort” to the Reclam edition of Tieck's three *Märchen*, p.76.

towards the world of the *Märchen* is summed up in his critical writings about Shakespeare,⁴⁹ mainly concerned with the play *The Tempest*. In one particular article he asks how it comes about that the reader can give himself up so completely to the wonderful madness of the author, forgetting all rules of aesthetics and all concepts of the century of enlightenment (p.1). His answer is twofold: first, by the portrayal by the author of :

einer ganzen wunderbaren Welt, damit die Seele nie wieder in die gewöhnliche Welt versetzt und so die Illusion unterbrochen werde. [...] Wir verlieren in einer unaufhörlichen Verwirrung den Maßstab, nach dem wir sonst die Wahrheit zu messen pflegen, [...] wir geben uns am Ende völlig den Unbegreiflichkeiten preis. Das Wunderbare wird uns jetzt gewöhnlich und natürlich. (pp.5-8)

This world would perhaps seem too artificial if it were not for Tieck's second prerequisite - the inclusion in this magical world of figures or elements familiar to the reader or to the characters, seemingly contradicting this fairy-tale world yet an intrinsic part of it, with the result that "das Schauspiel und das Übernatürliche dadurch um so täuschender und wahrscheinlicher [wird]." (p.22)

We can see this clearly in Tieck's most highly acclaimed *Märchen*, *Der blonde Eckbert*. From the very first sentence, fairy-tale elements are obvious: a knight, a castle, a marriage unblessed by children, then the cold foggy evening the three friends share in front of the cosy fire when Bertha tells the story of her childhood. The portrayal of nature so far is quite normal - a typical autumn evening, although perhaps a little sinister to give the reader an indication of the character of the events that follow; it is when Bertha begins her account that the scenery changes. When she leaves home she journeys through woods, over hills, crags and mountains, terrified by the strange noises surrounding her; on climbing a cliff in the hope of escaping that fearful wilderness all she comes across is dull, grey bleakness encompassing her. Mountains in Tieck's works exude an air of eeriness, formidableness; they emit an aura of the mysterious and supernatural as opposed to the pious peacefulness of the plains - the contrast is

⁴⁹ Tieck, "Shakespeare's Behandlung des Wunderbaren" in *Ausgewählte Kritische Schriften*, ed. E. Ribbat, Tübingen, 1975, pp.1-38. Subsequent page references are given in the text.

much the same in *Der Runenberg*. Out of the desolate mountains she eventually passes, and into the realm of the old woman, which seems to Bertha in comparison like paradise. Here the mood immediately changes, and nature is imbued with a soft, lyrical atmosphere:

In das sanfteste Rot und Gold war alles verschmolzen, die Bäume standen mit ihren Wipfeln in der Abendröte, und über den Feldern lag der entzückende Schein, die Wälder und die Blätter der Bäume standen still, der reine Himmel sah aus wie ein aufgeschlossenes Paradies, und das Rieseln der Quellen und von Zeit zu Zeit das Flüstern der Bäume tönte durch die heitre Stille wie in wehmütiger Freude.⁵⁰

We feel with Bertha the peace and serenity of *Waldeinsamkeit*, one of the key words of the Romantics, and the deep impression nature makes on those receptive to it. By the next morning, the first magical sensation of her surroundings is almost forgotten when, true to Tieck's theories, the old woman's world seems normal and Bertha sets to carrying out household chores and becoming familiar with everything around her. Apart from the permanent good weather and the magical eggs containing jewels, all is fairly conventional - until Bertha loses her innocence by leaving the hut and the dog in the old woman's absence, stealing the bird and returning to her childhood home, hoping to delight her parents with riches and find her knight in shining armour.

From this point onwards the natural and supernatural worlds cease to be exclusive to each other, as becomes clear with the revelation that the old woman is in fact both Walther and Hugo. At the end of the story, nature seems to return to its realistic self - it is a bitter, stormy winter's day when Eckbert slays Walther; but Eckbert's own death takes place in a landscape of whose reality he is uncertain, just as he is confused as to past and present, fact and fiction.

The landscape in *Der Runenberg* bears at some points similarities to that of *Der blonde Eckbert*: the tale opens already in the eerie, lonely world of the mountains - we are reminded of *Waldeinsamkeit* as Christian ponders on his fate and how he has left the safe, secure, familiar world of the valleys and the people dear to him. We become aware, as does he, of the

⁵⁰ Tieck, *Der blonde Eckbert*, p.9. Subsequent page references are given in the text.

nature around him and its almost human attributes - the stream “murmelte”, and the waves seem to be saying thousands of things to him which he regretfully cannot understand (p.25). Throughout this *Märchen* the earth is portrayed as a living organism - one which communicates, which feels. This is highlighted first at Christian’s shock when, on pulling a root from the ground, he hears what seems to be a dull subterranean moan which echoes into the distance. He feels as though he has “unvermutet die Wunde berührt [...], an der der sterbende Leichnam der Natur in Schmerzen verscheiden wolle.” (p.27) He later explains to his father that the plants, trees and flowers are nothing but dying remnants of once splendid “Steinwelten”, trying their best to win his mind over, as they have done his father’s, and make him forget the beauty of the figure he saw in the mountains many years ago. Living nature is therefore portrayed as a dying organism; it is inorganic nature which harbours here the force of attraction and is perceived as proving a permanence of existence denied to mortals and their living environment. Christian feels compelled to go in search of this ‘eternal’ world and the happiness he once gave up: “so hab ich mutwillig ein hohes, ewiges Glück aus der Acht gelassen, um ein vergängliches und zeitliches zu gewinnen” (p.45). According to Ricarda Huch, Tieck sees nature and conveys it in his works as “eine Frau Venus von verderblicher Schönheit, die den Menschen in ihre Arme zieht durch ihren alles übersteigenden Reiz, aber nur um ihn zu töten”,⁵¹ however here the concept nature must be closely defined, as it is inorganic nature in this work which poses the threat and organic nature, to the characters ruled by convention, which is anything but alluringly deceptive. The two are separate realms yet interlink, although it is impossible for Christian, once he has witnessed the magnificent woman in the cave, to return permanently “zur Ruhe und zu Pflanzen” (p.44). The longing to discover the earth’s secret in its stones and jewels does not allow him to rest, and he finally succumbs to the lure of the ‘darker’ side of nature, the mountains. His reward is the beauty of the stones, the jewels that lie within them, though to outsiders not blessed with the insight into the nature

⁵¹ Ricarda Huch, *Blütezeit der Romantik*, Leipzig, 1920, p.319.

of the mountains, he seems like a madman, led to a hermit's life by his addiction to stones and pebbles.

Jewels and other precious metals also play a part in the underground world of the elves in the fairy-tale of the same name - when Marie enters their world and is taken into the halls below ground she witnesses the earth's inorganic riches being carried and sorted. The two worlds in *Die Elfen* are almost two separate geographical locations, the 'dunkler Tannengrund' being cut off from the pretty, green, well-to-do village by a footbridge; yet as we wander with Marie through the elves' domain, making flowers and bushes sprout at will, admiring the richness of nature and the gaiety of its inhabitants, we learn that this magical world too is inextricably linked with the welfare and natural wealth of the surrounding environment of the everyday world. At the start, Marie's village is described as being "weit und breit in der Runde das Schönste" (p.52), where it is:

so grün, das ganze Dorf prangt von dichtgedrängten Obstbäumen, der Boden ist voll schöner Kräuter und Blumen, alle Häuser sind munter und reinlich, die Einwohner wohlhabend, [...] die Wälder hier sind schöner und der Himmel blauer, und so weit nur das Auge reicht, sieht man seine Lust und Freude an der freigebigen Natur. (pp.51-52)

The description and the general information we are given at the beginning of the tale has much in common with the Biedermeier era of writing - Martin is a farmer in a feudal system, happy with his lot in a peaceful countryside. The fairy-tale elements are obvious though, and as the story progresses we learn how much the two environments are connected to each other. When Marie must leave the elves she is warned against telling anyone of them, for that would result in their having to desert the area, and "alle umher sowie du entbehren dann das Glück und die Segnung unsrer Nähe" (p.63). When she defends the 'vagabonds' from her husband's sharp tongue and unwittingly betrays the 'gypsies' true identity, so causing them to have to flee, the positive influence of the mysterious world on the normal is made plain, and its forced retreat has devastating effects:

Noch in demselben Jahr war ein Mißwachs, die Wälder starben ab, die Quellen vertrockneten, und dieselbe Gegend, die sonst die Freude jedes Durchreisenden

gewesen war, stand im Herbste verödet, nackt und kahl und zeigte kaum hie und da noch im Meere vom Sand ein Plätzchen, wo Gras mit fahlem Grün emporwuchs. (p.73)

Die Elfen seems at first glance more like a *Kindermärchen*, and indeed all three fairy-tales in their different ways describe a magical world, yet this seems to have been used somewhat ironically, for none of the three has a typical fairy-tale happy ending. The natural and supernatural worlds are inseparably linked, either merging with each other or one affecting the other to such an extent that the characters, once touched by the mysterious and unknown, cannot or are not allowed to return to normality unaffected. The fairy-tale world is one of foreboding, and the fate executed on those who cross it merciless - madness, deterioration or even death. Tieck uses his nature and landscape to reflect the moods of the characters, to give an indication of what lies ahead, and most importantly to create the atmosphere, sometimes almost lyrical, that endows his *Märchen* with their lasting appeal, to heighten the lure, for the characters and the readers, of the 'other' world. The writing of fairy-tales presented him with great opportunity to combat the neglect of the mystical, the spiritual, the childlike and the supernatural brought about by the Enlightenment by presenting these as constituent parts of man's mind and world.

As Tieck's works progress chronologically, the contrast between the two worlds of the natural and the supernatural seem to have become much more marked - and this is in line with the direction of Romanticism in general. Some of the works of E.T.A. Hoffmann, for example, open detailing exact times and locations - *Der goldne Topf* is set in a Dresden market place at 3 o'clock on Ascension Day, a far cry from the 'once upon a time' opening of *Der blonde Eckbert*. Into this contemporary bourgeois setting creeps the fantastic - Anselmus is soon caught up in a magical world which infiltrates into his reality: the golden-green snakes, brass knockers turning into faces, ropes into serpents, the mysterious realm of Archivarius Lindhorst the salamander, an elemental fire spirit banished from his own world. Hoffmann shows in his "*Märchen aus der neuen Zeit*" the discrepancy between mundane, bourgeois life,

epitomised in the Registrar Heerbrand and his narrow-minded Philistine habits, and the ideal world of *Poesie* and imagination, characterised by the blissful wonders of Lindhorst's world. His aim is to prove to the reader that the realm of magic is not necessarily as far away as he might assume, and that the supernatural is ever-present for those who have the eyes to see and the willingness to believe. The reward for doing so is the golden pot containing the fire-lily, the symbol of the once perfect harmony between man and nature. Nature returns in this tale to the stage of the Creation when all lived in unison; Hoffmann portrays with great precision the juxtaposition of the real and the ideal. The atmosphere is no longer vague and lyrical as with Tieck, but care is taken with observational detail, the vision of the ideal is presented in very realistic terms and in a way that makes the reader all too aware of the dualism inherent in the world of the Romantics and in Hoffmann himself. The yearning for perfect co-ordination with nature and the return to a state of innocence were still uppermost in their minds, but outside factors such as the harsh reality of the Napoleonic wars and the failure to deliver promised ideals swayed the Romantics to a more realistic approach and to the ironic awareness that that for which they were striving was indeed unattainable, that reality would always win the battle against the ideal. The scenery and the environment reflect this.

Nature as a living entity, as an animate being, seen in *Der goldne Topf* as being accessible only to those who are willing to suspend all rational belief and enter fully into the world of *Poesie*, and in *Der Runenberg* as encouraging a diversion from the pious way of life and resulting in madness, both exceptions to the norm, is dealt with as being completely normal in other Romantic works. In Novalis' *Hyazinth und Rosenblut*, the fairy-tale contained in his work *Die Lehrlinge zu Sais*, it appears as nothing out of the ordinary that the flowers should tell each other of Hyazinth's love for Rosenblut, and that the rumour should be spread through the berries and into the garden and the woods, which then tease the young boy. He does not think twice about asking a stream and some flowers for directions, and they dutifully respond. The abstraction is heightened further by the fact that he can only enter Isis' temple

by means of a dream; the Romantic message that the ability to reach the desired higher world is in ourselves becomes evident when he unveils the 'goddess' only to be confronted by Rosenblut.

A little less abstract is Friedrich de la Motte-Fouqué's *Undine* (1811), admired by Storm as a young boy.⁵² Into what seems a realistic enough setting - a devout fisherman living in a cottage by a stream with his wife and foster daughter, creep elements of fairy-tale and suggestions of the supernatural - a knight, a haunted wood, and Undine's whole world of elemental water sprites. Nature is alive, yet not to the same incredible extent as in *Hyazinth und Rosenblut*: the sprites live within the various elements, they can be friendly or hostile, they are subject to their own laws yet they can change form to become subject, temporarily, to those of humans. The supernatural is incorporated into nature but has a very human façade - the two worlds intermingle, and the sprite world is accepted as part of the everyday world. Its inimical feature is embodied in the character of Kühleborn, one minute an old, white-haired man wandering alongside the happy couple, the next a hissing hostile waterfall full of foreboding. The whole story is endowed with fairy-tale atmosphere, much of this in the description of nature, which allows the reader to lose himself in the mystical sprite world without pondering too much on the meaning of the tale.

We have seen, then, the various stages of Romantic landscape portrayal as shown in the Romantics' *Märchen*, which follows the general pattern of Romantic works as already discussed - a lyrical dreamy atmosphere in the early years, giving way gradually to a supernatural world with a realistic base. The fairy-tale is for these authors a golden opportunity to express their beliefs and ideals in a way that does not necessarily seem far-fetched or out of the ordinary to the reader, as the reader expects in the fairy-tale a world of

⁵² Talking actually of the pictures that must have been incorporated into a copy of the tale, Storm tells Friedrich Eggers "Sie haben auf mich als Knaben [...] einen anmutigen und geheimnisvollen Reiz geübt; nämlich das, wo Undine durch den Wald reitet." 20.11.1855, *Theodor Storms Briefe an Friedrich Eggers*, p.31.

mystery, of the supernatural. Some can be viewed, if so desired, as pure children's tales or folk tales - *Die Elfen* and *Undine*, for example. Some are obviously allegories or have messages behind them - *Der goldne Topf*, *Hyazinth und Rosenblut*; others are more like psychological analyses - like *Der blonde Eckbert*. Nature in all of these plays an important role - sometimes by opening the characters', or indeed the reader's, eyes to a different dimension of this world or to another spiritual world, but most importantly by creating the atmosphere conducive to creating a frame of mind in the reader which will make him receptive to any ideas, thoughts or beliefs the author wishes to convey.

III - STORM'S MÄRCHEN

During his lifetime Storm wrote relatively few *Märchen*, and of those he did write, there were only three he felt were of a good enough standard to be acclaimed as such. *Hans Bär* (1837) and *Der kleine Häwelmann* (1849) are little more than *Kindermärchen*; Storm himself criticised his work *Hinzelmeier* (1850), but was proud of his achievements fourteen years later when he published a collection containing *Die Regentrude*, *Bulemanns Haus* and *Der Spiegel des Cyprianus*, maintaining to Brinkmann: "sie sind nicht mit allein das Beste, was ich geschrieben habe, sondern ungefähr das Beste, was in dieser Art in deutscher Zunge existiert. [...] diese Märchen werden in der deutschen Poesie lange leben."⁵³

The *Märchen*, as already pointed out, was an extremely popular genre amongst the Romantics because of its easy accessibility to another dimension beyond the real world as we know it; but does the fact that Storm too wrote *Märchen* mean that his were directly influenced by those of the Romantic writers, or was the inclination towards that genre from some other source, or due to another reason completely disconnected with his literary predecessors?

⁵³ 10.1.1866, *Storm - Brinkmann Briefwechsel*, pp.143-144.

His fairy-tales are often seen to be inspired by the Romantics,⁵⁴ however one must take into account the fact that Storm hailed from a region in Germany where folklore and superstition were, and indeed still are, an integral part of the culture. We are already aware that Storm knew relatively little of the Romantics in his youth, and the interest in folk and fairy-tales was apparent in him from a very early age, an inheritance of his homeland (by this term, Schleswig-Holstein is meant rather than Germany as a whole). Storm, together with Theodor and Tycho Mommsen, actively collected legends and folk tales from his native region, many of which were published in Biernatzki's *Volksbuch für das Jahr 1844* and a year later in Karl Müllenhoff's *Sagen, Märchen und Lieder der Herzogtümer Schleswig, Holstein und Lauenburg*.

The political climate throughout his region at the time Storm was writing his fairy-tales could also have been decisive - Schleswig-Holstein was under threat of being annexed by Danish troops, and the writing of tales specifically from that area was seen to be one way of asserting political and cultural independence from the enemy country.

A closer examination of two of his fairy-tales should give substantial enough evidence to prove one way or the other to what extent, if at all, Storm's *Märchen* were linked to those of the Romantic writers. Did his experience of the Romantics' fairy-tales increase his interest in the genre, or offer him patterns or ideas to follow in his own works, was it again, as with *Das Marmorbild* and *Von Jenseit des Meeres*, a purely aesthetical influence, or did the ideas behind the Romantics' works intrigue Storm in such a way that he was inspired to write his own?

Storm did give an indication of his preferences for certain kinds of fairy-tales in various letters. Discussing Heyse's choices for his *Novellenschatz*, Storm urged him to replace Novalis' *Hyazinth und Rosenblut* with something that had "die Lust des Märchens, aber fester

⁵⁴ A.T. Alt, for example, in his book *Theodor Storm*, asserts that "Storm's keen interest in folklore and fairy-tales makes him a direct descendent of the Romantic and Biedermeier traditions", New York, 1973, p.60.

Boden unter den Füßen".⁵⁵ He admired the Novellen of Friedrich Gerstäcker and Julius Mosen, both of whom lived at about the same time as Storm himself,⁵⁶ and both of whom wrote tales with elements of the fairy-tale world in them. As a replacement for *Hyazinth und Rosenblut*, Storm suggested Gerstäcker's *Germelshausen*, a story opening in the world of reality but slipping almost unnoticeably into a long forgotten time, more like a *Spukgeschichte* than a *Märchen*; and the *Waldmärchen* in Mosen's *Kongress von Verona* stands out from the factual background against which it is set. Storm's *Märchen* seem to be neither pure *Volksmärchen*, like those of Hans Christian Andersen, as they do not take place in a world completely outside of reality, nor do they move in a mystical magical environment like the *Kunstmärchen* of the Romantics. The magic of the fairy-tale is evident, but it is based in a framework of down-to-earth reality - Storm wanted his fairy-tales to be poetic works with a serious purpose.

To examine how he did this we shall study Storm's *Märchen Hinzelmeyer* and *Die Regentrude*. The portrayal and role of nature is important in both these works, and although Storm was not entirely pleased with the finished version of *Hinzelmeyer*, he had adapted parts of the story quite significantly, which may give clues to his influences and the way in which he saw the part played by the landscape in these tales.

HINZELMEIER

Hinzelmeyer was written in Husum in 1850, when the region was occupied by Danish troops. It appeared in Biernatzki's *Volksbuch auf das Jahr 1851* under the title *Stein und Rose. Ein Märchen*, preceded by the verse:

Ein wenig Scherz in die ernste Zeit,
Einen Lautenklang in der wirren Streit,
In das politische Versegebell
Ein rundes Märchenritornell!

⁵⁵ 30.10.1872, Storm - Heyse Briefwechsel I, p.49.

⁵⁶ Gerstäcker 1816 - 1872; Mosen 1803 - 1867.

In 1855 it re-appeared, parts of it having been completely re-worked, and in 1857 it even had a different title: *Hinzelmeier. Eine nachdenkliche Geschichte*. From Storm himself and from his contemporaries, as well as later critics, the tale has received very mixed reviews. Theodor Fontane said it gave him much pleasure and called the tale “menschlich”;⁵⁷ J. Wedde praised it as a “hochklassisches Stück deutscher Literatur”;⁵⁸ Stuckert, on the other hand, condemns it as one of the “seltsamsten, geistig widerspruchsvollsten und stilistisch uneinheitlichsten”⁵⁹ of all of Storm’s prose works, and Storm himself renounced its fairy-tale character and admitted several times to imperfections inherent in the manner of the story.⁶⁰

At first glance the tale may appear somewhat Romantic, so are there Romantic influences in this tale? Storm accredited nobody with influencing his story, although the incentive is attributed by many⁶¹ to Ferdinand Röse, who read Storm his own tale *Das Sonnenkind* during a stay in Kiel and impressed the young author; but was Storm also unwittingly influenced by the Romantics in his writing of the tale - and if so, was the influence purely aesthetic, as it seemed to be with *Das Marmorbild* or did some of the Romantic outlook appeal to Storm’s frame of mind at the time of writing and become transferred into *Hinzelmeier*?

There are relatively few articles which deal with this work, which is somewhat surprising, as *Hinzelmeier* and its predecessor *Stein und Rose* could possibly indicate distinct changes both in Storm’s writing and in his perceptions. It has been pointed out that there are obvious similarities between this fairy-tale and the works of Romantic writers, especially those

⁵⁷ Letter to Storm, 4.2.1857 - *Storm - Fontane Briefwechsel*, p.110.

⁵⁸ J. Wedde, *Theodor Storm*, Hamburg, 1888, p.29 - in E.A. McCormick, *Theodor Storm’s Novellen*, Chapel Hill, 1969, p.135.

⁵⁹ F. Stuckert, *Theodor Storm. Sein Leben und seine Welt*, Bremen, 1955, p.251.

⁶⁰ In a letter to Friedrich Eggers on 16.1.1856 he admits it is wrong to try to express an idea by means of a thing, as he has done with the rose and the glasses, as this “schwächt offenbar den poetischen Eindruck”, *Briefe an Friedrich Eggers*, pp.34-35. He makes the same complaints to Brinkmann in 1866, and in 1872 to Emil Kuh he calls it “mehr eine phantastisch-allegorische Dichtung, wobei der Dichter nicht mit vollem Glauben seine Geschichte erzählt, sondern halb reflektierend danebensteht”, *Storm - Kuh Briefwechsel*, p.266.

⁶¹ Böhme, Stuckert, McCormick - see McCormick, p.151.

of Novalis and Hoffmann.⁶² The message behind *Hinzelmeier* is distinctly Romantic in thought, and strongly reminds the reader of that behind *Hyazinth und Rosenblut* as well as Storm's earlier prose work *Immensee*. It is a tale of the quest for and longing for happiness, a story of missed chances, ending, not in true fairy-tale 'happy' fashion, but in the realisation on the part of the main character that he has, in essence, wasted his life in a futile search and completely failed to secure the happiness that was readily available to him.

Hinzelmeier is the tale of someone who, as a young boy, is told by his parents the secret of their everlasting youth and happiness, to which he too has a right. Every time a "Rosenherr" like he is born, a new bud flowers in the rose garden far away and is consigned to the care of a "Rosenjungfrau", who may not leave the garden until such times as her rose is collected by its master. This rose possesses the power to instil upon its owner the fortune of eternal youth and beauty, but the path to finding it is a difficult one; if the Rosenherr misses his chance the first time then he can only be saved by the Rosenjungfrau leaving the garden, which she is only permitted to do every nine years, seeking him, finding him and being released from her captivity by parting with the rose. *Hinzelmeier* is warned by his parents of the dangers of other futile quests, but is nevertheless determined, after a year's training, to go in search of the 'Stein der Weisen'. En route he has the chance three times to seal his happy fate as a Rosenherr; three times he is denied it as the crow with him, entrusted to him by his teacher, drops a pair of green glasses onto his eyes and immediately the world around him changes, he forgets all about the rose and pursues instead a different goal. The end of the tale sees his death after a long struggle over barren land and up a hill to what he thinks is the 'Stein der Weisen'; his last vision is that of the Rosenjungfrau in the distance who, on reaching him, hurls the raven away, plants the rose next to his gravestone and returns, weeping, to permanent imprisonment in the rose garden.

⁶² McCormick, p.131; Stuckert, p.251.

It can be seen, then, that the tale embodies the typical Romantic ideal of constant yearning - although, despite the fact that Hinzelmeyer relishes the thought each time of finding happiness with the rose maiden, his yearning throughout his life is for the 'Stein der Weisen'. It is this that sends him on his long journey in the first place, and it is this that each time distracts him from his success and ultimate fulfilment as a Rosenherr. We are brought here, then, to a distinctly Hoffmannesque, and indeed Romantic, dualism - the dualism between knowledge and life, between *Alltag* and *Poesie*. The rose maiden and all that she embodies represents love, life and living, the poetry inherent in us all and the possible entry to paradise by choosing this path; the Stein der Weisen, on the other hand, is something dead, it represents the thirst for knowledge and the harm that can befall someone who repeatedly chooses rationalistic thought over feeling. In the Romantics' world, as we have seen in *Der goldne Topf* with Hoffmann and *Hyazinth und Rosenblut* with Novalis, *Poesie* wins and the characters reap the benefits of their choices; however, Storm's attempts at reconciling the two worlds of Hinzelmeyer and the Rosenjungfrau are doomed to failure and Hinzelmeyer, just like Reinhard in *Immensee*, has been seen to incur some of the guilt for this for allowing himself to be so passively led towards the wrong choices.

These two worlds are portrayed distinctly differently from each other in the tale: *Poesie* is represented by the magical, enchanted world of the rose garden; the everyday world of Hinzelmeyer is clearly the *Alltag*. A third realm, the dark, tempting world of Krahirus and the Stein der Weisen show the danger lurking within this *Alltag* to keep the unsuspecting individual away from the world of *Poesie*. The three realms are significantly different, and this is shown in one way by the manner in which nature is depicted in each. A close examination of each will show how important the portrayal of landscape was for Storm in his representation of the different worlds. There are, of course, other indications of the differences - the characters, for example, each indisputably belong to a certain one of the domains; however, the background settings, and the way in which certain scenes were changed by Storm, can give

strong indications as to whether artistic ideologies from any particular movement were being utilised in the writing.

The story opens with hints of magical Romantic fairy-tale lands - Hinzelmeyer's parents' constant youthfulness giving rise to the village gossips' rumours of them having a fountain of youth or a '*Jungfernmühle*' at their disposal. The first time Hinzelmeyer sees his mother disappearing through the wall to visit the *Rosenschrein* it is twilight, a time of day greatly favoured by the Romantics; roses are typically linked with love and sensuousness. The shrine itself is reminiscent of Hoffmann with its seemingly live snakes and lizards, with its crystal inside and the magical world revealing itself to those willing to open themselves up to it. The rose petal fills the air with a pink rosy mist - again, the kind of hazy atmosphere created so often by the Romantics. The whole story of the rose garden is straight from a fairy-tale - yet just as delicately as these traits are introduced into the tale, the author brings us back just as gently to the everyday world, where we temporarily forget about mysterious rosy atmospheres and eternal youth.

Very briefly we are shown the night on which Hinzelmeyer takes leave of his master and decides to try his luck at finding the Stein der Weisen. We are immediately struck by the darkness of the study and the grotesqueness of Hinzelmeyer's surroundings. His master is described as morose and haggard; bats sweep past the windows; Hinzelmeyer feels trapped in the stuffy world of books and oil lamps and is filled with a longing for the outside world and the acquisition of knowledge, which he imagines will lead him to a universal understanding of the formulas and proverbs he has studied for so long. Nature is now luring him towards his destiny - the night is swamped in moonlight, "die wie ein Zauber draußen über den Feldern lag";⁶³ we hear a cat yowling, heralding the onset of spring; the scent of primroses fills the room. Just as Storm demands in the introduction to his *Hausbuch von deutschen Dichtern seit Claudius* that, when reading a piece of prose, all his senses be aroused, so he tempts

⁶³ *LLIV*, p.33. Subsequent page references are given in the text.

Hinzelmeier out into the “unabsehbare Ebene” (p.34) by showing nature stimulating his. This lure of nature, which turns out to be Hinzelmeier’s ultimate downfall, reminds us instinctively of Eichendorff’s *Marmorbild* or Tieck’s *Runenberg*.

The setting at the beginning of chapter five is different yet again. We find ourselves here unmistakably in Storm’s Schleswig-Holstein at noon on a spring day, Hinzelmeier striding along a path through a field of winter corn, arriving at a thatched farmhouse whose roof is steaming in the sun after a rainfall, watching a flock of sparrows go about their business - a straightforward description of a down-to-earth, everyday setting, which continues as Hinzelmeier enters the farmhouse kitchen and is fed a hearty meal of pancakes, bread and wine, surrounded by pots, pans, a churn and a cheese-maker! It is not until the farmer’s daughter peeps through the hatch, has her ribbon blown from her by a sudden gust of wind, and Hinzelmeier is about to return it that he, and we, are reminded of his duty as a Rosenherr to free the Rosenjungfrau, behind whom is a garden carpeted with the red roses and filled with the sweet singing of his mother’s tale. Just as Hinzelmeier is about to achieve his goal however, we are wrenched away from the scene as the crow Krahirus drops the green glasses (given to the bird by his master) onto Hinzelmeier’s nose, causing the girl to fade away as if in a dream and the landscape about him to change dramatically.

This fifth chapter as it stands is a piece of writing typical of the Biedermeier age - a hearty account of an everyday landscape, its inhabitants making an honest living with the means at their disposal. It is a far cry from the original fifth chapter to be found in *Stein und Rose*, which was much more Romantic both in its appearance and content. The very first sentence of the original tells how Hinzelmeier had wandered “über Ebenen und Berge, an Stromen und Abgründen, hin und her, kreuz und quer”⁶⁴ in futile search of the Stein der Weisen - and as already mentioned, the Romantics favoured the character of the wanderer, as

⁶⁴ *Stein und Rose*, Theodor Storm. *Sämtliche Werke in vier Bänden*, vol. 1, ed. P. Goldammer, p.755. Subsequent page references are given in the text.

he represented the breakaway from conventional life with the aim of seeking, yearning, hence fulfilling two of the Romantic objectives. Hinzelmeyer's route has taken him over rugged mountains and exhausted him, but on reaching the valleys, the sound of a French horn revives him and urges him onwards, and onwards he continues, following the bugler through woods and meadows. The countryside around him suddenly becomes immersed in hazy pinks and purples, dew hangs from the trees, and a couple riding by on a horse leave a scent of roses lingering behind them. When he reaches what he at first, from the noise, assumes is a madhouse, he is confronted by a host of multi-coloured tents and brightly dressed young men tuning instruments, and is told that the high white wall with the great gates is the Rosengarten, and whoever succeeds in achieving "seinen eignen Ton" (p.758) is rewarded with entry into it. His comrade achieves this after having caught a blue ribbon from the other side of the walls with his cap, and Hinzelmeyer is about to scale the walls into the garden when the raven interferes and the vision of the devil appears before Hinzelmeyer's eyes.

There are many obvious Romantic elements in this original chapter, and many specific Romantic works are brought to the reader's mind - the wanderer obviously reminds of the *Taugenichts*, the gay colourful parties bring to mind those of *Marmorbild*, the magical landscapes are similar to Tieck's *Runenberg* and *Der blonde Eckbert*. The passage which was eventually published in book form as *Hinzelmeyer* and retained bears many similarities to the original - the blue ribbon, the cap deftly catching it, the singing / music, the white of the farmhouse chimneys and the white walls, the climb up to the hatch / over the wall - yet could not be more different in terms of setting and atmosphere. The second version is firmly rooted in reality - the fairy-tale world creeps in, but into a highly recognisable everyday world. Whereas in the *Stein und Rose* version the reader is hardly surprised at the strange happenings before the garden walls, in the amended version he is caught unawares due to the normality of everything else around him.

We must ask ourselves why Storm felt it necessary to re-work this chapter to such an extent. It has been completely transformed from a piece of writing with very strong Romantic influences to a realistic Biedermeier piece of prose. It has already been asserted that Storm preferred works with their feet firmly on the ground - here is reason number one. He was much more satisfied with it after the changes had been made,⁶⁵ yet still viewed it with a certain amount of scepticism (see footnote 60). Apart from these traces of dissatisfaction, there is no evidence in any of Storm's correspondence to suggest the reasons for this shift. A possible answer would be Storm's position as an exiled Husumer. Still in Husum in 1850, although bitter towards the oppressive presence of Danish troops, perhaps inciting him to write an escapist piece as the poem at the beginning of *Stein und Rose* suggests, he was forced to leave his beloved hometown in 1853 and accept unpaid work at the district court in Potsdam after being pinpointed as an enemy of the Danes and having his legal licence revoked. To say he was unhappy in Potsdam is an understatement; this was the beginning of hard times for Storm, and his letters home reflect his yearning for his native homeland and frustration at his present predicament. Perhaps this yearning, this homesickness was partly the reason for chapter five being converted to an undoubtedly Schleswig-Holstein-like setting; perhaps his despondency and bitterness made him realise that the world portrayed by the Romantics was indeed an idealised world, and that if hope was to be held, then it had to be based on realistic foundations. The rose garden in the midst of pancakes, pots and pans could be indicative of Storm's frame of mind in Potsdam, hoping for light at the end of the tunnel, for a way out of his harsh and dismal surroundings. Whatever his reasons, the fact remains that the passage is now set in prosaic reality, heightening the effect of the green glasses and the difference in the view of reality which Hinzlmeier now has. This difference is far more acute than had been the case in the first version of the tale. From an artistic point of view, the unlikely was originally

⁶⁵ In a letter to his father on 24.1.1856 he described the tale as "eine wirklich anmutige Arbeit *jetzt*" (my italics), *Theodor Storm Briefe I*, Goldammer, p.297.

transformed to the unbelievable - now the unbelievable infiltrates into what is highly likely, thus having more impact on the reader. The whimsical, wondrous world of the Romantics has been removed and replaced with a realism more in keeping with the time at which it was written: a time requiring a realistic basis to a fictitious world - a world created "aus dem, was wir von der wirklichen Welt erkennen, durch das in uns wohnende Gesetz wiedergeboren."⁶⁶

Hinzelmeier's encounter with the devil is situated in the Romantic setting typically associated with evil, a setting of jagged mountains and precipices reminiscent of Tieck's dark landscapes. As always, when he assumes himself to be close to his goal, distance is deceptive and he must struggle for hours before reaching the gorge. The devil figure incorporates all the traditional diabolic qualities - horns, tail, cloven foot and his initial tendency towards humility shown by the bowing of his head in greeting - a gesture which instinctively makes the reader think back to Adelbert von Chamisso's Romantic/Biedermeier *Peter Schlemihl's wundersame Geschichte* of 1814. Just like Chamisso, Storm introduces this incredible character into the tale as if nothing could be more expected. Hinzelmeier nonchalantly quizzes the devil as to his purpose for being in the canyon, and matter-of-factly blasts him into space when he is told of his intention to blow up the world.

The chapter serves its purpose as a distraction for Hinzelmeier away from the Rosenjungfrau; beyond that it merely stands out as an uncharacteristic passage for both the tale and its author. It has little relevance to the story as a whole, apart from Hinzelmeier later finding his previous satisfaction at ridding the earth of Satan to have been in vain, for Kasperle assures him he also came across the devil - nine years after Hinzelmeier's feat. This accentuates the idea that, throughout his life, Hinzelmeier constantly fails to achieve his goals. Storm himself accedes to Eggers' criticism of this sixth chapter,⁶⁷ which highlights again his

⁶⁶ Otto Ludwig, "Der Poetische Realismus", p.46.

⁶⁷ 20.12.1856, "Ich gebe Ihnen das ganze sechste Kapitel preis", *Theodor Storms Briefe an Friedrich Eggers*, p.45.

uncertainty about the work, as he is not known to be the most humble of writers when convinced of a work's quality!⁶⁸

After this extraordinary interlude we are led back to an ordinary, everyday setting - an inn on the outskirts of a large town, where Hinzelmeyer learns that the Rosenjungfrau is in the vicinity and asking after his whereabouts. The final time he is close to her is against a very similar backdrop, indeed the conversation in the inn is almost identical in both cases. The close proximity of the Romantic world is indicated in an obvious way by the subdued lighting and rosy haze in the first passage; a reminder of that realm is brought back to him through a dream in the second. The Romantic hints, though, do not last long, as Krahirus succeeds both times in again averting Hinzelmeyer's attentions elsewhere through the medium of the glasses.

His second venture is far more realistic and down-to-earth than his first with Lucifer, being set in a green valley full of lush meadows, dairy farms and villages, where everyone seems to be going about their normal business. This is a far cry from the dangerous precipices of his first exploit, although the mention of scythes, albeit in an everyday situation, directly before the reference to the Stein der Weisen, might instil in the reader a faint sense of foreboding. The ensuing chapter, although based in a realistic setting, nevertheless contains its fair share of what at first sight seems to be ludicrousness, yet on closer examination may be a hint of irony, a vehicle much favoured by the Romantics. Hinzelmeyer's attention is veered towards a man sitting on a stone, deep in thought. We learn that this man is Kasperle, a former neighbour of Hinzelmeyer, who many years ago also set out in search of the Stein der Weisen.

His attire, especially when we learn of the bell on his hat, conjures up in the reader the appearance of a jester, a fool - is this a hint that the pursuit of the stone is a fruitless and idiotic quest? This idea is strengthened when he claims to have found the Stein der Weisen because of the negligence and stupidity of the nearby villagers; yet after the pair have sat for hours wondering what to do with the new-found object of their desire, Hinzelmeyer takes off his

⁶⁸ See the quotes from his letter to Brinkmann about his later fairy-tales, p.82.

glasses only to discover that it is nothing but a lump of cheese, and Kasperle is the one who has been duped, not the 'witless' villagers. Not only the fact that they are both so readily deceived by the vision through their glasses, but more obviously the fact that neither of them would have any clue what to do if they *were* to find the stone highlights the utter absurdity of their quest. Their failure to see this manifests itself plainly in Hinzelmeyer's delighted comment as they part that he now feels "um ein erkleckliches näher" (p.48) to his goal! Added to the strangeness of this situation is their casual conversation about the devil, whom Kasperle claims to have met not two days before but whom Hinzelmeyer indignantly insists to have blown up nine years ago.

Hinzelmeyer's final encounter with the Rosenjungfrau begins as soon as he wakes up after resting in an inn another nine years later. The glasses have been placed on him during his sleep to stop the dreams of his mother reminding him of his mission as a Rosenherr. Beyond the door to his room stretches a wide, desolate field, at the end of which he sees a gently sloping hill with a flat grey stone underneath a willow tree at the top. Not a single person is to be seen. The barren landscape described could again easily be part of Storm's native Schleswig-Holstein; Hinzelmeyer's trek across it is detailed likewise realistically. His last reminder of the Romantic world of the Rosengarten is harshly quashed as Krahirus squawks over the distant dreamy song; and his last vision before he dies of old age and exhaustion, having reached the stone, is of the Rosenjungfrau, far away at the other end of the bleak plain. As the life seeps out of him, nature responds. The skies grow darker, snow begins to fall gently and obscure his view of the distant figure. McCormick likens this to the passage in *Immensee* when Reinhard tries in vain to pluck the water-lily - Hinzelmeyer's view of the Rosenjungfrau is of "the ideal he has failed to attain"; the landscape represents his wasted life.⁶⁹ His futile search has ended in him finding nothing but his own gravestone; the promise

⁶⁹ McCormick, p.148.

of eternal youth and happiness in the form of the maiden must return to the rose garden to everlasting imprisonment.

If we follow the six episodes throughout the fairy-tale, we can make out a distinct pattern. McCormick has already pointed out the consistent structure of each failed encounter with the Rosenjungfrau being followed by an adventure to try to acquire the Stein der Weisen (p.147ff.). He rightly points out that the meetings with the Rosenjungfrau all use a prosaic, realistic background, yet does not examine the settings for Hinzelmeyer's experiences as he searches for the stone. Having looked at all three in turn we can see that the locations, as well as the occurrences within these settings, change fairly radically. In the first, the encounter with the devil, the landscape is completely incompatible with that which has gone immediately before (the episode in the farmhouse) and is therefore thoroughly unrealistic. The events are also wholly unbelievable, making it easy for the reader to imagine he is in a world of fairy-tale. In the second interlude the setting is more realistic yet a little far removed from the town setting in which Hinzelmeyer finds himself; the events are basically credible yet tinged with ludicrousness - the fairy-tale world is beginning to seem more like reality. By the time we reach the final episode of Hinzelmeyer's life, the background becomes very real - we are not told beforehand the exact location of the inn, so it could be highly possible that it does look out over the barren fields Hinzelmeyer sees that morning, despite the fact that he is wearing the glasses when he first looks out. The most important point comes as he sinks down onto the stone and the glasses fall from his face - the vision before him does not alter as it has done previously, everything around him is still the same. The world he sees through the green glasses, formerly a distinctly distorted reality, now in fact becomes real - the magical Romantic world of the Rosenjungfrau, the dark world of the Stein der Weisen and Hinzelmeyer's own everyday world all merge into one, yet in such a realistic way that the reader does not feel a sense of confusion and disbelief as he does, for example, with Tieck's tales, but rather accepts what he sees with a calm sense of credence. The events at this point are to a certain extent

influenced by the mysterious realm of the fairy-tale, as we see the despair of the Rosenjungfrau who must return to her garden forever, but this is overshadowed by the death of Hinzelmeyer and the hopelessness of the situation - something which is the complete reverse of a traditional fairy-tale ending and leaves the reader feeling despondent and somewhat wistful, just like Hinzelmeyer before he fades away.

This realisation of failure and reaching out towards lost happiness is a definite reversion to the ideas in *Immensee*, and seems to be a mixture of Romantic yearning for the unattainable and the Biedermeier resignation in face of something gone drastically wrong. The shift is from the fantastical, wondrous world of devils with horns to the all too realistic picture of someone looking back on life just before death. This transition is reflected in the landscape - from the misty realms of the Romantics and their fantastical or dark portrayal of nature towards the bleak, desolate, sober portrayal of Storm's homeland. The transformation in this work from the Romantic to the realistic condenses in one tale the transition which Storm made within his works and within his outlook during his life; the landscape is the reader's key to realising that transition.

DIE REGENTRUDE

Die Regentrude is generally hailed as the best of Storm's *Märchen*.⁷⁰ It was first published in the *Leipziger Illustrierten Zeitung* in July 1864 as a '*Mittsommermärchen*', then in book form together with *Bulemanns Haus* and *Der Spiegel des Cyprianus* - named *Drei Märchen*, the first edition of which appeared in 1865. The tale was written and re-worked within a matter of twelve days whilst Storm was in bed with a bout of German measles, and while doing this the ideas for *Bulemanns Haus* were so prominent in his mind that he told the story to his son Ernst so that it would not be forgotten. He attributes this sudden urge and

⁷⁰ Hertha Botzong describes the tale as "ein kleines Meisterstück", *Wesen und Wert von Theodor Storms Märchendichtung*, Munich, 1935, p.52; Margaret Mare sees it as "the best kind of Kunstmärchen", *Theodor Storm and his World*, Cambridge, 1976, p.216.

ability for this kind of writing directly to the political situation at the time. He, by this time, had moved with his family to Heiligenstadt and was working as a district judge, slightly happier than he had been in Potsdam, however finances were still short and professional and political restrictions were still being imposed. The position in Schleswig-Holstein, however, had worsened, as the struggle for power had again become open conflict in the build-up to the war against the Danes in 1864, the whole of Germany anxiously following the duchies in their effort to achieve independence, in the hope that this in turn would lead to a unified Germany consisting of independently run states.

In a letter to his parents from December 1863 he justifies his compulsion towards this kind of writing:

Vermöge eines seltsamen Widerspruches in der menschlichen Natur werde ich jetzt, wo ich wie niemals durch unsere schleswig-holst. Verhältnisse politisch aufgeregt bin, durch unabweisbaren Drang zur Märchendichtung getrieben. Während ich die 'Regentrude' schon fast zu Papier habe, ist ein zweites, 'Bulemanns Haus', schon fertig im Kopfe. Es ist, als müsse ich zur Erholung der unerbittlichen Wirklichkeit ins äußerste Reich der Phantasie flüchten.⁷¹

and to Hartmuth Brinkmann: "Trotz dieser politischen Aufregung, vielleicht grade durch sie, weil sie ihr Gegengewicht verlangte, ward mir in dieser Zeit, was ich mir seit 20 Jahren vergebens oft gewünscht hatte, die Fähigkeit und der fast dämonische Drang zur Märchen-Dichtung."⁷² In the preface to the first edition of the book in 1865 he is careful to mention that the reader should not take the word '*Märchen*' too literally, aware of the inclination within society of the time towards the appreciation of a more realistic form of writing, but coaxes the reader into escaping for a while "ins alte romantische Land"⁷³ leading "hübsch über die Alltagswelt hinweg" (p.385); and in the second edition, not published until 1873 after the scant success of the first, no mention is made of fairy-tales in the title *Geschichten aus der Tonne* due to, according to Storm, "der Antipathie des Publikums gegen

⁷¹ 29.12.1863, *Briefe in die Heimat*, p.211.

⁷² 18.1.1864, *Storm-Brinkmann Briefwechsel*, p.133.

⁷³ *LLIV*, p.385. Subsequent page references are given in the text.

das Wort 'Märchen.'"⁷⁴ He bemoans the volume's initial lack of popularity and ascribes it purely to the edition's title, despite his reassurances that the tales are more like legends and simple stories than fairy-tales. He admits that the surrounding reality has become too prosaic, and that people find it difficult to substitute another world for the everyday, "wo es vielleicht statt auf der Eisenbahn mit Siebenmeilenstiefeln durch die Luft geht" (p.387), but indicates strongly that his works are not the usual 'other-worldly' fairy-tales. The *Märchen*, he says, has lost all credit:

es ist die Werkstatt des Dilettantismus geworden, der seine Pfscherarbeit mit bunten Bildern überkleistert und in den zahllosen Jugendschriften einen lebhaften Markt damit eröffnet; das wenige, was von echter Meisterhand in dieser Dichtungsart geleistet ist, verschwindet in diesem Wüste. (p.387)

He petitions the reader to sample his *Geschichten aus der Tonne* and reassures him that "Zu lange soll die Fahrt nicht dauern, und so hoch soll sie auch nicht gehen, daß die praktischen Köpfe unserer neuen Zeit von Schwindel könnten befallen werden" (pp.389-90). By deeming it necessary to explain himself in this way we can see that Storm gave in to the fact that, although he himself had fled from the harsh restrictive surroundings by means of the fairy-tale, the general public had had its fill of such escapism and would have to be enticed into reading the *Märchen* with the promise of a solid realistic basis and a stage not too far removed from reality. This is exactly what Storm manages to achieve in *Die Regentrude* - the natural and supernatural worlds blend almost unnoticeably, standing side by side yet intermingling so much that at times it is almost impossible to distinguish them from one another.

Die Regentrude deals basically with a battle between the elements fire and water, and a young couple's quest to restore the natural equilibrium to the land. A dreadful drought has persisted for some while, destroying crops, killing animals and endangering the livelihoods and the lives of the farming community into which we are introduced. All but the 'Wiesenbauer', who owns low-lying marshy lands, suffer the hardship. We learn from Frau Stine that the

⁷⁴ This particular opinion was expressed in a letter to his publishers, the brothers Paetel, on 2.2.1873, *ibid.*, p.625.

drought is so bad because the 'Regentrude', she responsible for the rain, has fallen asleep and the 'Feuermann' has taken over. The only chance of survival is for the Regentrude to be woken by a young maiden - the Wiesenbauer's daughter Maren happily undertakes this task when her father, not believing in these fairy-tale characters, promises that if she is successful in starting the rain within twenty-four hours then she may marry Frau Stine's son Andrees. The quest leads the couple down into the bowels of the earth, into the arid and forgotten realm of the Regentrude, where Maren proceeds alone, wakes the Regentrude, restarts the fountain at the centre of her kingdom and thus enables the Regentrude to begin to produce rain again, consequently saving the community from its dire situation and fulfilling her own wish of being able to marry her sweetheart.

It is obvious to the reader at first glance that this fairy-tale too has strong connections with Storm's homeland Schleswig-Holstein, as the communities there are only too aware of the consequences of extreme weather conditions, the elements playing an exceedingly important role in the welfare of both the citizens and their way of life. Rain, sea, and floods are an integral part of life there more than almost anywhere else in Europe. The background to the tale, then, can be found within Storm himself, an inheritance of his youth, a demonstration of the attachment to his native area and conclusive proof of his compliance with the public's desire for a background based in reality. The impetus, as already discovered, was the harsh restrictive reality surrounding him, and the actual characters and stories - this applies to all three *Märchen* - sprang entirely from Storm's own imagination. His collection of tales, he writes to Brinkmann, has "kein einziges verbrauchtes Motiv darin; wenigstens in den drei ersten ist alles rein aus meiner Phantasie gewachsen."⁷⁵ To Fontane he declares: "Sie sind einschließlich des Stoffes ganz mein eigen",⁷⁶ although admits the origins of some of the names are from other sources, and realises that the story of the Regentrude bears some similarities to

⁷⁵ 18.1.1864, *Storm - Brinkmann Briefwechsel*, p.133.

⁷⁶ 17.10.1868, *Storm - Fontane Briefwechsel*, p.131.

Nordic mythology; and four years later he writes to Emil Kuh attesting “sie entsprangen alle drei fast zugleich meiner Phantasie”⁷⁷ and that they are “völlig von mir empfunden.”⁷⁸

These comments immediately defy any attempts by the critics to attribute this set of *Märchen* to a parody of any of the Romantic writers, although this is not to say that there are no similarities at all to those tales written decades earlier. What we are interested in here is the distinct difference between the way the landscape and the natural and supernatural worlds are portrayed compared to Storm’s previous fairy-tale *Hinzelmeier*. He calls these stories in the first instance *Märchen*, and is confident of their excellence, yet they contain neither the wondrous, magical domain from the time of the Romantic *Kunstmärchen* nor the typical *Volksmärchen* world of wicked witches, innocent princesses, castles and dark woods. Storm creates an entirely original form of *Märchen*, one whose foundations are firmly in this world, whose characters, though they may belong to a supernatural world, have such human facets that they are easy for the reader to accept without sheer incredulity, and where the natural world and the world of wonder are so inextricably linked that it becomes difficult to tell them apart. This is not because, as in Tieck’s *Der blonde Eckbert*, for example, the supernatural encroaches on the real world so much that even the characters become confused as to what is real and what is not; the characters and the reader can stand back and recognise to which world the various personalities belong, or in which domain they find themselves at any given time, but the portrayal of the world beneath the earth’s surface is in such life-like detail that it appears not as something extraordinary but as an extension of the everyday normality. This will be discussed in more detail at a later stage.

In a tale such as *Die Regentrude* it is obvious that the natural background must play an important role. It is not only responsible, here perhaps more than in other cases, for the livelihood of its inhabitants, it bears on their actual lives and, most importantly, the way the

⁷⁷ 22.12.1872, *Storm - Kuh Briefwechsel*, p.266.

⁷⁸ *ibid.*, p.265.

landscape is depicted determines to a large extent to what degree the reader accepts the story as a piece of convincing fiction or dismisses it as unmitigated fantasy.

As we examine the depiction of the natural environment throughout the story of the Regentrude, we shall become aware of some of the distinct, and some not so distinct, reminiscences of Romantic and folk-tale characters and atmospheres in this tale - what effects Storm was possibly hoping to achieve from this we will discuss later.

The setting of the opening of the tale appears to the reader more like that of a *Dorfgeschichte* than a *Märchen*, as we are introduced to a farming community dependent on the land for survival and hence in great jeopardy from the current drought. There is barely any green to be seen, the animals are dying and a stifling heat envelops the village and its surrounding lands. Only the Wiesenbauer, a character to whom we take an instant dislike, is smugly satisfied with the prevailing conditions, as they make his otherwise unprofitable piece of land economically viable - albeit to the distress and danger of the others in his district. The oppressiveness of the heat is brought home to the reader as he looks with the Wiesenbauer into the "flimmernde Ferne"⁷⁹ and hears Frau Stine describing the weather as "eine Glut" (p.80). Just from these two expressions we come to realise that this is no ordinary hot summer but the repressive, suffocating heat more common to the tropics than to a northern German farming district. The sudden mention of the Regentrude takes the reader somewhat by surprise, as he has so far been in a normal everyday world. He is suddenly introduced to a character from the world of the supernatural, or an element of superstition - for this is how we, and the Wiesenbauer, first imagine her - an old wives' tale to give the villagers some sort of hope in their helpless predicament. What does become obvious, however, is the fact that whereas the traditional villagers tend to rely implicitly on the existence of the Regentrude, a human-like figure, the Wiesenbauer dismisses her as a phantom, preferring to put his confidence in the barometer - something dead, something 'technological' - making us think

⁷⁹ LLIV, p.79. Subsequent page references are given in the text.

back to the dualism inherent not only in many of the Romantics' works, especially Hoffmann's, but also in *Hinzelmeier* - the struggle between the life of *Poesie* and the world of philistines, with their monotonous craving for 'dead' knowledge.

We become acquainted with the Regentrude's counterpart, the Feuermann, as Frau Stine tells Maren of her own great-grandmother's meeting with the rain maiden. These characters are still, as far as we are concerned, a figment of her imagination, part of the made-up world of the supernatural so prevalent in such communities at the time - but now the world of imagination begins to become the real world, as Stine's son Andrees returns from the fields with the most remarkable story about a strange little man we immediately recognise as the Feuermann.

The Feuermann is, like the heat caused by him, grotesque. He reminds the reader of the *Volksmärchen* character Rumpelstiltskin, dancing round on his spindly legs cackling to himself, delighting at the misery he is spreading throughout the land. The salamander sunning itself nearby makes us fleetingly think back to Hoffmann's Archivarius Lindhorst. This and the "sengende Glut" (p.84) and "grellen Sonnenschein" (p.87) evoke unmistakable associations with the fire elements. Then back to traditional fairy-tale, where the evil-doer unwittingly gives away the key to his own defeat.

The fairy-tale elements, then, have been introduced into the natural background both gradually and fairly naturally. The scene is set for Maren's and Andrees' journey into the realm of the Regentrude.

The transition from the real world into that of the elemental spirit seems perfectly natural. The pair proceed over the great moor at the edge of the village, then through the woods until they arrive at the tree through which they can get to the Regentrude's world. After a precarious trek downwards on a steep, broken ladder they reach a stone dam which leads across into her domain. The barrier of the dam and the ladder here remind us of the bridge over into Tieck's elves' domain - and there are other reminiscences of the same story.

The young couple here almost share their names with Marie and Andres of Tieck's tale; and the idea that the presence of this 'other' realm benefits the real world is paramount in both stories. A great difference, however, is that whereas the world into which Marie enters is drastically different from her own, when Maren and Andrees find the Regentrude's domain it does not seem to be that different from the world they have just left behind. "Kälter ist sie wenigstens nicht" (p.92), observes Andrees on arrival - the influence of the Feuermann has been felt there too.

This world is marked by a brilliant piece of description by Storm, evoking in the reader the ability to live each step with the young couple and take in the environment surrounding them.

The first stretch of their journey is through what seems like an endless avenue of trees, either side of which is an "ödes, unabsehbares Tiefland" (p.92) full of dried up stream beds. The heat is overwhelming, an oppressive haze hangs over everything and a stifling scent from the dried-up reeds fills the air. Everything is parched of life, the heat is even painful to those things still alive - blinding to the eye and suffocating. Small white flames seem to be flitting across the desiccated landscape, Andrees imagines he sees the Feuermann's evil eyes and hears him scurrying alongside them, and Maren is at one point unable to go on - "die Luft ist lauter Feuer," (p.93) she whispers. Apart from the unbearable heat, the most obvious feature of this landscape is the silence. The only noise is the heavy breathing of the couple, the stillness and endlessness of death can be sensed all around them. Storm again and again uses words like "Glut", "unaufhörlich", "blendend", "beklemmend", creating a picture so vivid in the reader's mind that he feels as though he were there. Though Maren and Andrees are in a world apart from the real one, a world some think is mere hearsay, what they experience is all too real, and because of the distinctly realistic landscape in which they find themselves, the reader can project himself quite easily into that situation, forgetting temporarily that this world is one of supernatural characters and events.

The two, after having revived themselves a little from the mead given to them by Frau Stine, eventually reach a park. Here they can see how splendid the area once was. Magnificent trees stand in groups all around, hosts of flowers are scattered here and there - and even though the trees' leaves are dead or dying, and even though the flowers have lost their beauty and scent through the deadly heat, this park shows that hope is still alive - the branches still reach boldly into the air, the roots still stretch across the ground. Maren must continue from this point alone. On she goes, the feeling of aloneness and silence now obviously intensified, through the dried up lake bed, past the magnificent, motionless sleeping bird and dead fish. Everything has been silenced by the heat: "Außer dem regungslosen unheimlichen Vogel war kein lebendes Wesen sichtbar, nicht einmal das Schwirren einer Fliege unterbrach hier die Stille; wie ein Entsetzen lag das Schweigen über diesem Orte" (p.95). Even Maren's urge to shout to Andrees is suppressed, as breaking the silence would seem too scary. After some time the lake bed suddenly narrows to what seems like that of a stream; trees line the banks, bowing their branches over to form a great arch, their density blocking out the sunlight and causing a welcome coolness and shade - we feel she is close to her goal. When she reaches the cliffs where the Regentrude is sleeping, however, the scorching heat returns with renewed strength, as if trying one last time to make her turn back. The figure she sees half way up the cliff face, although "schön" and "mächtig" (p.96), is deathly pale, her eyes sunken and her hair full of grey dust and dead leaves. This is the pinnacle of the Feuermann's achievements - the heat has actually covered the Regentrude with its harvest and made her appear dead.

As soon as the Regentrude is awoken, however, we immediately begin to feel the change. Although the searing heat is relentless, the silence breaks: "Da rauschte es sanft durch die Wipfel der Bäume, und in der Ferne donnerte es leise wie von einem Gewitter. Zugleich aber [...] durchschnitt ein greller Ton die Luft, wie der Wutschrei eines bösen Tieres" (p.96). As the pair walk towards the centre of Regentrude's realm the trees become more magnificent

than before, the flowers more beautiful, yet still everything suffers under the harsh influence of the Feuermann. Hope filters into the air with each step of the Regentrude, as the meadow beneath her seems to take on a green shimmer, and her dress rustling through the dried grass sounds unmistakably like rain. Here the realistic landscape begins to adopt a magical feel. We see one last desperate attempt by the Feuermann to stop Maren carrying out her task - a reddish-brown fist reaches up from the earth and tries to grasp hold of her, but on hearing Regentrude's voice a loud scream is heard and it disappears. It is significant at this point to note that this is the only place in the whole of the tale that one of the 'fairy-tale' characters is referred to by the author as a '*Spuk*' - at all other times they are both given human characteristics, be they grotesque, magnificent or extraordinary.

Soon she reaches the castle, more like a cross between a church and a cave with its stalactites and stalagmites, its almost invisible ceiling due to the height and its covering of what seem to be spiders' webs, and its centrepiece a fountain. The ground is carpeted with dried meadow flowers. As soon as the fountain is opened the influence of the Regentrude's side of nature can be felt - a "frischer Duft" (p.99) fills the air and it becomes refreshingly cool; suddenly everything comes to life:

Da begann zu ihren Füßen ein neues Wunder. Wie ein Hauch rieselte ein lichtiges Grün über die verdorrte Pflanzendecke, die Halme richteten sich auf, und bald wandelte das Mädchen durch eine Fülle sprießender Blätter und Blumen. Am Fuße der Säulen wurde es blau von Vergißmeinnicht; dazwischen blühten gelbe und braunviolette Iris auf und verhauchten ihren zarten Duft. An den Spitzen der Blätter klonnen Libellen empor, prüften ihre Flügel und schwebten dann schillernd und gaukelnd über den Blumenkelchen, während der frische Duft, der fortwährend aus dem Brunnen stieg, immer mehr die Luft erfüllte und wie Silberfunken in den hereinfallenden Sonnenstrahlen tanzte. (pp.99-100)

As much as our senses were previously stifled by the heat, they are now liberated to indulge in the beauty and wonder of the nature before us. Although in this passage everything happens at once, lending it its magical quality and reminding us of Marie in *Die Elfen* making flowers sprout and bloom before her eyes, the description itself could just as easily be from

one of Storm's pictures of a spring garden in Schleswig-Holstein, such as can be found, for example, in *Im Sonnenschein*. More magic abounds as Maren learns from the Regentrude how to make clouds and send them out into the world by clapping her hands, and as they lie on the fresh moss beneath them, the Regentrude tells of how the dam that the young couple crossed earlier that day had actually been built by humans many years before. The Regentrude used to give them seeds and corns so they could produce fruits, and in return they would bring her some of those fruits and keep her company. This shows clearly the interdependence between man and nature - for as soon as the humans began to neglect and gradually forget about their elemental friend, she fell asleep from boredom, and disaster in the form of the Feuermann was allowed to take over, almost winning his battle. He, however, is now extinguished by the rain, and as the two maidens make their way outside we become engulfed in the transformation which has taken place. The sound of the inexhaustible rain is comforting - both because it is rain and merely because it is a sound, a stark contrast to the eerie silence of the fierce heat of before. Nightingales are singing; drops of water fall into the stream "spielend und klingend" (p.104); the waterfall crashes "tosend" over the cliffs; the heron is circling over the lake; flowers are blooming everywhere, dispersing their delicate aromas - everything is vibrant and full of life. The picture of the Regentrude shaking her hair, sending droplets sprinkling onto the grass, and catching the rain in her arms reminds us subconsciously of Fouqué's Undine or of Mörike's Lau.⁸⁰ As they bid each other farewell we are only reminded that the Regentrude belongs to the world of the elemental spirits by the fact that Maren cannot distinguish between her singing and the soft rainfall.

Maren and Andrees are reunited, and make their way to the rowing boat which will take them home. As they pass the previously parched, arid landscape a huge difference is already apparent:

Das ganze weite Tiefland war schon überflutet, auf dem Wasser und in der Luft
lebte es von aller Art Gevögel; die schlanken Seeschwalben schossen schreiend

⁸⁰ Friedrich de la Motte-Fouqué, *Undine*; Eduard Mörike, *Das Stuttgarter Hutzelmännlein*.

über ihnen hin und tauchten die Spitzen ihrer Flügel in die Flut, während die Silbermöwe majestätisch neben ihrem fortschießenden Kahn dahinschwamm. (pp.106-107)

As well as being a perfect piece of alliteration and onomatopoeia, the language mimicking the steady sound of the shower of rain, this passage also serves to take us gradually back into the world of reality. If this piece were read independently of what has gone before it, the reader would imagine himself to be engrossed in an account of a rowing trip by the sea - possibly Schleswig-Holstein! Storm is slowly but surely re-establishing the firm ground of reality beneath our feet - and indeed the couple soon realise that the stream in which they are now sailing is the same stream that leads to their village. The path back from the other world is much less complicated and less dangerous than the one that led into it - now that contact has been revived their life is made easier. Again we become aware of the two worlds being interlinked - they are not as far apart as they would seem from first appearances.

This fairy-tale, unlike Storm's *Hinzelmeier*, does end on the traditional happy note. The harvests of that year succeed; and on the wedding day of the young pair we see the brightest sunshine - not the unbearable kind of before - accompanying them to the church, interspersed for a few seconds by a raincloud which sheds a few droplets into Maren's bouquet - a sure sign of luck, say the villagers; a message from the Regentrude, sense the couple.

We can see in this tale many similarities to the Romantics, most of which have already been mentioned. The elemental spirits remind us of Fouqué and Hoffmann; the bridged gap to the other world can be found in Tieck's bridge and Hoffmann's ladder; the church-like cave reminds us of Tieck's *Runenberg*; the Regentrude conjures up flowers in the same way as the elves. Above all, the way in which the landscape is described affects the reader's senses in a similar way as would one of Tieck's *Waldeinsamkeit* passages - but Storm achieves this in a completely different way.

In Storm's wonder-world, the reader feels at home. The Regentrude's realm does not evoke a hazy confusion, like Bertha feels when she first enters the domain of the old woman;

rather it is a recognisable domain which stirs up familiar feelings - this world is distinctly separate from the world above, yet a continuation of it. The Feuermann's influence has been felt there too - it is by no means exempt from the treatment being doled out to the 'real' world above it. The description of this underworld helps the reader to see the events all as highly possible; it is not until towards the end of Maren's journey that unlikely fairy-tale elements creep into the narrative.

The landscape at the start of the couple's journey, as we have seen, is portrayed in the minute detail so typical of Storm. All the reader's senses are stifled in the heat, just as they awaken with the awakening of the Regentrude - again we are reminded of Storm's introduction to the *Hausbuch von deutschen Dichtern seit Claudius*. The realm is fundamentally realistic - here we see, despite the many similarities with various Romantics' works, the essential difference between Storm's *Märchen* and the works of his predecessors - the Romantics fled from a constricting everyday world into a transcendental world of *Poesie*, into pure and unfettered imagination; Storm remained firmly rooted in reality, albeit a 'different' reality. As his comments in the prefaces to the book editions of the fairy-tales show, he realised that the readers of the time were not willing to suspend their own rational beliefs and succumb to the will of fantasy, therefore it was essential for Storm to combine fairy-tale elements with a natural setting. The wondrous in the Romantic *Märchen* weaves in and out of the proceedings enough to confuse both the reader and the characters as to what is real and what is imaginary, but here the two are more easily detectable, even though they blend together to form a consummate whole.

The ideas behind the elemental spirits also differ from those of the Romantics. In Fouqué's *Undine*, she belongs to her own world and comes into that of humans simply because, in order to fulfil her desire of possessing a soul, she has to be loved by a human - the move, then, is for her own gain. In Storm's *Märchen* the interdependence of man and nature is of primary importance. It is obvious that man is dependent on nature - he needs a mixture of

sun and rain to grow crops and therefore to survive, and as long as there is a fair balance between the two then no danger exists to his welfare or future. What is also brought to light in this tale, however, is the idea that nature also needs man to look after it. The dam to the Regentrude's realm was built by humans, who exchanged their fruits for her seeds, keeping her awake and therefore retaining the equilibrium in their own reality. As soon as man becomes complacent, however, taking nature for granted, he sows the seeds of his own destruction, paving the way for possible catastrophe - here symbolised by the Regentrude falling asleep through boredom and the Feuermann almost becoming complete master. The forget-me-nots which carpet the floor around the fountain are not there by chance! Anyone tempted to suggest that nineteenth century authors are unfashionable and antiquated in their ideas need look no further than this for a matter of contemporary concern. The two worlds of man and nature, man in his natural world and the elemental supernatural world are complementary, one being an extension of the other.

Traditional fairy-tale elements also have a different perspective - the essence of a fairy-tale is usually the battle between good and evil. Here the obvious fight is between fire and water, personified in the Feuermann and the Regentrude, and between the traditional way of life and the rational thought and greed brought about as a result of industrialisation and capitalism, personified in Frau Stine and the Wiesenbauer respectively. The objective, however, is not for one to achieve an unmitigated triumph over the other, to the total exclusion of that other, as this would also lead to disaster. The importance here is attached to restoring the balance between the two. The end of the tale sees not only the young couple united in marriage, but the representatives of tradition and progress hand in hand behind them and a harmonious balance of sunshine and rain.

It is impossible to look at *Die Regentrude* without thinking of these allegories, despite Storm's assurances to Emil Kuh that: "in punkto meiner Märchen versichere ich Sie, daß ich nicht den leisesten Gedanken an Symbolisieren bei der Abfassung gehabt habe; ich habe an

nichts dabei gedacht, als an Fixierung der Welt, die da vor mir aufstieg”,⁸¹ as well as his indignant retort to Brinkmann’s suggestion that the work is perhaps an allegory: “Die Regentrude, dieses [...] von den holdseligsten Phantasien belebte Märchen betrachtest Du von einem Allegorie- oder Tendenzstandpunkt aus. Wie darfst Du denn das?”!⁸² Storm, then, intended his *Märchen* to be no more than tales for the enjoyment and delight of the public, of young and old alike, something to allow them to take their mind away from the harsh reality surrounding them.

* * * * *

Hinzelmeier, though the finished version is much less ‘Romanticised’ than the earlier *Stein und Rose*, still has distinct characteristics which constantly remind the reader he is in a fairy-tale environment - he is transported back and forth from one realm into another, not staying long enough to become settled or comfortable in any way. The abrupt and diverse changes of scenery aid and heighten this feeling. However, as we read *Die Regentrude* we are aware of the existence of a different reality inhabited by the elemental spirit, but everything around us in that reality is so recognisable that we do not feel as if we are in a world of fantasy but as if we are still somehow annexed to our own familiar world. The reader escapes the reality surrounding him but does not feel uncomfortable in the different reality presented to him - exactly what Storm wanted to achieve in the *Märchen* of 1863/64. Traits of Romantic tales are essentially present to lift the tale from a sober realism bordering on a naturalistic presentation; and recalling the contemporary pre-requisites for Poetic Realism, as propounded, for example, by Otto Ludwig, Storm’s *Märchen* seem to fall into place perfectly with these conditions. Whether Storm, however, was consciously adhering to these axioms, whether

⁸¹ 24.2.1873, *Storm - Kuh Briefwechsel*, pp.267-268.

⁸² 10.1.1866, *Storm - Brinkmann Briefwechsel*, p.144.

writing what he felt within himself at the time, or merely doing as he deemed necessary to make his works more popular, is debatable. Nowhere in his scant correspondence about the *Märchen* does Storm suggest that the 'poetic' slant to the works is due either to the influences of Romantic works or to him observing the literary trend of Poetic Realism popular at the time, although he does heed the general climate, as is evident in the preface to *Geschichten aus der Tonne*. Despite the entreaty to the public in this preface, and his compulsion to assure them that the tales were not too far removed from the comfortable if restrained world of reality, he was confident of the stories' excellence and therefore of their success. Judging from the proof in the letters home to his parents and his general reluctance to conform to convention for convention's sake, we can safely assume that the tales are driven by a force within the author himself. This is affirmed by an assertion made by Storm some twelve years after the publication of the second edition of the tales in 1873, as he testified to Wilhelm Petersen his reluctance to adhere to any current trends in literature for their sake alone : "was ich schreibe, schreibe ich weil mein Inneres mich dazu treibt; niemals um eine Mode mitzumachen."⁸³

This does not detract from the fact, however, that Storm's *Märchen*, although having certain similarities in common with some of the Romantics' works, do follow the pattern associated with works and theories of Poetic Realism, and that the landscape plays a fundamental role in discerning this fact.

⁸³ 12.12.1885, *Storm - Petersen Briefwechsel*, p.168.

CHAPTER THREE

STORM'S 'BIEDERMEIER' IDYLLS

INTRODUCTION

The works of Storm's earlier years are, as mentioned in the first chapter, widely recognised as having a distinct lyrical quality. Storm himself declared that he was, in the first instance, a poet,¹ and that his Novelle writing grew from his lyrics,² a remark with which most commentators, both past and present, agree. In the introduction to his *Novellenschatz*, Heyse could find no other way of defining Storm's Novellen than to call them "Novellen eines Lyrikers",³ and Gerhard Ranft expresses the view that Storm's "frühe Skizzen und Novellen rein lyrischer Natur sind."⁴ Franz Stuckert, however, opposes the common consensus, stating that Storm's lyrics and his prose writing evolved completely independently of each other, and that he did not develop as a novelist until his lyrical *Schaffensperiode* was almost over.⁵ Theodor Hertel acknowledges the fact that, as Storm attached so much importance to the expression of feelings, he was bound to reach his highest achievements in his lyrics, but when material presented itself which could not be dealt with in lyrical form then he was forced into prose writing - the "Idyllen und kurze Stimmungsbilder vermittelten den Übergang."⁶

¹ To Westermann in 1886 he wrote "Ich bin aber wesentlich Lyriker, und meine ganze dichterische und menschliche Persönlichkeit [...] findet sich nur in den Gedichten, dort aber ganz und voll. In meiner Prosa sind die Grenzen wesentlich enger." Quoted in G. Ranft, "Theodor Storms Auffassung vom Wesen der Lyrik", *STSG*, vol. 8, 1959, pp.48-55, p.48. Ranft also brings to light comments from a notebook of Storm's last days, reading "Dann endlich kam das Leben und gab mir hier und da einen Inhalt, bei dem es mich überkam, ihn in poetischer Form zu fassen [...] Das war das Rechte, und da erst fühlte ich, ich hatte den Beruf zum Lyriker, ich wußte es sicher." (p.48).

² Storm to Schmidt, 1882: "Meine Novellistik ist aus meiner Lyrik erwachsen." *Storm - Schmidt Briefwechsel II*, p.57; Storm to Alberti, 1882: "Meine, freilich unmaßgebliche, Ansicht über meine Novellistik geht dahin. Sie hat sich aus der Lyrik entwickelt." *Theodor Storm Briefe II*, Goldammer, p.245.

³ *Storm - Heyse Briefwechsel I*, p.128.

⁴ G. Ranft, p.48.

⁵ F. Stuckert, *Theodor Storm. Der Dichter in seinem Werk*, Tübingen, 1952, p.89.

⁶ Quoted in K.F. Boll, "Storm: 'Meine Novellistik ist aus meiner Lyrik erwachsen'" in *STSG*, vol. 29, 1980, pp.17-32, p.17.

Critics should nevertheless take care as to how they present Storm's earlier works. Walter Reitz remarks that "auch sie sind im Grund Lyrik, Prosalyrik."⁷ Albert Köster contends that they do deserve the name "*lyrische Novellen*", as the atmosphere they create does not evolve from the action within the stories but is prevalent from the start, and that "die Stimmung über das eigentlich Erzählerische, das Gefühlsleben über den Intellekt überwiegt."⁸ However, Storm himself was anxious to stress the importance of them being accepted not as lyrics in prose form, but as "vollgültige Erzählungen, [...] die lyrisch gar nicht zu erschöpfen gewesen wären, sondern zu ihrer letzten Wirkung, auch schon räumlich, einer größeren, einer epischen Vorbereitung bedurft hätten."⁹

The opinions about the early Novellen themselves are as divergent as the opinions as to whether Storm's own comments about their origins are valid. In the letter to Alberti, Storm continues his explanation of his Novelle writing by admitting:

Sie [...] lieferte zuerst nur einzelne Stimmungsbilder oder solche einzelnen Szenen, wo dem Verfasser der darzustellende Vorgang einen besondern Keim zu poetischer Darstellung zu enthalten schien; andeutungsweise eingewebte Verbindungsglieder gaben dem Leser die Möglichkeit, sich ein größeres, geschlossenes Ganzes, ein ganzes Menschenschicksal mit der bewegenden Ursache und seinem Verlaufe bis zum Schlusse ("Im Saal" z.B.) vorzustellen.¹⁰

Many twentieth century critics seem to have ignored this clarification of Storm's early works and attached themselves to the general accord that these were nothing but sentimental, Romantic, atmosphere-creating pictures - this, however, will be discussed at a later stage. Storm was perfectly aware, then, that these first Novellen primarily created an atmosphere through the portrayal of a series of images, for which he endured an amount of criticism from contemporaries. Klaus Groth, in an 1868 review of his fellow Schleswig-Holsteiner's works, highly praises Storm's poems but laments that "in den Erzählungen sind Storms Gestalten oft

⁷ W. Reitz, *Die Landschaft in Theodor Storms Novellen*, Bern, 1913, p.16.

⁸ Köster was the first, in the introduction to his critical edition of Storm's works, to cite and attempt to explain Storm's assertion that his prose writing grew from his lyrics. A. Köster, *Theodor Storms sämtliche Werke*, vol. 1, p.21.

⁹ *ibid.*

¹⁰ Storm to Alberti, 12.3.1882, *Theodor Storm Briefe II*, Goldammer, pp.245-246.

zu sehr unter der Empfindung, hinter Sehnsucht und Heimweh wie verschleiert, das warme Herzblut des Dichters pulsirt in Schatten.”¹¹ Heyse’s essay about Storm fourteen years earlier censures his works for being “eine Mosaik von stillstehenden Situationen,” where “die Storm’schen Menschen sind fast alle nicht viel aktiver, als die Storm’schen Bäume. Sie stehen, grünen, kränkeln, freuen sich der Sonne, sterben ab.”¹²

Recent decades have seen a more positive critique of Storm’s works. W. Steffen comments that Storm lived through the transition from Romanticism to Realism, and approves of the fact that “in beiden hat Storm sein Eigenes bewahrt. Weder sind seine frühen Geschichten ins Gestaltlose zerflossen, noch ist er in den späteren der Rohheit verfallen”,¹³ and in an article in the *Kieler Neuesten Nachrichten* in 1938, Storm is acknowledged as “der Meister schwebender Stimmungen und Gefühle, aber er läßt diese nicht im romantischen Nebel sich verflüchten.”

Since the beginnings of Storm research the debates have been plentiful as to whether, or to what extent, Storm was influenced by the Romantics. We have already seen in the second chapter the similarities and differences between some of Storm’s *Märchen* and those of his predecessors, and have discussed his own *Weltanschauung* in the light of Romantic philosophy. The deliberation over the Romantic inspiration behind Storm’s work is especially applicable to his earlier narrative fiction. His two first biographers, Paul Schütze and Alfred Biese, see in the atmosphere created in these works nothing but a Romantic atmosphere of yearning, of *Wehmut*, a Tieck-like *Einsamkeit* in his descriptions of nature and a deeply poetic countenance to both people and objects. Köster considers the dominance of atmosphere over action as “ein Erbe der Romantik”;¹⁴ and numerous dissertations and articles have been

¹¹ *Storm - Groth Briefwechsel*, p.192.

¹² The essay is printed in full in *Storm - Heyse Briefwechsel I*, pp.103-107.

¹³ W. Steffen, “Mächte der Vererbung und Umwelt in Storms Leben und Dichtung” in *Dichtung und Volkstum*, vol. 41, 1941, pp.475-480, p.480.

¹⁴ Köster, p.21.

published which undertake to highlight the significance of Romantic influences in Storm's works.¹⁵

A brief look at these commentators' opinions will give a general overview as to how the Romantics are generally thought to have had an impact on the author. Bernd agrees with Schütze and Biese, submitting that the melancholy atmosphere pervading Storm's works attaches him unconditionally to his literary forebears. We are made aware of the presence of 'Wehmut', whether specifically mentioned or whether merely intimated by the very nature of the piece, throughout all of Storm's prosework - Frommel too attests that even in his later years, Storm's Romantic way of portraying his innermost feelings through his prose never left him.

Dreesen and Reitz, although they attribute much of the yearning felt in Storm's works to a Romantic inheritance, also acknowledge that some fundamental differences exist. Dreesen asserts that although Storm consciously sought to portray nature which evoked in him, then necessarily in the reader, a sense of *Sehnsucht*, a typically Romantic characteristic, this was not in itself a Romantic trait but one which is inbuilt into natives of Friesland - it was his homeland, then, which made the original impression on him, not the literature and philosophy of the Romantics. In Storm's portrayal and use of nature too, Dreesen sees him as being at variance with his predecessors - Storm does not try to lose himself in nature, as so often happened with the Romantics, who sought within it a deeper meaning and a possible means to a higher realm, he does not paint indistinct pictures of faraway, otherworldly places, but on the contrary, even though the atmosphere created may be somewhat dreamy, his settings are always "lokal gefärbt", descriptions consist only of what is necessary to create that atmosphere or to depict characters' emotions - "und damit", assures Dreesen, "ist Storm weit über die

¹⁵ Otto Frommel, "Die Lebensanschauung Theodor Storms" in *Deutsche Rundschau*, 1902, pp.338-353; C.A. Bernd, "Theodor Storm und die Romantik", in *STSG*, vol. 21, 1972, pp.24-37; W. Dreesen, *Romantische Elemente bei Theodor Storm*, Dortmund, 1905; H. Eichentopf, *Theodor Storms Erzählungskunst in ihrer Entwicklung*, Marburg, 1908.

Romantiker hinausgekommen.”¹⁶ Reitz establishes in Storm’s landscapes a much more plastic representation than in those of the Romantics, even though the “brütende Einsamkeit”¹⁷ remains a strong feature.

In his study *Theodor Storm - Der Dichter in seinem Werk*, Franz Stuckert, on the other hand, regards Storm’s early landscapes as being completely Romantic in character, even the landscape of his native area not being portrayed true to life but being set in a “zeitlosen Irgendwo und Irgendwann.”¹⁸ Three years later he avers, though, that “die Romantik als totale geistige Bewegung [...] hat [Storm] als solche nichts bedeutet”,¹⁹ suggesting that even though Storm’s landscapes were essentially Romantic in appearance, the concepts behind them were not.

Stuckert was one of the earliest critics to deem it necessary to examine not only the Romantics’ effect on Storm, but also to investigate similarities between the author and those who wrote between the end of the Napoleonic wars and the 1848 revolutions - the *Biedermeier* writers. David Jackson shares his opinion,²⁰ arguing that as the first thirty years of Storm’s life were in fact spent in the Biedermeier period, then his early works at least should be viewed against the background of the Biedermeier love of the idyll and the idyllic. Stuckert claims that all of Storm’s early works are “eine Flucht in ein idyllisch verklärtes, zeitfernes Traumreich der Seele”,²¹ and asserts that the broad description at the expense of epic process, the need to present the objective world as fully as possible before introducing human fate into the plot, were both distinctive features of writing in the Biedermeier period.

Certainly, if a study is made of some of the most common traits of Biedermeier literature, it can be seen that Storm’s writing bore certain similarities. Even though the late

¹⁶ Dreesen, p.86. The summary of his points is adapted from pp.84-86.

¹⁷ Reitz, p.31.

¹⁸ Stuckert, op. cit., p.94.

¹⁹ in Bernd, op. cit., p.37.

²⁰ D. Jackson, “Theodor Storm - The Provincial”, in *Publications of the English Goethe Society*, vol. 55, 1985, pp.25-42.

²¹ Stuckert, op. cit., p.97.

Romantics were fairly well disposed towards the idyll, it is a form characteristically associated with the Biedermeier period. Their style is balanced, they discuss matters neither political, threatening nor tragic but remain firmly ensconced in a cosy world of domesticity. They work within the physically limited boundaries of the village or small town, portraying real, genuine people in everyday situations, whose lives revolve around love, the house, their family, family traditions and celebrations. The language used is straightforward, the tone intended to create in the reader primarily a sense of peace and contentment. Geographical locations are not always specifically named, even though nature is often described at length, and even though in many works it is evident that the author is writing about a particular region;²² and the tension which reaches its zenith in the discrepancy between the ideal and the real in Poetic Realism has its origins in Biedermeier works. Claude David sums up the close proximity of the two literary movements:

‘bürgerlicher Realismus’ besagt schließlich genau das, was man früher unter dem Wort ‘Biedermeier’ verstand, und nicht zu Unrecht. Denn wenn jemals eine biedermeierliche Gesinnung in der deutschen Literatur geherrscht hat, so in der zweiten Hälfte des Jahrhunderts. Es ist die Zeit der wahren Bescheidung; der Zweck des Schrifttums ist mehr Unterhaltung als Belehrung oder Erbauung.²³

It is the intention in this chapter to examine a few of Storm’s Novellen which are commonly regarded as *Situationsnovellen*, in order to discern where the Romantic or Biedermeier influences lie, or to what extent Storm ignores the dictates of literary theories, and how this can be established by studying in particular the settings in which these situations are placed. I use the term ‘setting’ here in preference to ‘landscape’ as the narrow confines of a garden, for example, can hardly be described as a landscape. *Im Saal* and *Im Sonnenschein* are commonly regarded as being invested with Romantic *Wehmut* and set in a Romantic/Biedermeier garden; *Viola Tricolor* and *Späte Rosen*, although both were written

²² The landscape of his native Bohemia appears in many of Stifter’s works; Annette von Droste-Hülshoff stages poetry and Novellen in her home, Nordrhein-Westfalen; and Gottfried’s Emmenthal provides the setting for his tales of life in rural Switzerland.

²³ C. David, *Geschichte der deutschen Literatur. Zwischen Romantik und Symbolismus 1820 - 1885*, Gütersloh-Mohn, 1966, p.48.

considerably later than the first two, are the only other works - apart from *Auf dem Staatshof*, which it is more appropriate to discuss at a later stage - where the setting of the garden features so prominently - has the portrayal changed in these works from that of those dated earlier? Do the gardens have a different significance, and is this discernible in the way in which nature appears? Does this prove a distancing from the hold of the Romantics, if indeed the earlier Novellen are 'Romantic', or is it merely coincidence and circumstance? *Immensee* is one of the most widely critically studied of Storm's texts, and is also commonly regarded as presenting dominantly Romantic traits; *Ein grünes Blatt* and *Abseits* were both entitled *Idyllen* on publication - are they simply picturesque portrayals of isolated, romantic heathland?

Most importantly, does the landscape in any of the Novellen give the reader any hints as to whether Storm was, in the fine balance between an apparent hazy Romantic atmosphere yet the very real descriptions of real places, attempting to make his works such as would be approved of by the likes of Julian Schmidt, strong advocate of the movement of Poetic Realism, whose literary criticisms, especially at the time when these idylls were written, greatly influenced the reading public as well as authors and other theorists?

I - GARDEN IDYLLS - THE FAMILY CIRCLE

IM SAAL AND IM SONNENSCHN

Although *Im Saal* was written six years earlier and appeared in Biernatzki's *Volksbuch auf das Jahr 1849 für Schleswig, Holstein und Lauenburg* five years before *Im Sonnenschein*, they have subsequently mainly appeared side by side, first printed together in book form in the year 1854 when, alongside *Marthe und ihre Uhr*, a volume dedicated to Storm's mother and entitled *Im Sonnenschein. Drei Sommergeschichten* was published by Alexander Duncker in

Berlin. Storm himself describes the later tale as “eine Schwestererzählung”²⁴ to the earlier *Im Saal*, and indeed their similarity in content, atmosphere, setting, time, and inspiration is conspicuous to any reader.

This inspiration was chiefly from Storm’s personal and family life. His grandparents lived in a large mansion, close to which, on the ‘*Husumerau*’, stretched their rococo garden with “steifen gradlinigen Rabatten, der breite Steg dazwischen mit weißen Muscheln ausgestreut; perennierende Gewächse mit zarten blauen oder weißen Blumen”,²⁵ a “junge Lindenlaube”, and a small river over which was built a summer house - a garden which obviously had a lasting impression on the young Storm. His parents’ garden too had strong ties for Storm as an adolescent - its fruit trees, especially the lime tree, and the swing appear in many of his fictional gardens. Countless references in his letters of later years²⁶ show how firmly attached he was to these gardens and to his own, and how much he had missed having a garden during his years of exile. From this we can conclude that the impressions made on him as a child remained with him throughout his life, and provided a great deal of source material and atmosphere for his works.

Characters from Storm’s family can also be vividly distinguished in the two Novellen - the storyteller in *Im Saal* is Storm’s own grandmother Magdalena Woldsen; the young girl in *Im Sonnenschein* his great aunt, Frederica Woldsen, who died at the young age of 29, never having married. The narrator in the second half of the later tale is the grandmother, although in reality it was Storm’s mother who recounted to him the story of his great aunt’s life and premature death.²⁷ Finally, Fränzchen’s father bears characteristics strongly reminiscent of

²⁴ 22.8.1854, *Storm - Brinkmann Briefwechsel*, p.100.

²⁵ *Von heut’ und ehemals*, LLIV, p.207.

²⁶ To Eggers in July 1857 he describes his summers as a youngster spent in his grandmother’s garden, and laments “Was mir jetzt vor allem fehlt, ist ein Garten hinterm Hause.” *Briefe an Friedrich Eggers*, p.52; to the Brinkmanns in the same year he describes the times spent in the garden in Husum as “die glücklichsten Stunden meines Lebens”, *Storm - Brinkmann Briefwechsel*, p.112; and numerous references are made to the delights of his own garden in Hademarschen to Paul Heyse during the years Storm lived there - see *Storm - Heyse Briefwechsel III*, p.22, p.107, p.134.

²⁷ This change is perhaps due to the fact that Storm’s grandmother died in the July of the year he was writing *Im Sonnenschein*, and her inclusion is a form of memorial to her on his behalf.

Storm's great-grandfather Friedrich Woldsen, an austere man, an important merchant, senator, and the mayor of Husum in his time.

In 1878 Storm wrote to Keller, professing “‘*Im Sonnenschein*’ ist eins der wenigen meiner Sachen, wo bestimmte Tatsachen zugrunde liegen.”²⁸ He goes on to describe the events on which the story is based, recounting how, thirty years beforehand, he had been present while repairs to the family vault were being carried out and the locket with the strands of hair had been brought in to his mother, prompting her to relate to him the story of ‘Tante Fritzchen’.²⁹ *Im Saal*, although not completely founded on real events, nevertheless contains its fair share of autobiographical episodes - apart from the obvious description of the garden from Storm's youth, he also remembers in this his experience as a four-year-old boy by his grandfather's coffin.

We have established, then, that the two tales *Im Saal* and *Im Sonnenschein* contain a significant amount of factual, or realistic background, a major pre-requisite for writing in the mid-nineteenth century. The poetic element of these works consists in their atmosphere, for which, as we have seen, they have been both praised and condemned. Heyse describes the life portrayed in these works as a “Stilleben”, going on to admit that it is difficult to impress upon anyone the contents of the “Sommergeschichten”:

Es ist meist viel Sommer darin und wenig Geschichte, viel warme, heitere, zuweilen schwüle Luft und wenig Personen, die sie athmen. Storm's besondere Kunst und Vorliebe ist: Eindruck einer bestimmten Atmosphäre, einer Localität, einer Stimmung der Jahreszeit oder der Herzen zu erwecken.³⁰

This quotation, together with Storm's observation to Mörike in 1855 that in his proseworks he sought “grüne stille Sommereinsamkeit”,³¹ both conjure up the impression of the peaceful, harmonious atmosphere characteristic of these two works. Is the creation of this atmosphere, however, the sole purpose of these two tales? A closer examination of each

²⁸ 27.2.1878, *Storm - Keller Briefwechsel*, p.25.

²⁹ See also *Aus der Jugendzeit*, LLIV, pp.416-417.

³⁰ From an essay which appeared in the *Literaturblatt des deutschen Kunstblattes* in 1854, printed in full in *Storm - Heyse Briefwechsel I*, pp.103-107.

³¹ 2.12.1855, *Storm - Mörike Briefwechsel*, p.63. See Chapter One, p.40, for the full quote.

Novelle in turn will ascertain whether this is the case, whether they were written merely to afford the reader time for pure relaxation, a temporary refuge from the banalities of life, or whether they do actually serve another purpose. If this is the case, then what is this other purpose and how did Storm portray and deal with it? By answering these questions, we can surmise fairly accurately whether these Novellen fulfil any of the criteria demanded of the Poetic Realists, and if so, what role nature plays in this.

Im Saal is, like many of Storm's works, a framework Novelle. Set in the evening, a family is gathered together after a christening, telling stories about each other and their past lives. The story we share is that of the room in which they are gathered as it once was eighty years previously - not a room, but a garden, in which the grandmother of the family used to play and where she first met her future husband. The inner narrative is shrouded in the hazy memories of times long gone and is given from the beginning a certain Romantic dreaminess: "[Großmutter's] Augen sahen rückwärts in eine vergangene Zeit, ihre Gedanken waren bei den Schatten der Dinge, deren Wesen lange dahin war."³² Although this creates a first impression of vagueness, the image of the garden is recreated with vivid clarity:

Der Garten lag drei Stufen tiefer, die Treppe war an beiden Seiten mit buntem chinesischem Geländer versehen. Zwischen zwei von niedrigem Buchs eingefassten Rabatten führte ein breiter, mit weißen Muscheln ausgestreuter Steig nach einer Lindenlaube, davor zwischen zweien Kirschbäumen hing eine Schaukel; zu beiden Seiten der Laube an der hohen Gartenmauer standen sorgfältig aufgebundene Aprikosenbäume. (p.289)

The garden before our eyes bears distinct similarities to that of Storm's own grandparents. It is undoubtedly an ornate eighteenth century rococo garden, discernible from the white shells strewn over the pathways, as was customary in those times, the Chinese motifs which were so popular, and the general orderliness and symmetry of the garden. These gardens were popular with both the Romantic and Biedermeier writers, although the clearest influence here must have been Storm's childhood memories.

³² *LLI*, p.289. Subsequent page references are given in the text.

Throughout the narration the reader, as Storm wanted, feels with Barbara the hot sun on her head, the delight as she is swung back and forth, up into the trees, startling the linnets and causing the apricots to tumble to the ground; then in winter the sadness, longing for that summer's day to return, and with it the man who is to be the cause of her future happiness. All is described simply and straightforwardly, yet in such a way that we too feel for a brief moment the untroubled, idyllic aspect of childhood, free from worries and cares. Nature, as Buchholz suggests,³³ contributes to the atmosphere, is used as a technical means to create a "Seelenstimmung". We come across symbolism in the portrayal of nature, with which we will become extremely familiar throughout the study of Storm's works - love blossoming on a hot summer's day, the object of that love indeed being equated with the same: "'Dann war er endlich eines Tages wirklich wieder da.'" "Wer?" fragte lächelnd der Enkel, "der Sommertag?" "Ja," sagte die Großmutter, "ja, dein Großvater'" (p.292). Winter is associated with memories and longing, as the young girl stands at the window looking into the garden, longing for the return of that summer's day. The garden itself can be seen to represent not only the secure realm of domestic comfort and happiness, as it commonly did in the works of Biedermeier writers, but also a reminder of times past.

These 'times past' juxtaposed with the present time in the framework make the careful reader aware of a certain element of conflict within the work, and hints of Storm's own *Weltanschauung* are also detectable in the Novelle.

The conflict is that between old and new, past and present. The grandmother is a representative of the "bescheidene, stille Zeit" (p.293) when all knew their place, did not attempt to be something they were not, and were rewarded with peaceful times. She does not understand the attitude of the present generation, whom she sees as acting as if they were part of the nobility - and to her question "Was soll aus denen werden?", her grandson replies

³³ E. Buchholz, *Die Natur in ihrer Beziehung zur Seelenstimmung in den Frühnovellen Theodor Storms*, Greifswald, 1914, p.4.

“Streichen, Großmutter; oder wir werden alle Freiherren, ganz Deutschland mit Mann und Maus. Sonst seh ich keinen Rat.” (p.293) These comments obviously allude to Storm’s liberal aspirations. It is widely known that Storm was no enthusiast for the aristocracy, and, writing this in the year of the revolutions, his views were much the same as those of the grandson in his tale. His feelings are evident in his poetry of that period; his lyrics are full of patriotic passion - yet this revolutionary quality is disguised in his proseworks, here appearing under the camouflage of a family idyll. Why?

Storm’s liberal-democratic tendencies are not the only aspect of Storm’s *Weltanschauung* which is manifest in *Im Saal*. We know how acutely aware Storm was of the vicissitudes of life, and throughout this work there are strong indications of this. The whole story is one of memory, opening with a family gathered together for a christening, narrating anecdotes from their younger years. Storm makes a point of emphasizing the fact that nobody is able to tell stories about the grandmother herself, for those “die außer ihr selbst etwas davon wissen konnten, hätten weit über jedes Menschenalter hinaus sein müssen” (p.288), introducing the idea of death, of the transience of human life. In stark contrast to this is a comment uttered shortly afterwards by the grandmother herself. As the red glow of sundown disappears from the white walls, “konnte man [aus der Ferne] ein dumpfes eintöniges Rauschen [...] vernehmen.” (pp.288-289) A young woman remarks that the noise is the sea, to which the grandmother replies: “Ja, ich habe es oft gehört; *es ist schon lange so gewesen.*” (p.289, my italics) This is one of the first indications in Storm’s prosework of his perspective regarding the difference between man and nature. It highlights the evanescent nature of human life as opposed to the perennial character of nature itself - people come and go, nature remains in essence the same. Dreesen suggests that this is the only time the sea is mentioned in Storm’s early Husum Novellen because it did not actually mean that much to him until he moved away to Potsdam,³⁴ but if this were the case then why mention it at all? Landscape

³⁴ Dreesen, p.105.

very rarely, if ever, appears in Storm's works for its own sake; it always serves a purpose, whether that be to characterise a person or their inner feelings, to hint at something about to happen, to contrast or complement the plot or to symbolise an idea. The mention of the eternal pounding of the sea here, in this small, idyllic piece of prose, shifts the emphasis for a split second to make the reader aware that there is a wider world out there, that although the focus is, in a very Biedermeier fashion, on the family and their world, man should always be conscious of his own mutability. In this brief observation, we catch a glimpse of the Storm of later years, when these topics become a major element of his works.

Less evident, and more in keeping with the nature of the piece, but nonetheless imparting to the reader Storm's views of nature, is the fact that the room is falling down - cracks can be seen in the ceiling, the foundations are subsiding - man-made decay standing next to the strength and permanence of the great lime tree in the yard. The family's plan is originally to have extensive alterations done to the room; however, after they have heard the grandmother's childhood memories, they decide to pull it down and re-build the garden so the young Barbara can play there, just as her great-grandmother did eighty years before. With this, a tentative attempt is being made on the part of the grandson to bridge the gap between the past and the present - he knows, however, that things cannot return to how they used to be, as does his grandmother, who calls him a "Phantast" (p.294). This could easily be regarded as another allusion to the turmoil of the times in which the story was written and a suggestion by the author that although we cannot expect to go back to the peace of the past, we can build on what we have to look to a peaceful future.

At first glance, *Im Saal* is based in a Biedermeier setting and on a Romantic yearning for times long gone, and the reader is engulfed in the atmosphere evoked by the natural descriptions of the garden on the hot summer's afternoon. If he reads between the lines, however, and follows the strands of the story from beginning to end, he will become aware of

much more substance to the *Situationsnovelle* than a mere pretty picture of a memorable summer's day.

Im Sonnenschein was written six years after *Im Saal* but bears many similarities, as already seen. It was the first work Storm wrote after being forced from his job and his native Husum in 1853 by Danish troops and moving to Prussian Potsdam. A letter to his mother in December 1854 describes where he found the inspiration for the work:

Ich habe es diesen Sommer auf meinen Mittagsspaziergängen bienenartig zusammengelesen, namentlich in Sanssouci, wo vor der Gemäldegalerie noch die alten Buchsbaumschnörkel der Rokokozeit schimmern und duften. Es wird Dir zeigen, wohin ich mit meinen Gedanken aus dieser peinlichen Wirklichkeit zu flüchten liebe.³⁵

His predicament in Prussia was one of financial embarrassment and political repression. To Fontane earlier that year he had explained that his new '*Sommergeschichte*', "in Scene gesetzte Lyrik", was an attempt at portraying 'an hour of peaceful contentment', adding poignantly "was ja für schwierig gilt."³⁶ His own opinion about the standard of the work was uncertain,³⁷ and the reaction from Heyse was not a surprising one: "ein erstes und ein letztes Capitel, beide aufs Höchste reizend und durch ahnungsvolle Fäden verknüpft - aber wo Teufel bleibt der Roman?"³⁸ This sort of comment would become familiar to Storm throughout his career, especially in discussing his early Novellen.

As in *Im Saal*, both Romantic and Biedermeier influences are evident in the tale. Although Storm has already indicated that the inspiration came during his walks in Sanssouci, another source, whether he was conscious of it or not, is evident. If a reader is familiar with Eichendorff's poem *Sonst*, he will immediately recognise in Storm's work the rococo garden carpeted with tulips, the pretty girl accompanied by a cavalier, their laughter and their love for one another. As Storm admired Eichendorff's work and acknowledged its great influence

³⁵ *Briefe in die Heimat*, p.49.

³⁶ *Storm - Fontane Briefwechsel*, p.88.

³⁷ Together with a copy of the Novelle sent to Paul Heyse in 1854 was the comment "Die erste Hälfte wird Ihnen vielleicht gefallen; die zweite gefällt, leider, kaum noch dem Verfasser", *Storm - Heyse Briefwechsel I*, p.19.

³⁸ *ibid.*, pp.21-22.

upon him, it is safe to assume that he may have read this particular poem and carried some of its motifs into his own *Novelle*.

The idyllic garden is, again, similar to those popular in the Biedermeier period, although as just mentioned, rococo was a style also favoured by the Romantics. The details of the garden in this tale are again reminiscent of the gardens which meant so much to Storm in his childhood - neatly ordered trees, paths covered with white shells, the summerhouse built over the river at the bottom of the garden. Flora, the Roman goddess of the plant world, is represented in a marble statue, heightening the rococo effect; and the sheltered area where the two lovers sit together is surrounded by honeysuckle, ironically in the Baroque age a symbol of *marital* love and fidelity. All the reader's senses are stimulated as the young soldier and his love sit and enjoy each other's company, a sense of peace and contentment is once more the overriding sentiment. In this case, however, the peace is very occasionally disturbed - the sound of military music in the distance, Fränzchen's father's harsh voice, the birds taking flight, screeching across the garden - all point forwards to the lovers' fate, hinting at what is to come in the second half of the *Novelle*. Thalmann sums up the role played by the garden thus:

Hier ist Zeit, Flucht, Fremdheit aufgehoben. Im Garten ist Licht, Farbe, Ton und ihr Zusammenspiel *befreundete Gegenwart*. [...] Der Rhythmus des Gartens ist natürlich auch an die Einbildungskraft gebunden, aber auch sie ist wieder der Wirklichkeit der Welt verhaftet.³⁹

Thalmann's article discusses the garden as portrayed by the Romantics - a place of serenity, a place of retreat, where people can temporarily forget their troubles - but where they cannot stay forever. Reality must in the end infiltrate into this sanctuary - and this is exactly what we see happening in *Im Sonnenschein*.

As in *Im Saal*, there is again an underlying conflict within the story, although this time it is slightly more obvious. The conflict is between the older and younger generations. This is a theme which recurs in Storm's works, especially those of his later years - *Hans und Heinz*

³⁹ M. Thalmann, "Der romantische Garten," in *Romantik in kritischer Perspektive - 10 Studien*, Heidelberg, 1976, pp.29-43, p.43.

Kirch, *Carsten Curator* and *Zur Chronik von Grieshuus* all portray in one manner or another problems between generations. In this work, Fränzchen, although she is the only person who dares speak to her authoritarian father, has nevertheless to bow to his wishes not to marry the man she loves - "Du weißt, wir können die Soldaten eigentlich nicht leiden."⁴⁰ In the second half of the tale, the grandmother explains to Martin that Fränzchen died young, never having married, although rumour said that she had in fact been in love with a French soldier. Her unwedded state was due solely to the tyrannical attitude of her father and his patriarchal hatred of the aristocracy - an attitude which Storm criticises, even though his own feelings towards the nobility were far from sympathetic. The young lovers are forced to bow to the father's wishes at the expense of their own happiness and, like so many of Storm's characters, resign themselves to their fate. Their battle is shown symbolically when Konstantin tries to save the honeysuckle leaf from being ravaged by the caterpillar, but to no avail: "Aber die Sonnenstrahlen brachen sich zwischen den Blättern und blendeten ihn; er mußte die Augen abwenden." (p.353)

This is shown in stark contrast with Martin's circumstances sixty years later, about to marry a foreign girl, free from "die harte Hand" (p.359) of the old times. The present day, more liberal society is shown in a much more favourable light than that of the constrictive, bourgeois ethos of the grandmother's era. Storm is presenting in this work his liberal democratic views and condemning oppressive regimes which sanction the sacrifice of personal happiness in favour of social prejudices and norms.

The expression of these sentiments was, however, at the time when *Im Sonnenschein* was written, fairly taboo. After the revolutions' failure in 1848, the strict censorship of the Biedermeier period was reinforced, and political or social criticism outlawed. The Novelle looks at first just as Heyse described it - two scenes, both enchanting in their own right, a delightful summer picture of two lovers in a garden, and an old woman looking back into her

⁴⁰ *LLI*, p.351. Subsequent page references are given in the text.

memories of a dear relative. Happiness is the dominant emotion in the first half; in the second it is one of melancholy, together with the poignant realisation of the transience of human life. In a letter to Constanze in 1862, after re-reading the Novelle, Storm confessed: "Ich habe eben mein 'Im Sonnenschein' gelesen, und diese Poesie der Verschollenheit hat mich, den Verfasser, ganz wieder übermannt. [...] Du findest auch mein Herz darin."⁴¹

The real content of the Novelle lies again between the lines. It is not merely a tale written to indulge the author temporarily in memories of his beloved hometown, although this must have been a determining factor. The issues Storm is portraying are contemporary matters and important comments regarding his own outlook on life. These issues, however, can only be hinted at due to the stifling circumstances of the time, must be veiled somehow so as to offend neither the authorities nor the public. It is the landscape, the portrayal of nature which fulfils this function in these works. The atmosphere created by this blunts the sharpness of the issues at hand, allowing the reader either to enjoy a simple series of charming pictures or, if he wishes, to dig deeper, beyond the façade of two summer afternoons and ponder over the problems which Storm presents.

We can see from the examination of these two Novellen the validity of criticisms such as Stuckert's, that they offer the reader pictures, situations, in which the plot, if indeed detectable, is hidden behind the breadth of the "Zustandsschilderung."⁴² They both consist more of atmosphere than of plot, but it is wrong to say that they are therefore devoid of significance, for the personal opinions of the author contribute notably to their meaning and importance as socially and politically critical works.

On the other hand, however, the overriding demand of the time, from both the literary critics and the public, was for literature of a poetic nature - and, concerning *Im Sonnenschein*,

⁴¹ 6.7.1862, *Theodor Storm - Sämtliche Werke I*, Goldammer, p.800.

⁴² F. Stuckert, op. cit., p.94.

Storm's dire situation in Potsdam caused in him the need to take occasional flight from his miserable surroundings. The harsh, oppressive climate of the revolutionary years called for an escape for the public, and Storm obliged. Julian Schmidt had denounced the *Vormärz* writers for displaying their political inclinations so openly, claiming that literature should be able to be universally enjoyed no matter what the reader's political standpoint. In these two works, Storm hints at his own political opinions yet this is neither blatant preaching, nor does it destroy the reader's enjoyment of the stories.

After reading *Im Sonnenschein*, Keller commented: "es ist gewiß ein schönes und seltenes Beispiel, daß ein Faktisches so leicht und harmonisch in ein so rein Poetisches aufgelöst wird."⁴³ In both *Im Saal* and *Im Sonnenschein* Storm succeeds in painting a picture of the idyllic surroundings in which he felt so safe and happy as a child, and indeed not just so that the reader enjoys the picture but so that he too can feel the same sense of security in a world based in reality but temporarily estranged from the troubles of the present day. Conflicts and criticisms are discernible, but only if the reader wishes to pursue them, otherwise he can content himself with soaking up the atmosphere of the blissful state of nature which Storm portrays.

SPÄTE ROSEN AND VIOLA TRICOLOR

Späte Rosen and *Viola Tricolor* were both written much later than the two previously discussed Novellen, in 1859 and 1873 respectively, and are generally acknowledged as being more than mere lyrical studies. *Viola Tricolor* has especially enjoyed widespread acclamation from Storm's contemporaries and recent critics alike as being one of the author's finest achievements. They are included in this chapter as they are the only others of Storm's works in which the setting of the garden plays such an important role. If we examine the atmosphere and the portrayal of the gardens in these works compared to the earlier Novellen we may

⁴³ 25.6.1872, *Storm - Keller Briefwechsel*, p.27.

detect a development in Storm's writing, a change away from the romantically imbued atmosphere of the years of the *Situationsnovellen*. But is the setting and indeed the atmosphere created in these gardens similar to those of *Im Saal* and *Im Sonnenschein*? Are the gardens created from the same idyllic memories from Storm's youth or are they portrayed differently? And if they are different, then why should this be so? Is the meaning or significance attributed to them different, or was it because they were written at a later date when a different image of the garden was appropriate for the time or indeed popular with the public? Do these gardens evoke in the reader the same sense of security, are they imbued with Romantic memories of past times now irretrievable or are they firmly based in the reality of the present, with underlying social or political criticisms? To the reader familiar with these Novellen, the answers to some of these questions of course seem fairly obvious, but what mainly concerns us are the reasons behind the specific portrayal of the gardens in these two works.

The two Novellen under discussion contain extremely personal issues for Storm - *Späte Rosen* represents the change in the relationship between Storm and his wife Constanze; *Viola Tricolor* portrays the problems which occurred when he married his second wife, Do, a year after Constanze's death. As has already been mentioned, numerous studies of Storm's works highlight his frequent comparison of outward nature to man's inner being:⁴⁴ "Theodor Storm verstand es, wie nicht geschwind ein anderer, in der Natur zu lesen und die verschiedenen Physiognomen der Landschaft in Einklang zu bringen mit denen der menschlichen Seele."⁴⁵ A closer examination of these two Novellen, their landscape and any significance and meaning behind the scenery in the foreground, might propose suggestions as to how this was achieved, and perhaps allow us to ascertain whether Storm was writing purely to satisfy his own needs

⁴⁴ E. Buchholz, *Die Natur in ihrer Beziehung zur Seelenstimmung in den Frühnovellen Theodor Storms*, Greifswald, 1914; W. Reitz, *Die Landschaft in Theodor Storms Novellen*, Bern, 1913; H. Stamm, *Theodor Storm - Eine Einführung in seine Stimmungskunst*, Erlangen, 1914. There are many more works which mention the issue, but these three deal with it at length.

⁴⁵ W. Reitz, p.46.

of expression or whether outside influences such as literary critics or a specific literary trend swayed the style in which he wrote.

Späte Rosen, a work basically inspired by Storm's wife Constanze and the change in his relationship to her, was written between 1858 and 1859. In 1875 he wrote to Kuh that of all the female figures in all of his works, she in *Späte Rosen* was the one who had been mostly inspired by Constanze; their relationship can be traced throughout their correspondence. One of the most significant letters for the clarification and understanding of the background to this particular Novelle was that written to her between the 4-8.8.1858 when she spent some time with relations in Husum and Segeberg. Storm, still in Heiligenstadt, had been reading her letters to him from the time of their engagement and had been overwhelmed by her constant love for him, despite the way he had treated and spoken to her:

Was das für liebe herzige Briefe sind! Und was bin ich für ein Esel gewesen, wie habe ich Dich gequält, und mit welcher süßen mädchenhaften Geduld hast Du das getragen. Meine geliebte Constanze, Du hast damals und noch später durch mich gelitten; aber Deine Liebe und Dein mildes Herz haben alles überwinden helfen; und nun ist es so sehr gut geworden, daß ich jene alten Briefe mit der größten Freude lesen kann. Mit einem Briefe vom Juni 1844 schickst Du mir zwei Rosen, die "an meiner Brust gestorben". Die Rosen mit einer Rosaschleifen liegen noch darin. [...] Ich bin lange spazieren gegangen, "wie in Traum verloren", und habe das junge Mädchen gesucht, das mich damals - ich sehe es ein - so sehr geliebt hat. Komm Du doch recht bald wieder zu mir, meine kleine liebe Dange, wir wollen doch sehen, ob wir zusammen sie nicht wiederfinden können.⁴⁶

To his friend Brinkmann he admitted after Constanze's death that the one thing lacking at the outset of their relationship had been passion, something which did not develop until much later in their marriage and the issue of which is the theme of the Novelle:

In meiner jungen Ehe fehlte Eins, die Leidenschaft; meine und Constanzes Hände waren mehr aus stillem Gefühl der Sympathie in einander liegen geblieben. Die leidenschaftliche Anbetung des Weibes, die ich zuletzt für sie gehabt, gehört ihrer Entstehung nach einer späteren Zeit an.⁴⁷

⁴⁶ 5.8.1858, in *Theodor Storm Briefe I*, Goldammer, p.346.

⁴⁷ 21.4.1866, *Storm - Brinkmann Briefwechsel*, p.146.

The change in Storm's literary content has received varying degrees of critical acclaim. A letter to the Brinkmanns in the January of 1868 shows the pride that Storm felt towards the originality of his Novelle writing, and *Späte Rosen* is mentioned alongside three others⁴⁸ as being work of an "eigenartige Natur"⁴⁹ which, he claims, nobody other than himself could have produced. Perhaps this could be because the Novelle was written from intense personal experience, or it could simply mean that Storm felt that the quality of some of his works was unique to him. Fontane, on the other hand, gave a scathing critique of the Novelle in a letter to Heyse in 1859.⁵⁰ His summary of the plot is blatantly sarcastic, making the Novelle sound utterly ridiculous.

Recent critics have concentrated more on the political matter of the work. Schuster, after having decried the work on first appearance as "eine etwas banale Ehegeschichte",⁵¹ regards the main theme as the conflict between personal fulfilment and social duty, a problem reflecting the state of society in general at the time the work was written; and Jackson⁵² highlights Storm's liberal tendencies and suggests that the underlying idea in the work presents itself as Storm's hopes for the rise of capitalism and the subsequent generation of economic growth in Germany.

Laage and Lohmeier⁵³ detect a distinct development from Storm's earlier *Situationsnovellen* to this one, in that the sentimental, resignative aura of the early Novellen has been overcome and has given way to a more positive attitude. In works such as *Im Sonnenschein*, *Marthe und ihre Uhr*, *Imensee* and *Abseits* the characters accept their fate and accede to the fact that they cannot change what has happened, subjecting themselves to the established norms and conventions of the society in which they live. In *Späte Rosen*,

⁴⁸ The three other Novellen are *Imensee*, *Auf der Universität*, and *Im Schloß*, *ibid.*, p.155.

⁴⁹ *ibid.*

⁵⁰ *Theodor Storm Sämtliche Werke I*, Goldammer, p.809.

⁵¹ I. Schuster, *Theodor Storm: Die Zeitkritische Dimension seiner Novellen*, Bonn, 1971, p.26.

⁵² D.A. Jackson, "Theodor Storms *Späte Rosen*" in *German Life and Letters* 38, 1985, pp.197-204; and *Democratic Humanitarian*, Oxford, 1982.

⁵³ *LLI*, p.1090.

however, the problem of the initial lack of passion or sexual appreciation in the marriage is eventually overcome, although it must be pointed out that it is not necessarily inner determination on the part of Rudolph which causes this, but it has much to do with external factors allowing it to happen. When he is first awakened to feelings of sensuous love towards his wife, his fairly young business and her newly born child engage their entire time, so they continue to live together in mutual respect rather than passionate involvement. It is not until his business dealings have slackened off somewhat and their second child is almost three years old that they find time for a truly passionate consummation of their relationship.

This theme of ardent sexual attraction, exemplified in this *Novelle* by the references to Gottfried von Straßburg's *Tristan*, is a topic rarely found in literature of mid-nineteenth century Germany, although this is not to say that the theme of personal relationships is non-existent in literary works of this period.⁵⁴ At the time at which Storm was writing, however, strong moral tendencies within the social sphere rendered the open consideration of the issue impracticable and unacceptable. Although Storm places the problem of the discrepancy between *Sinnlichkeit* and *Sittlichkeit* within the socially acceptable bounds of marriage, the topic was still nevertheless a taboo one, one which had to be dealt with in an extremely delicate manner so as not to offend the reading public. The aesthetics of Poetic Realism necessitated a symbolic working of such concerns, and on a more detailed examination of this *Novelle* we can clearly establish the manner in which Storm has achieved this.

Even the title of the work is symbolic in itself. The roses refer not only to Rudolph's wife's favourite flowers, which have a prime position in the garden he lays, but also to the late development of the passionate love between the spouses, roses so frequently being used throughout the ages to symbolise both sensual and romantic love. During the reading of the

⁵⁴ Significant are Theodor Fontane's works, many of which explore the relationship between the sexes within the context of contemporary society, and those of Gottfried Keller, especially his cyclical *Novelle Das Sinnedicht*, whose whole structure is built around a discussion about the ideal requirements for a perfect relationship.

Novelle we become acutely aware of the intimate affinity between man's inner self and nature's outward appearance.

The Novelle's framework is set on a clear October afternoon in northern Germany. Autumn, the season where the beauty and vibrancy of summer gradually fade, eventually to give way to winter bleakness, is often used by Storm in framework Novellen to describe the mood of senescent characters as they recall past times or events.⁵⁵ The narrator, on returning from years abroad, visits an old school-friend and they spend the afternoon reminiscing about times past. The scene is painted like a picture:

Wir saßen [...] auf der breiten Terrasse vor dem Hause, von der man über den tiefer liegenden Garten und über eine daran grenzende grüne Wiesenfläche auf das dunkle Wasser der Ostseebucht und jenseits dieser auf sanft ansteigende Buchenwälder hinaussah, deren Laub sich schon zu färben begann. Dies Alles und der tiefblaue Herbsthimmel darüber war von den hohen Pappeln, die zu beiden Seiten der Terrasse standen, wie von dunkeln Riesenkulissen eingefasst.⁵⁶

This creates a serene picture, and transfers to the reader the same feeling of peace and tranquillity, so much so that we hardly notice the "Rädergebräuse" (p.428) of a passing steam ship, to which David Jackson attributes so much significance as hailing the onset of a prosperous capitalist economy. The setting is therefore realistic, containing enough references for the reader to be able to establish the story's temporal and exact geographical location. The mood created even by this single passage, however, allows the reader not to dismiss the social or cultural implications alluded to by the information presented at the beginning of the Novelle, but to put them to the back of his mind in order to concentrate on the emotions of the central characters, and to prepare himself for the personal matters which are the inspiration for and crux of the whole work. It instils in us a calmness and thus allows us to feel at one with Rudolph who, after the events of the past year, is also now at one with himself and his lot.

⁵⁵ *Immensee* and *Im Saal* are particularly relevant to this study.

⁵⁶ *LLI*, pp.427-428. Subsequent page references are given in the text.

Throughout the Novelle, descriptions not only of nature but also of different times of the day or of seasons correspond closely with Rudolph's inner emotions. As he begins to tell the story of his marriage, the evening mist is just starting to rise from the distant meadow - evening again is a time favoured by Storm as one of retrospection, for as well as being a stage late in the day with time to ponder on things past, it also creates a cosy, familiar atmosphere conducive to sharing memories and stories.⁵⁷

In stark contrast to this dreamy, misty atmosphere of reflection we are transported to a bright spring Sunday afternoon over eleven years ago, when Rudolph began to read Gottfried von Straßburg's *Tristan*. The first stirrings of passion for his wife are aroused by the passages he reads and are accompanied by the smell of budding leaves and flowering blossoms from outside - everything is coming to life, both in the natural world outdoors and in the quiescent sensual recesses of Rudolph's mind. The effect of awakening is heightened by the contrast of this fresh spring day with the darkness to be found in his offices in town, where he had until then spent most of his time, unaware that he was stifling both the passion of which everyone is capable and the idealistic traits he had possessed as a schoolboy. His work, then, is blamed not only for the lack of ardour he felt in his marriage, but also for his loss of his youthful idealism: "Die italienische Buchführung ist ein scharfes Pulver gegen die Poesie." (p.428)

The passage from *Tristan* is obviously charged with sexual tension. Midday in mid-summer the couple, she full of hatred for her uncle's slayer, unwittingly drink the love potion whilst journeying to her future husband Mark's kingdom and are immediately absorbed by an intense passion for one another, a passion which they know is wrong yet cannot fight, one which burns in the heated, stifling atmosphere around them.⁵⁸ The verses torment the reader's (i.e. Rudolph's) heart and, as was no doubt von Straßburg's intention, evoke in him a yearning

⁵⁷ This time of day used for this purpose is by no means particular to Storm's writing, nor even to that of the nineteenth century, but can be detected in framework narratives throughout the ages.

⁵⁸ Rudolph explains to his friend that "die Luft geht schwül, sie dürstet" (p.432), however in the original Middle High German no mention is made of the stifling atmosphere: "alse er zuo z'ir gesaz und redeten diz unde daz von ir beider dingen, er bat im trinken bringen", *Tristan II*, Reclam, Stuttgart, 1980, p.92. This slight addition on Storm's part seems to be a way of creating the atmosphere appropriate for the scene.

for the same sort of feelings of all-consuming desire. In Rudolph, however, these feelings must be quashed, as social conventions dictate that family responsibilities must be of prime importance; first and foremost must come the woman's duty as a mother and his as a provider. He sacrifices his own personal fulfilment for the good of the family.

Years later on his fortieth birthday, the arousal of these desires is similarly induced by the reading of *Tristan*, and again takes place alongside an awakening in the natural world - this time the break of day. As Rudolph awakens before anyone, and anything else, we soak up the atmosphere evoked by the image of the sleeping garden, feeling with Rudolph the serenity of his surroundings:

Der Rasen unterhalb [der Terrasse] war noch in tiefem Schatten; nur die Spitzen der Bäume und der goldene Knopf des Gartenhauses leuchteten in der Morgensonne; drüben auf dem Wasser lag noch der weiße Nebel, aus dem die schwankende Spitze eines Mastes nur dann und wann hervorsah. Ich stieg langsam in den Garten hinunter, ganz erfüllt von dem Gefühl der süßen unberührten Frühe; ich trat leise auf, als fürchte ich, den Tag zu wecken. (p.435)

He continues his reading of the poem, and in doing so, the feelings which he had up to now stifled, are aroused again. Nature responds to his inner emotions:

die Sonne schien warm auf die Gartensteige, die Blätter tropften, die Wohlgerüche der Blumen verbreiteten sich, und in den Lüften begann das feine Getön der Insektenwelt. Ich empfand die Fülle der Natur und ein Gefühl der Jugend überkam mich, als läge das Geheimnis des Lebens unentsiegelt vor mir. (pp.435-436)

Not only is nature here corresponding to his emotions, but it is also heightening the effect the poem has had on him. Still absorbed in this wondrous feeling of revelation, he enters his office and is greeted by the strong scent of fresh roses. On his desk is a life-size portrait of a girl full of youthful zeal, the appearance of whom takes his breath away. He is almost scared to move, lest the vision disappear. On realising that this is neither derived from an artist's imagination, nor is it the picture of someone such as Isolde, who may never have existed, but is a real life portrait of his wife as a young girl, he is overcome by "der Durst nach Schönheit" (p.437) and stretches his arms towards the picture, "als müsse sie so noch einmal

wiederkehren.” (p.437) The emotions that follow are a mixture of regret, of yearning, then of unspeakable happiness, as he realises that he does still possess the life in the picture. This fusion of happiness and sadness is exactly what Bernd describes as Romantic ‘*Wehmut*’.⁵⁹ He finds the object of his desire in the garden and cannot wait to throw himself in front of her, “denn alle Leidenschaft meines Lebens war erwacht und drängte ihr entgegen, ungestüm und unaufhaltsam.” (p.437)

We return to the calming influence of the reddish evening glow, as the *Novelle* is brought to an end with the tones of the song that reminds Rudolph of his wife as a young girl gently breaking the silence of the garden.

Throughout the *Novelle* we have seen how nature is almost perfectly attuned to the character’s inner emotions as portrayed and told by the character himself; however a less obvious presentation of feelings lies within the actual landscapes themselves. The depiction of three completely different natural environments symbolises the three different levels of emotion under scrutiny. At one extreme we find Rudolph’s parental garden which, just like the young girl, provides a safe haven away from the pressures of work - a “Zufluchtsort” (p.430), as can be similarly found in *Im Sonnenschein*. This garden can be seen to represent the feelings at the beginning of the relationship - a partnership based on security and comfort, where day to day problems can be discussed and solved, a refuge. We instinctively think back to Storm’s letter to the Brinkmanns (see p.131) when we read in the *Novelle* “sie hatte ein Ohr und Verständnis für Alles [...] es verstand sich endlich fast von selbst, daß sie ihre Hand in meine legte.” (p.430)

At the opposite extreme to the refined Biedermeier-like garden with its “Ligusterzäunen” and the old table in the summerhouse is one which Rudolph does not encounter in reality, but whilst reading Gottfried von Straßburg’s epic poem *Tristan*. It is the uncultivated wilderness surrounding the *Minnegrotte* in which Tristan and Isolde spend the night when Mark banishes them from his kingdom. Here we find an erotic, romantic mixture

⁵⁹ C.A. Bernd, op. cit., p.31.

of heavily scented herbs, the whispering of the woods, babbling streams, evening hue over the meadows and the grotto hewn into the cliffs. It is here that their relationship is ardently consummated before they are granted permission to return and must part to prove their innocence in the face of society. The wild nature matches their unbridled passion for one another, and arouses in Rudolph a new lease of life.

The third setting is the one in which the action of the framework takes place, the garden which Rudolph has designed and built. It is at the point of his beginning to create this garden, three years earlier, that we hear Rudolph mention for the first time that “dem Menschen eingeborene Drang nach Schönheit” (p.434), reiterated later after his completion of von Straßburg’s epic. This *Drang* is an urge or instinct for beauty which Storm considered to be a fundamental component of human nature,⁶⁰ and the fulfilment of which in Rudolph, i.e. his sexual desire for his wife, is primarily hindered due to external circumstances, as already mentioned. This garden satisfies at first Rudolph’s “Drang nach Schönheit” (p.434) when his wife is pre-occupied with their second child, and seems to consist of a blend of the neat, safe features of a Biedermeier garden alongside the creation of a Romantic atmosphere; somewhere the couple can enjoy peaceful evenings together, reading literary masterpieces, but also a place which, at the appropriate time, charges the air with an evocative and refreshing atmosphere, to allow them access to their passionate longing and a retreat in which they can unrestrainedly express their feelings for one another. The rose garden, bushes and heavy scent of flowers combine to call to the reader’s mind the uncultivated surroundings of the medieval lovers; the lawns, “Gartensaal” (p.436), garden paths and summerhouse remind us of the Biedermeier style gardens of earlier Novellen.

The setting is nothing but realistic, but it is the depiction of the psychological process which takes place within this setting that lends the work its ‘Romantic’ character. The real

⁶⁰ See D. Jackson, “Theodor Storms Späte Rosen”; also in a letter to Karl Theodor Pyl on 7.4.1875, discussing Pyl’s review of *Drüben am Markt*, Storm claims that some people possess a deep need “nach schöner Gestaltung” but are incapable, as in the case of the doctor in the aforementioned Novelle, of fulfilling that need - *Theodor Storm Briefe II*, Goldammer, p.101.

and the ideal combine, not only in the representation of nature but also in the portrayal of the characters themselves. Rudolph is presented as a successful businessman, but one whose features still betray the idealism of his youth (p.428); his wife is endowed with characteristics which create a fine balance between a faithful spouse and mother and an object of sexual desire.

Storm was a devout believer in passion and the continued presence of sexual attraction within relationships, however the blatant discussion of such a topic would not have proved at all agreeable within the boundaries of nineteenth century social conventions. It is therefore treated symbolically, emotions within the characters being paralleled in external nature, and although the issue is not explicitly articulated, its subject matter is evident to the reader. Storm is dealing with a concern which would have been regarded as taboo at the time the *Novelle* was published, a subject thought of as too base in such a 'moral' society - and by rendering the issue acceptable by using nature, not to cover the issue but to make people aware of it, he is fulfilling one of the main desiderata of Poetic Realism. By dealing with such a topic he complies fully with Otto Ludwig's requirement that authors should reveal the inner truth of life, should delve beyond superficial appearances and uncover for their readers what is so often hidden from the eye; and furthermore, in his manner of dealing with this topic, the way in which it is presented, he achieves the Poetic Realist's aim of recreating that reality artistically, 'without any harshness or vulgarities'. (See Chapter One, p.17)

Viola Tricolor was first published in March 1874 in *Westermanns Illustrierte Deutsche Monatshefte*, and was acclaimed by Storm and others as one of his finest achievements to date.⁶¹ Like *Späte Rosen*, it contains issues very personal to Storm - in

⁶¹ Adolf Glaser, editor of the journal, noted that it was "die *beste* Novelle, die wir von Storm, und überhaupt eine der besten, die wir je hatten" - see *Theodor Storm Sämtliche Werke II*, Goldammer, p.749; Emil Kuh wrote extremely favourably of the *Novelle* to Storm in March 1874, Peter Rosegger and Eduard Zetsche applauded Storm's accomplishment, Zetsche maintaining that the *Novelle* belonged "zu dem Allerbesten, was Storm geschrieben", and even Fontane acknowledged it as "ein Meisterstück" - see *LLII*, pp.833-834. Storm himself admitted to Westermann that he did attach importance to this particular *Novelle*, and his

1866, the year after Constanze's death, he married Dorothea Jensen, with whom he had earlier had an affair; but it was not until the birth of their child Friederike, in the November of 1868, that Storm was freed from the wistful nostalgia for Constanze which had prevented him allowing Do to play a full part in the family by protesting against her being addressed by the children as '*Mutter*' and insisting upon '*Tante*'. Do's own fears of not being able to live up to the sacred memory of her husband's dead wife and cope with the management of the household are mirrored in Ines' worries; and Rudolf shares with Storm his deep sense of loss and the difficulty in moving onwards with life. The death of both Constanze and Marie, Rudolf's first wife in the Novelle, occur in spring after childbirth; the funerals are unmistakably similar.⁶² Dorothea's wish was also to have her child named after her husband's first wife, an entreaty which was firmly refused by Storm, as "dieser Name für [ihn] nur eine Bedeutung haben könne und solle..."⁶³

As well as these events from Storm's own life, we can clearly detect throughout the Novelle Storm's attitude to the church and to common religious beliefs. Marie was buried, as the couple both wished, without the presence of a priest, as indeed were both Storm and Constanze; when the couple talk of death, Ines refers to it as "das Ende - wenn wir Alle dort sind, *woran du keinen Glauben hast*" (p.162, my italics) - a statement which we know corresponds closely to Storm's own beliefs. Furthermore, there are references in the work to the transitoriness of life; and on each occasion, the mutability of humankind is placed in stark contrast to the permanence of nature.⁶⁴ Storm carried this Feuerbachian awareness of man's

letters to Ludwig Pietsch (15.10.74) and Ada Christen (19.10.74) confirm his opinion, *Theodor Storm Briefe II*, Goldammer, pp.83-85.

⁶² Marie is buried "ohne Priester und Glockenklang, aber in der heiligen Morgenfrühe", *LLII*, p.146; Subsequent page references are given in the text; Constanze was "in der Frühe eines köstlichen Maimorgens von den Mitgliedern [Storms] Gesangsvereins nach [ihrer] Familiengruft getragen." 3.6.1865, *Storm - Mörike Briefwechsel*, p.72.

⁶³ Letter to Pietsch, 27.11.68, *Storm - Pietsch Briefwechsel*, pp.204-206; compare also in the Novelle: "Laß uns mit diesen Dingen nicht spielen! [...] auch mit dem Antlitz meines lieben kleinen Kindes soll mir ihr Bild nicht übermalt werden. Nicht Marie, auch nicht Ines. [...] Auch Ines ist für mich nur einmal und niemals wieder auf der Welt." (p.162)

⁶⁴ p.145: "die Zeit, wo sie gewesen, war vorüber. - Aber unter ihm lag noch wie einst der Garten ihrer Eltern."; also p.162: "Vor Jahren hatte Rudolf [das Summen der Insekten] schon ebenso gehört; immer war es so gewesen. Die Menschen starben; ob denn diese kleinen Musikanten ewig waren?"

evanescence throughout his life; and we are reminded of Feuerbach's demand for the "Bejahung des Diesseits"⁶⁵ when we hear the conversation between Rudolf and Ines at the end of the Novelle: "Laß uns das Nächste tun; das ist das Beste, was ein Mensch sich selbst und Anderen lehren kann." "Und das wäre?" fragte sie. "*Leben*, Ines; so schön und lange, wie wir es vermögen." (pp.162-163)

This Novelle too, then, deals with issues close to Storm's heart; and as in *Späte Rosen*, many of these issues are dealt with by the use of symbolism. *Viola Tricolor*, the Latin word for the German *Stiefmütterchen*, might not only literally represent Ines' new role as a stepmother, but the three colours of the flower could be illustrative of the three characters involved in the relationship and their striving to combine together to achieve a satisfactory whole.

Natural symbols are to be found in abundance throughout the Novelle. To greet Ines on her arrival at the house, a spray of fresh roses is placed in a marble vase in the living room, one of which Nesi takes to fix to her mother's portrait in her father's office. The vision of this picture of youth highlighted by the red rose instinctively reminds us of Rudolph's "Geburtstagstisch" in *Späte Rosen*; however, the vision we see before us here is of someone already dead - the great joy felt by Rudolph on realising he had not foregone the beauty in the picture but could still salvage the relationship is an impossibility for Rudolf here, a fact which heavily burdens Ines. Another great similarity to the earlier Novelle is the use of the term '*Rosenzeit*' (p.160) - this does not only represent the springtime, but also the rekindled love between the couple, or here, to be more exact, the start of the true relationship.

Obviously, the most important symbol in this work is that of the garden. There are, however, two gardens in the Novelle - the "Garten der Vergangenheit" (p.148) to the west of the house, and that to the north, which has had little critical attention. It is commonly agreed

⁶⁵ See Chapter One, p.11.

that the "Garten der Vergangenheit" embodies Rudolf's inner being, and the change which takes place within him is shown symbolically by his attitude towards it.

We first become aware of the 'magical' qualities of the garden when Nesi, before Ines' arrival, is placing the rose on her mother's picture. She is drawn towards the window overlooking the garden, described as more of a "Gartenwildnis" (p.134), its overgrown weeds and bushes covering everything including the garden chair. The garden exudes a dreamy, wild, Romantic atmosphere, and evokes in Nesi, as in her father, a sense of "Sehnsucht" (p.134). Until the very end of the work, when Rudolf and Ines walk into this garden together, it is shrouded in the mystical veils of memories. The most poignant of these is on a clouded night, as Rudolf is staring down into the garden and imagines seeing a white figure, the figure of his late wife:

Der Himmel war voll Wolken; das Licht des Mondes konnte nicht herabgelangen. Drunten in dem kleinen Garten lag das wuchernde Gesträuch wie eine dunkle Masse; nur dort, wo zwischen schwarzen pyramidförmigen Koniferen der Steig zur Rohrhütte führte, schimmerte zwischen ihnen der weiße Kies hindurch. Und aus der Phantasie des Mannes, der in diese Einsamkeit hinabsah, trat eine liebliche Gestalt, die nicht mehr den Lebenden angehörte. (pp.144-145)

He is thrown back into the past, remembering her as a young girl when they first met, then the times they had together in the garden, "in dem traulichsten Ort ihres Sommerlebens" (p.145), and finally the beautiful spring, the cherry tree laden with blossom on the day of her death.

It is Ines who points out that by keeping the garden locked up and inaccessible to her, Rudolf is denying her her right to play a full part in his life. She makes the comparison of the garden to his inner being, his past life, and at first wants him to forget the past and concentrate on their future. The garden acts as a shrine to the memory of Marie - it has been left as it was at the time of her death and he, unwilling to face up to the fact that she has gone and still acting as if she were alive, feels guilty at the thought of anybody else sharing his memories.

Their entry into the garden together at the end of the Novelle signifies a development within both of them - he has accepted that Ines is an important part of his life and allows her to share his memories, while she for her part shows a willingness to accept and share in his past happiness. The garden assumes a completely different atmosphere:

Vor ihnen schimmerte jetzt in hellem Sonnenlicht der Kiesweg; aber leise, als sei es noch in jener Mondnacht, gingen sie zwischen den tiefgrünen Koniferen auf ihm hin, vorbei an den Zentifolien, die mit Hunderten von Rosen aus dem wuchernden Kraut hervorleuchteten, und am Ende des Steiges unter das verfallene Rohrdach, vor welchem jetzt die Clematis den ganzen Gartenstuhl besponnen hatte. Drinnen hatte, wie im vorigen Sommer, die Schwalbe ihr Nest gebaut; furchtlos flog sie über ihnen aus und ein. (p.161)

Like Rudolf, it is now wholly open to Ines, no longer shrouded in mysteries of the past - somewhere where they can build a life for the future. Instead of being part of a past life the garden, along with Ines and their newly-born daughter, can now play a part again in the present. Their optimism is reflected in the picture of the nature around them.

As already mentioned, this garden is not the only one in the Novelle. The garden to the north of the house is open to everyone - it is here where Nesi spends time, where Nero the dog plays, and where Ines strolls. This is a completely different garden to the small wilderness behind the high walls - it covers a large area and consists of lawns and bushes surrounded by pathways. In comparison to the natural, wild growth, it seems artificial - in this sense it could be seen to represent Rudolf's outward character. This is not to say that Rudolf is in any way superficial, but that the way he presents himself to others covers up what is really going on inside him, i.e. the north garden is his outer, the west garden his inner being.

In exactly the same manner, nature is also used to depict Ines' frame of mind. This happens, however, through the medium of a dream - a typically Romantic characteristic.⁶⁶ After discovering she is pregnant, Ines begins to worry about the fate of child in the eventuality of her death in childbirth - would it be regarded as an intruder, as she feels herself to be? All

⁶⁶ We remember Florio's restless dreams after his first encounter with the statue of Venus in *Das Marmorbild*; Hyazinth's trance-like dream which allows him access to the temple of Isis in *Hyazinth und Rosenblut*; Bertha's disturbed dreams after revealing the story of her childhood to Walther in *Der blonde Eckbert*.

she can think of in her dream is that she must escape from the house. A single beam of moonlight illuminates her face as she silently rises from the bed, her mind set on finding the “Pförtchen in das Freie” (p.149) - the house and garden seem to be stifling her, but what is beyond is even more daunting:

Wie sie durch den finsternen Wald gekommen, der hinter ihr lag, das wußte sie nicht; aber jetzt hörte sie es überall aus dem Dickicht hervorbrechen; die Verfolger waren hinter ihr. Vor ihr erhob sich ein großes Tor; mit aller Macht [...] stieß sie den einen Flügel auf; eine öde, unabsehbare Heide dehnte sich vor ihr aus, und plötzlich wimmelte es von großen, schwarzen Hunden, die in emsigem Laufe gegen sie daherrannten. (p.150)

On awakening she realises that she is still in the garden, that the wild beasts are Nero, and that she has been sleepwalking. The hostile surroundings of her dream were actually her own everyday environment, but the fact that they appeared so alien to her highlights her inner insecurity and feeling of estrangement.

Throughout the Novelle, Storm evokes a complete feeling of sympathy and empathy in the reader, without having to state explicitly the details of the problem, the background, or the lengthy path to its resolution. Kuh was deeply moved by the Novelle, and highly praised Storm's artistic genius:

Ihre jüngste Erzählung hat mir in die Geheimnisse der Kunstformen hineingeleuchtet, so daß ich Dinge sah, die ich früher nie so deutlich gesehen. Es waltet in ihr eine lyrische Empfindung, welche die lyrische Form als solche nicht mehr zu ertragen im Stande wäre; ein Fieber, unter dem das lyrische Gedicht sterben müßte, weil dessen Hülle eine zu leichte ist. Dabei wollen Sie nie die *letzte* Schwingung, den letzten noch hörbaren Ton anschaulich machen und anklingen lassen, wie dies Hebbel und Ludwig wollen, die Frevler des Intimen. Sie empfinden genau, daß die Kunst das vorletzte darstellen soll, nicht das letzte.⁶⁷

It is Storm's delicate use of nature to hint at the characters' psychological frame of mind which leads Kuh towards such a favourable judgement of the Novelle - a judgement which places Storm at the forefront of Poetic Realist writing, for what else could “das Vorletzte, [...] nicht das Letzte” mean, other than that the depiction of harsh reality should be

⁶⁷ 12.3.1874, *Storm - Kuh Briefwechsel*, p. 367.

discarded in favour of “eine symbolische, poetische, allgemein menschliche, ideale Wahrheit.”?⁶⁸

The gardens in *Späte Rosen* and *Viola Tricolor* are obviously different from those in *Im Saal* and *Im Sonnenschein* - they are not mere imitations of the rococo gardens in which Storm spent so much time as a child. To a certain extent they do create a feeling of security, whether this be familial bliss or a refuge for the memory; however, whereas the garden's main function in the earlier Novellen is to provide a setting for the action (or indeed the ‘*Situation*’) of the plot and to create a relevant atmosphere so the reader is not distracted by underlying social or political issues, the gardens in these two works not only create the appropriate atmosphere but they also correspond with the characters' psyche. They therefore play more of a role in the actual plot than was earlier the case.

The significance attributed to them is therefore different, as they are characterising people rather than simply providing a place for those people to be. In *Späte Rosen* the garden, like Rudolph, is a combination of orderly, well-formed areas (= the businessman) and an unrestrained, uncultivated area (= the idealist); in *Viola Tricolor* the locked “Garten der Vergangenheit” corresponds to Rudolf's inner being. The portrayal of these gardens, the way in which nature is presented, has nothing to do with the requirements of the public, but is a means, notable for Storm, used to express his views or thoughts on certain issues which may have otherwise been disregarded or frowned upon.

Both gardens accommodate a Romantic atmosphere, yet are again firmly rooted in reality, as is demanded by the axioms of Poetic Realism - but on reading these Novellen one has the distinct feeling that they are written straight from the heart, with little or no regard for common literary trends.

⁶⁸ Julian Schmidt in the *Grenzboten*, 1854. See Chapter One, p.14.

II - IMMENSEE - STORM'S EARLY MASTERPIECE

Written in 1849 in the aftermath of the revolutions, *Immensee* is one of Storm's most widely read and highly acclaimed works.⁶⁹ It first appeared in Biernatzki's *Volksbuch auf das Jahr 1850* and, after extensive revision, in book form in *Sommergeschichten und Lieder*.⁷⁰ Thirty editions of the tale were published before Storm's death, demonstrating its popularity, and still today it is one of his most famous achievements, a testament to Storm's own opinion "daß dieses Buch eine Perle deutscher Poesie ist und noch lange nach mir alte und junge Herzen mit dem Zauber der Dichtung und der Jugend ergreifen wird."⁷¹

Critics past and present seem to agree that the work radiates qualities from both the Romantic and Biedermeier periods - Stuckert points out the Biedermeier characteristic of resignation;⁷² Martini and McHaffie / Ritchie recognise the resonance of the idyllic literature of the same era;⁷³ McCormick regards *Immensee* as evidence of Storm's success at "finding adequate artistic expression for his Biedermeier attitude, his flight into an idyllic kind of nostalgia"⁷⁴ - and indeed the highly moral and familial values on the surface of the Novelle, alongside passing features such as Reinhard's interest in botany, are attributes which the work has very much in common with pre-revolutionary Biedermeier literature. The theme of *Wehmut*,⁷⁵ the frequent interjection of folk songs, and the conflict between the artist and the *Bürger*⁷⁶ are typically Romantic features, however the most obviously Romantic characteristic of this Novelle is its atmosphere.

⁶⁹ Storm reported to Constanze on 14.7.1858 that Alexander von Wussow had earmarked *Immensee* as a work which bore "den Stempel der Klassizität", *LLI*, p.1021; Fontane acknowledged that "Der 'Immensee' gehört zu dem Meisterhaftesten, was wir jemals gelesen haben", *ibid.*, p.1020; and Mörike praised Storm's '*Sommergeschichten*' in a letter dated 26.5.1853, *Storm - Mörike Briefwechsel*, p.27.

⁷⁰ This volume included poems and Storm's other works *Im Saal*, *Der kleine Häwelmann*, *Marthe und ihre Uhr* and *Posthuma*.

⁷¹ 27.3.1859, *Briefe in die Heimat*, p.127.

⁷² F. Stuckert, *Theodor Storm. Der Dichter in seinem Werk*, p.245.

⁷³ Martini, p.639; M.A. McHaffie & J.M. Ritchie, "Bee's Lake, or the Curse of Silence. A Study of Theodor Storm's *Immensee*" in *German Life and Letters*, vol. 16, 1962-3, pp.36-48, p.37.

⁷⁴ McCormick, p.3.

⁷⁵ see C.A. Bernd, "Theodor Storm und die Romantik".

⁷⁶ see I. Schuster, p.8ff.

This atmosphere is created in two ways: firstly, through Storm's use of the framework. In the outer frame we see an old man on a late autumn afternoon returning home and reminiscing about his lost youth, affording the inner tale already a hint of vague melancholy and allowing the reader a glimpse of the yearning felt by this old man. The second means of creating atmosphere, most important and most pertinent to this discussion, is Storm's portrayal of landscape and nature. The *Novelle* itself consists of a series of symbolic, atmospheric pictures, linked together by themes and motifs, and within these pictures the landscape plays a very large and extremely important role. Storm himself recognised that the content consisted more of 'situations' than a plot,⁷⁷ an observation corroborated in Heyse's essay of 1854 where he expresses the difficulty involved in giving a true representation of the contents of these "Sommergeschichten".⁷⁸

What Heyse contends in this passage, and Klein and Stuckert much later affirm,⁷⁹ is that the plot in much of Storm's early work is, to a certain extent, overlooked or at least takes a back seat in favour of the creation of an atmosphere designed to impart to the reader that which is not expressed in words - characters' inner feelings, their state of mind, hopes, dreams and disappointments. This topic has been one of the main issues in many early theses⁸⁰ and need not, therefore, be elaborated on in this study. The strong inclination towards pure depiction of atmosphere has led to the assertion that this particular *Novelle* "frequently borders on the sentimental and saccharine",⁸¹ however if all the emotions portrayed by nature were to be transformed into dialogue or obvious actions then the *Novelle* would not only lose a great

⁷⁷ In a brief preface to the first book edition, Storm explained: "Sommergeschichten habe ich auf den Titel geschrieben; um das Wesen dieser Geschichte zu bezeichnen, hätte ich 'Situationen' schreiben müssen." *LLIV*, p.377.

⁷⁸ From an essay in the *Literaturblatt des deutschen Kunstblattes*, printed in full in *Storm - Heyse Briefwechsel I*, pp.103-107. See also Chapter Three, p.120.

⁷⁹ J. Klein, *Geschichte der deutschen Novelle von Goethe bis zur Gegenwart*, Wiesbaden, 1954, p.236; F. Stuckert, *op. cit.*, p.94.

⁸⁰ See for example dissertations by T. Kuchenbuch, E. Buchholz and H. Mederer.

⁸¹ A.T. Alt, *Theodor Storm*, New York, 1973, p.77.

deal of its inherent charm, but also appear far more overburdened with sentimentality than is already the case.

The main theme of *Immensee*, that of the breakdown of a relationship and the question of whether the wrong decisions have been made (very similar to the theme in *Hinzelmeier*), is in any case a romantic and sentimental topic with which to be dealing at such a time of social and political turmoil, a time when critics and literary theorists were strongly advocating realism in prose; however, on examining the original text in comparison with the published book version, it becomes apparent that Storm has actually changed much of the presentation in order to make the Novelle less obtrusive, less prosaic and much more subtle in its delivery.⁸² An inspection of the changes made to the text would enable the reader to realise the fact that Storm, in rewriting certain passages, has complied with Otto Ludwig's call for the omission in prose of anything unnecessary, and has acted upon Tycho Mommsen's criticisms, investing the second version with a far more poetic air.

One of the main results of these modifications is that the remaining text which now constitutes the Novelle increases in significance. The reader is no longer blatantly told what is happening or how people are feeling, but must himself evaluate the material with which he is presented. The landscape plays a fundamental role in providing the reader with the means to do just that; it is not merely something to set the scene, and is not presented in a single great lengthy description, but, rather like the nature of the Novelle genre, is fragmentary and appears only where necessary to create or add to the atmosphere or plot. It plays, then, an essential role in the Novelle, not only to increase the atmospheric impact on the reader but also to aid his actual understanding.

⁸² The main passages affected were Reinhard's Christmas Eve as a student, which was originally far more critical of this way of life as well as being more openly erotic and suggestive, judged by Tycho Mommsen as "Alltglich ohne Reiz", *LLI*, p.1030; and the end of the Novelle where, much to Mommsen's and Erich Schmidt's dismay, the reader was subjected to a detailed account of Reinhard's life after leaving Immensee. These details are omitted in the final version, lending it much more of an atmosphere of melancholy. However, McCormick has already presented a comprehensive study of the changes in the two versions of the Novelle (pp.1-37), so it is unnecessary to reiterate his findings.

There are four points in *Immensee* at which the landscape is described in detail, and to understand Storm's intentions in his portrayal of it we will examine each in turn. The first extensive description of nature occurs as we read of the *Landpartie* organised as a farewell to the young Reinhard before his departure for university. Significantly, this is another of the excerpts altered by Storm between 1850 and 1851. In the Biernatzki rendition, the event takes place in "dem nahbelegenen Waldgebirge", where the party must walk and climb over "Felsenstücke"⁸³ to reach their destination, a passage strongly reminiscent of Tieck's work; however, in the revised edition, the strawberry hunt is to take place in "einer der nahe gelegenen Holzungen",⁸⁴ thus making the whole episode more credible and more in keeping with the other settings in the tale. At first glance the description may seem as if its purpose is merely to serve as local colouring – we follow the children deeper and deeper into the woods in their pursuit of strawberries to eat with their dry bread, struggling to make their way through the dense undergrowth, we hear the falcons far above and see the butterflies fluttering amongst the flowers in the clearing – every detail makes the picture more realistic. At the same time, however, we become acutely aware of the symbolic importance of this experience. The episode is of course suggestive of Reinhard and Elisabeth's whole relationship, a fruitless exercise, and one which in the end will have to be given up; and it is also one of the first instances of Reinhard's dreamy, artistic nature being brought into conflict with the demands of the real world. On reading the passage, though, the reader is captivated by the atmosphere created by a multitude of tiny, intricate details masterfully woven together to form a realistic yet intensely romantic scene:

Nach einer Weile traten sie [...] in eine weite Lichtung hinaus. [...] Himbeerbüsche und Hülsendorn standen überall durcheinander; ein starker Geruch von Heidekräutern [...] erfüllte die Luft. Elisabeth setzte sich unter eine überhängende Buche [...]; Reinhard saß einige Schritte davon auf einem Baumstumpf und sah schweigend nach ihr hinüber. Die Sonne stand gerade über ihnen; es war glühende Mittagshitze; kleine goldglänzende, stahlblaue Fliegen standen flügel-schwingend in der Luft; rings um sie her ein feines Schwirren und

⁸³ McCormick, p.23.

⁸⁴ *LLI*, p.300. Subsequent page references are given in the text.

Summen, und manchmal hörte man tief im Walde das Hämmern der Spechte und das Kreischen der anderen Waldvögel. (pp.302-303)

It is the *Märchenstimmung* created here which empowers Reinhard to express the deeper feelings he has for his childhood companion in the form of a verse; it is the 'Waldeskönigin' who symbolises for him everything important and everything wonderful in his life, and the short poem captures perfectly the ambience felt both by the characters and the reader in the brief period in the woods. Without having to explicitly state anything, Storm forges, through his natural description, an understanding in the reader of the innermost thoughts and feelings of his characters. "Die Natur ist [Storm] immer der Unterton, der die eigenartige Seelenfülle verleiht."⁸⁵

If we compare the sort of landscape in which Reinhard feels so at home with that of Erich's *Immenhof*, we can detect the fundamental difference between the two characters. The scene in the woods indicates Reinhard's unity with the natural world, his appreciation of its beauty and awe at its ability to evoke in man such strong emotions – an opinion, as we know from Storm's letters, passionately shared by the author. As we see Reinhard approaching Immensee itself, the picture again creates a somewhat joyful, dreamy mood – the distant mountains, the peaceful dark lake surrounded by lush green woods and the red tiled roof of the house rising above the orchard blossoms; on entering the grounds, however, it becomes apparent that all is not as natural as it may look from a distance - we see nature being cultivated and altered by man. Vineyards, orchards, vegetable beds, a distillery and an immaculately ordered garden are all under Erich's control – and whilst this is to be commended, as he is hereby proving himself more than capable of providing adequately for his wife, the reader recognises the chasm between the two men's lifestyles, and senses a hint of artificiality fronting the loveless marriage between Erich and Elisabeth. It is a frequent motif in Storm's works that the favoured characters are those with an affinity to nature, and those

⁸⁵ Buchholz, p.5.

who treat it with disrespect are portrayed in a negative light.⁸⁶ This is not to say that Erich treats nature disdainfully, but he is trying to control and shape it to his liking rather than being at one with it. The reader finds himself more empathetically drawn to Reinhard.

The rift between the two men's ideologies is reiterated in the *Gartensaal* scene, as the family sit together and Reinhard sings a selection of folk songs contending, despite Erich's protests that they are products of "luftiges Gesindel" (p.320), that they are a completely natural source of expression, born of people's deeds and of their suffering – another testament to Reinhard's poetic character. This scene takes place towards evening, as everything is growing silent and the sun is sinking behind the trees, creating a peaceful and harmonious background. He sings the song 'Meine Mutter hat's gewollt', one which obviously indicates Elisabeth's predicament – and Elisabeth, visibly disturbed, answers by taking flight into the garden. As he gazes after her, the night becomes darker, the scent of the nearby blooms fills the air and the sounds of the nocturnal animals surround him. As he ventures down the garden towards the edge of the lake, the atmosphere becomes more and more sultry:

Die Wälder standen schweigend und warfen ihr Dunkel weit auf den See hinaus, während die Mitte desselben in schwüler Mondesdämmerung lag. Mitunter schauerte ein leises Säuseln durch die Bäume; aber es war kein Wind, es war nur das Atmen der Sommernacht. (p.322)

It is at this point we are brought to one of the most famous scenes in German literature, where Reinhard swims out to the middle of the lake to attempt to grasp the water-lily (pp.322-323), a goal which, however, he fails to achieve. The episode is based on an incident which occurred during Storm's years as a student in Berlin⁸⁷ and therefore has its roots firmly in reality; the description is itself wholly credible, yet the passage is imbued with symbolic meaning. The peaceful night and the still waters are an absolute contrast to the turmoil of Reinhard's inner emotions. We see in one instance the tempting beauty of nature, close enough for man to reach yet deceptively distant; in the next we become aware of its dangers,

⁸⁶ Compare, for example, the positive image of the grandfather in *Ein grünes Blatt* and the dubious impression the reader has of the *Kammerjunker* in *Auf dem Staatshof*.

⁸⁷ Confirmed by a letter from 2.4.1885 to Gertrud Eckermann - see *LLI*, p.1036.

and of man's limitations when placed at its mercy, a theme which Storm was to develop more acutely in his later works. The underlying symbolism cannot be disputed - Storm himself admitted that the scene was an allegory,⁸⁸ and critics are unanimous in their judgement that the water-lily represents Elisabeth, that it transforms the unattainable ideal into something momentarily concrete and realisable. Whereas earlier critics adhered to a view of Storm as a descendent of the Romantics,⁸⁹ recent commentators⁹⁰ have stressed the underlying eroticism throughout *Immensee* and especially evident in this passage, maintaining that the picture on the surface is representative of the pure "Seelenbund" between two people, whilst under the surface lies the tangled web of "sündige Sexualität".⁹¹ The idea of an affair or of a marriage break-up would have undoubtedly been frowned upon in the stifled social circles of Germany in the mid-nineteenth century, but by representing these possibilities allegorically in the form of a natural, if uncommon, incident, Storm ensured the general acceptance, and indeed appreciation, of his work to which he aspired. Fontane afforded him the highest praise in an article in the *Preußische (Adler-)Zeitung* in 1853, commenting about the water-lily scene: "Wenn die verschleierte Schönheit die schönste ist, so haben wir sie hier."⁹² – this is high praise indeed for a Poetic Realist, for it is exactly what the theorists such as Julian Schmidt were demanding of literary works.⁹³

The description of the last day that Reinhard and Elisabeth spend together consists almost entirely of motifs from their past, of memories for them and symbolism for the reader: as they walk along the lakeside Reinhard asks if they should pick strawberries, a reminder of the past which has been regarded as a symbol of him suggesting an affair;⁹⁴ he then picks a

⁸⁸ Letter to Keller, 8.5.1881, *Storm - Keller Briefwechsel*, pp.70-71.

⁸⁹ W. Reitz, for example, regards the swim as "nichts anderes als romantische Sehnsucht nach dem unerreichbar fernen und doch so geheimnisvoll-lockenden Glück", p.70.

⁹⁰ See especially D.A. Jackson, *Democratic Humanitarian*, p.68; McHaffie & Ritchie, "Bee's Lake", p.45; and M.M. Raraty, "Theodor Storm's Plant Symbolism", Hull, 1980.

⁹¹ *LLI*, p.1024.

⁹² *LLI*, p.1020.

⁹³ See Chapter One, pp.13-14.

⁹⁴ D.A. Jackson, *Democratic Humanitarian*, p.68.

spray of heather, another painful recollection of the times the couple once spent together; and these memories culminate with the view of the distant mountains, behind which their lost youth lies, never to be retrieved. The theme of transience, so apparent in the structure of this *Novelle*, rears fleetingly to suggest to the reader the outcome of the tale. As the tension rises, and the realisation of the irrevocable situation between Reinhard and Elisabeth becomes more and more clear, nature responds to their emotions: "Sie gingen stumm nebeneinander zum See hinab. Die Luft war schwül, im Westen stieg schwarzes Gewölk auf." (p.324) We again experience the stifling sultry darkness of the night before which, along with Elisabeth's hand that "verriet ihm, was ihr Antlitz ihm verschwiegen hatte" (p.325), betrays their true feelings for each other without a sound being uttered.

Reinhard is almost oblivious to the night which he passes through sleeplessly, feeling nothing but numbness - and, as the morning dawns, so too does the full realisation in him of the futility of his stay being prolonged any further:

Der Nachttau rieselte zwischen den Blättern, die Nachtigall hatte aufgehört zu schlagen. Allmählich wurde auch das tiefe Blau des Nachthimmels von Osten her durch einen blaßgelben Schimmer verdrängt; ein frischer Wind erhob sich und streifte Reinhard's heiße Stirn; die erste Lerche stieg jauchzend in die Luft. (p.327)

With this new morning begins Reinhard's new life - alone, and resigned to the fact that it will continue as such. Nature, far from being sympathetic, mocks his predicament, showing a glimmer of its indifference to man which is to become its typical characteristic in Storm's later writing.

By examining the landscape in Storm's *Immensee* it is evident that it is not there for its own sake,⁹⁵ but is necessarily present both to provide a realistic natural background and, more importantly, to add to the atmosphere of the *Novelle* as a whole - the story is simply unimaginable without the landscape. Kanke summarises Storm's portrayal of the natural

⁹⁵ W. Seidel attests "In 'Immensee' ist die Verwendung der Naturstimmung vom Dichter aus mehr unbewußt, ein lyrisches Malen um seiner selbst willen mit glücklichem Parallelismus in den Hauptgrundzügen", *Die Natur als Darstellungsmittel in den Erzählungen Theodor Storms*, Munich, 1911, p.10.

background thus: "Immensee Landschaften sind zwar streng bildlich konzipiert und realistisch konkret beschrieben, aber die Suggestionskraft der Sprache und die Urbildlichkeit der Motive trügen dazu bei, daß die Natur unwillkürlich zum Spiegel der Seele werde."⁹⁶ By doing this Storm fulfils Keller's demand of the epic poet, who should create work so:

daß wir alles Sinnliche, Sicht- und Greifbare in vollkommen gesättigter Empfindung mitgeniessen, ohne zwischen der registrierten Schilderung und der Geschichte hin- und hergeschoben zu werden, d.h. daß die Erscheinung und das Geschehene ineinander aufgehen."⁹⁷

In *Immensee* Storm achieves the highest degree of integration of the *Schilderung* with the *Geschichte* which, according to Biese, constitutes "die höchste Poesie."⁹⁸ The two are in no way separate, but aid and infuse meaning into each other - without the landscape, the story would not be as meaningful as it is, nor would it have such an impact on the reader; without the story, the landscape would be a series of pretty pictures with no significance. The natural background lends the story both reality and credibility, yet is at the same time so symbolic that it infuses the whole work with a poetic atmosphere impossible to imagine without it. As Schmidt so aptly recorded: "Storm ist Meister in der Kunst, durch das Unausgesprochene zu wirken und im Dämmerchein ahnen zu lassen, was andere in ein helles, oft zudringliches Tageslicht rücken."⁹⁹

Immensee was written at a time when Storm himself was uncertain and confused by the passion he had felt for Dorothea Jensen whilst in a respectable, comfortable marriage to Constanze¹⁰⁰ - and this tale of missed opportunities seems to reflect his own quandaries. Laage and Lohmeier attribute its indirect style of portrayal to Storm's attempt at dealing with these moral dilemmas in as innocuous a manner as possible,¹⁰¹ for blatant repudiation of social and

⁹⁶ G. Kanke, *Probleme der Landschaftsdarstellung bei Theodor Storm*, Marburg, 1981, p.28.

⁹⁷ in W. Reitz, p.22.

⁹⁸ "Die höchste Poesie wird nicht erreicht, solange der Dichter der Erscheinung nur als Form gegenübersteht, sondern er muß sie beseelen, sich an das Objekt verlieren, sie zum Symbol eines Inneren werden lassen", in P. Klinke, "Die Natursymbolik bei Storm", *Pädagogische Warte*, vol. 37, 1930, pp.88-98, p.88.

⁹⁹ E. Schmidt, "Theodor Storm", *Deutsche Rundschau*, vol. 24, 1880, p.38.

¹⁰⁰ See letter to Brinkmann, 21.4.1866, *Storm - Brinkmann Briefwechsel*, p.146.

¹⁰¹ *LLI*, p.1025.

moral standards would have been conceived as unforgivable at the time. Instead, he presents his inquiries and tensions in a symbolic manner - not overtly, but veiled in the shroud of an atmospheric love story.

If Poetic Realism demands a plausible reality yet one which is not base, a reality partially veiled and yet enhanced by feeling and implication, then *Immensee* has to be one of Storm's finest pieces of Poetic Realist writing.

III - HEATHLAND IDYLLS - FAR REMOVED FROM WAR

EIN GRÜNES BLATT AND ABSEITS

If social comment and moral issues are somewhat difficult to detect in *Immensee* as the Novelle is so instilled with romantic atmosphere, Storm's two "Idyllen" *Ein grünes Blatt* and *Abseits*¹⁰² refer on the contrary quite blatantly to the political situation in Schleswig-Holstein, and leave no doubt as to Storm's personal opinions about his state's predicament. As mentioned in a letter to Eduard Mörike,¹⁰³ who had expressed surprise at the lack of allusion to the fate of Storm's homeland in his proseworks, the author assured his correspondent that the expression of such deep rooted feelings was more suited to the strict form required of lyrics; and indeed, if one examines the patriotic lyrics¹⁰⁴ written by Storm both during the period of uprising in Schleswig-Holstein around 1848, and again in the early 1860s, his inveterate opposition to the occupying Danes, and later to the Prussian regime of which he loathed being a part, is unashamedly apparent. In the proseworks a slightly different perspective can be detected – the poetry (apart from *Oktoberlied*) is full of sombreness, despondency and

¹⁰² Both were actually referred to as 'Idyllen' when they were published - see Storm's letter to Fontane, 14.3.1853, saying of *Ein grünes Blatt*: "Ich bin jetzt mit einer Idylle [...] beschäftigt", *Storm - Fontane Briefwechsel*, p.22; *Abseits* was published in the *Leipziger Illustrierte Zeitung* as 'Eine Weihnachtsidylle von Theodor Storm'.

¹⁰³ 2.12.1855, *Storm - Mörike Briefwechsel*, p.63 - see Chapter One, p.40.

¹⁰⁴ The historical background to these poems, as well as some individual summaries and explanations, is discussed in *Theodor Storm*, Leicester German Poets, P.M. Boswell, London, 1989, pp.14-18.

lamentation at the fate of fellow countrymen and their seeming abandonment by their German neighbours, whereas the Novellen carry a glimmer of hope and a general positive outlook, a confidence in the outcome of the present state of affairs.

Both Novellen basically represent a conflict, the conflict between the idyllic peace of nature and the threatening outside world – this is more apparent in the first, *Ein grünes Blatt*. This Novelle, like *Immensee* before it, is interspersed with verses, and has been extolled as a prime example of how Storm's Novellen grew from his lyrics.¹⁰⁵ Short verses in the soldier's diary introduce and conclude the inner narrative; and as Gabriel follows Regine towards her grandfather's cottage, he sings of the general desire for peace but the necessity to fight for his country.¹⁰⁶ In the original manuscript, which Storm sent to Fontane in 1853 to seek his approval for publication, another verse was incorporated but regarded by Fontane and his fellow Prussian officials as "*allzu klar geschrieben*",¹⁰⁷ too politically sensitive for the climate of the times, so was thus excluded from the finished version.

Despite the many references to war in the Novelle, and indeed the fact that the outer framework is set in a soldiers' barracks, it is not the overriding memory when the reader thinks back to the story – the strongest recollection is that of the idyllic atmosphere of peace and tranquillity experienced on the heathland, in the grandfather's garden and in the woods before Gabriel's departure. The plot is practically non-existent; a soldier becomes lost on his way to the ferry taking him to his barracks, and before he is shown the right path he spends a few hours with Regine and her grandfather in an isolated cottage in the nearby woods.

The whole of the inner narrative exudes an air of peaceful contentment, of man's harmony with nature, of the security offered by nature which those in the outer framework are trying to preserve. It opens with Gabriel's trek across the open heathland in the burning

¹⁰⁵ Otto Ladendorf, "Theodor Storm - Immensee und Ein grünes Blatt" in *Deutsche Dichter des 19. Jahrhunderts - Erläuterungen*, Leipzig, 1903, p.29.

¹⁰⁶ LLI, p.337. Subsequent page references are given in the text.

¹⁰⁷ 11.4.1853, Storm - Fontane Briefwechsel, p.28. The poem was published in its own right under its title 'Ein Epilog' in 1864.

midday sun, surrounded by the aroma of heather and an abundance of lively insects. As happens so often in Storm's works, all our senses are aroused by the description, and we too stand with Gabriel to gaze over the endless landscape, caught in the summer haze. As he looks around he becomes aware of the distant cottage in the woods, a wisp of white smoke rising from its chimney. He lies down in the nearby bracken, allowing his thoughts to be carried away in the trembling air:

Und wie nun so auch der Hall des eigenen Schrittes, der bisher mit ihm gewandelt, aufgehört hatte, und er nichts vernahm, als die Heide entlang das Zirpen der Heuschrecken und das Summen der Bienen, welche an den Kelchen hingen, mitunter in unsichtbarer Höhe über sich den Gesang der Heidelerche, da überkam ihn unbezwingliche Sommermüdigkeit. Die Schmetterlinge, die blauen Argusfalter, gaukelten auf und ab, dazwischen schossen rosenrote Streifen vom Himmel zu ihm hernieder; der Duft der Eriken legte sich wie ein[e] zarte Wolke über seine Augen. (p.335)

As he lies half awake, half sleeping in this dreamy isolation, he is entranced by a nearby adder, sunning itself in the heat; then through the shroud of drowsiness he perceives a girl approaching and sitting beside him. In his dream she is the trapped princess, saved from her ensnarement in the snake's body by his kiss – and as he becomes fully conscious, he realises that the blonde princess is in matter of fact real, a young country girl with blonde plaits and blue eyes. Perhaps it is this scene which induced a reviewer for the *Berlinische Nachrichten von Staats- und gelehrten Sachen*¹⁰⁸ to label this tale “eine Art romantisches Märchen”, for the snake and the dream-like experience are strongly redolent of Tieck or Hoffmann – however nowhere in Romantic works do we perceive our surroundings in such intricate detail, nowhere are we made aware of the actual names of plants or butterflies, and it is here where, as with his own *Märchen*, Storm differs fundamentally from the Romantics. At this stage his writing seems very similar to that of Stifter, not being overawed by the greatness and expanse of landscapes but lovingly scrutinising the smallest details. The laws of nature dominate, the everyday world seems momentarily insignificant. He manages to preserve some of the

¹⁰⁸ 9.11.1855, p.2.

atmosphere of the Romantics and yet keep his feet firmly on the ground, so the reader never has to question whether what he sees before him is real or not. This landscape is something we can, and indeed do, share with the characters, as so rightly pointed out by Mörike in 1854: "Jener Sommertag, brütend auf der einsamen Haide u. über dem Wald, ist bis zur sinnlichen MitEmpfindung [sic.] des Lesers wiedergegeben."¹⁰⁹ Fontane indirectly consolidates this opinion with his comment that it is much better to read the Novelle oneself than to have it read aloud by another: "Es ist als ob das Auge das volle Verständnis doch besser vermittele. Vielleicht liegt's ganz einfach darin, daß man beim Lesen willkürlich verweilen und alles Schöne sich con amore zurechtlegen und vergegenwärtigen kann...";¹¹⁰ and the artist Otto Speckter was full of praise for Storm's portrayal, hailing the fact that the tale is written so true to nature and with so much feeling "daß wir nur das Gegebene wiederzugeben brauchen."¹¹¹

As we accompany Gabriel and Regine across the heath, the idyllic atmosphere continues:

So gingen sie mitten durch den Sonnenschein, der wie ein Goldnetz über den Spitzen der Kräuter hing; mitunter rieselte ein warmer Hauch über die Steppe und erregte den Duft der Blüten um sie her. Schon hörten sie dann und wann im Walde das Rufen der Buchfinken und in den Wipfeln der hohen Buchen das scheue Flattern der Waldtauben. (p.337)

Gabriel, however, has his mind firmly set on his eventual destination, and begins to sing a war song, a sharp reminder for the reader of the purpose to the tale. The song relates the fact that the people themselves have been forced into war and, had they had a choice, they would have been left in peace with their "Wald und Heide" (p.337). It incorporates the essence of the whole Novelle, and when we meet Regine and her grandfather in their home surroundings the message is brought home even more strongly.

¹⁰⁹ April 1854, *Storm - Mörike Briefwechsel*, p.35.

¹¹⁰ 11.4.1853, *Storm - Fontane Briefwechsel*, p.29.

¹¹¹ 23.2.1860, *Storm - Speckter Briefwechsel*, p.27.

Behind their cottage is a garden, sheltered by a large cherry tree, a path between vegetable beds leading to a lawn and, in the corner, the *Immenhof*, where the couple find the old man tending his bees. The scene is described meticulously, enabling the reader to picture everything vividly; and once we have sat with Gabriel, listening to the old man's stories, we feel as if we too have been there. Gabriel's sojourn at the cottage highlights Storm's favourable disposition towards those who feel or show an affinity with nature. The old man's voice sounds like "ein rieselndes Wasser" (p.340); we see how devoted he is to his fellow creatures, rescuing a small insect from his drink, treating his bees with the respect with which he would treat humans; we learn how Regine feels restless in the house and much prefers to be out in the garden, how she frees the birds from the cage in which they are put to prevent them picking at the cherries, and how her playmate is a roe deer from the surrounding woods. This tiny cottage and its inhabitants nurture a harmonious alliance with nature, one of which most can only dream.¹¹² These two characters and their surroundings represent the epitome of peace and harmony for which Gabriel is fighting. We suddenly recall this fact when again, a reminder of war infringes upon the tranquillity – "Da hörte Gabriel einen Ton, dumpf, als käme er aus der Erde; und der Boden unter ihm schütterte kaum merklich" (p.343) – the sound of distant cannons shatters the calmness and at the same time reminds Gabriel that he has to leave, that he does not belong in the "ahnungslose Stille dieses Ortes." (p.343)

He takes his leave of the grandfather and makes his way to the ferry, accompanied to the edge of the woods by Regine. The atmosphere is magical, wondrous, a little sinister and yet calming. The moonlight plays between the leaves, the air is still and nothing is to be heard except for the sounds of the night – until, for the final time, Gabriel is wrenched into reality by the sound of the waves lapping against the ferry, the ferry which will carry him away from Regine's world into the sinister world of war. Just as they express their feelings for one

¹¹² After a walk in Sanssouci in springtime, Storm wrote to his parents: "Wie glücklich wäre ich, könnte ich so recht in und mit der Natur leben", 10.5.1854, *Briefe in die Heimat*, p.44.

another by holding hands, they are reminded of their imminent separation. Regine cannot leave the woods and urges Gabriel to go on alone, not, however, before asking the all-important question why he must leave. His answer is Storm voicing his opinions more distinctly than in any of the aforementioned Novellen:

Er ergriff einen Zweig, der ihr zu Häupten hing, und brach ein Blatt herab. "Es ist für diese Erde," sagte er, "für Dich, für diesen Wald --- damit hier nichts Fremdes wandle, kein Laut Dir hier begegne, den Du nicht verstehst, damit es hier so bleibe wie es ist, wie es sein muß, wenn wir leben sollen, - unverfälschte, süße, wunderbare Luft der Heimat!" (pp.346-347)

The contrast between Regine's world and that which threatens to destroy its peace is immense. Mederer points out that Regine's attachment to her domain is accentuated even more when Gabriel turns back from a short distance away and, even though he cannot see her, feels as though she is still standing in the same spot as he left her. The fact that she blends in with her surroundings stresses her *Verbundenheit* with them.¹¹³ Regine herself becomes an allegorical figure, an "Art Genius der Heimath",¹¹⁴ and the leaf a symbol for peace and hope for the future.

The end of the Novelle sees a cry for war, a determination not to allow foreign powers to infiltrate the sacred homeland – and it is this message which Storm hopes will be heeded throughout the nation, to encourage people to fight for their own country and the sanctity of the serene world into which we have been allowed to glimpse. The Novelle ends therefore on a confident note, and although it may seem to be a simple sketch of a contented summer's day, it does in fact tackle the whole question of human fate, setting an encouraging precedent and fulfilling Storm's own criteria for his narrative works.¹¹⁵

Martini calls the Novelle an "Idylle der ruhenden, Wirklichkeit und Traum verwebenden Natur" where "das Märchenhafte sich dem Allegorischen nähert."¹¹⁶ Bearing in

¹¹³ H.P.Mederer, *Struktur und Funktion von Naturräumen in Theodor Storms Novellen 'Ein grünes Blatt', 'Viola Tricolor' und 'Zur Wald- und Wasserfreude'*, Munich, 1985/6, p.14.

¹¹⁴ to Mörike, October 1854, *Storm – Mörike Briefwechsel*, p.41.

¹¹⁵ In a letter to Alberti, Storm asserted that his so-called 'Stimmungsnovellen' did actually provide the means for the reader to imagine "ein geschlossenes Ganzes, ein ganzes Menschenschicksal", see footnote 10, p.113.

¹¹⁶ F. Martini, p.639.

mind that *Ein grünes Blatt* was actually written in 1850, three years before its publication and in the midst of the Schleswig-Holsteiners' lone battle against the Danes, his comment that "das Stilleben, Fluchtraum des Gefühls, läßt die Zeit im poetischen Augenblick regungslos werden; es sichert vor ihrem Zerrinnen",¹¹⁷ gains significance. Storm is not trying to cover up any harsh realities by describing the landscape in such an atmospheric way; he is merely trying to impress upon his readers the significance of their losses, should the duchy fall into the hands of the Danish oppressors. Were it to do so, then there would at least be, in the form of the Novelle, a lasting memory of the ideals for which they fought.

Abseits was written during Storm's period of exile in Heiligenstadt and, like many Novellen from those years, contains his memories of home and the landscape of his area. Klaus Groth even goes as far as to say that "das Holsten-Heimweh hat [Storm] zum Dichter gemacht, die schöne Sehnsucht nach zu Hause, nach dem innigen Verstehen und Verstandenwerden ist der Pulsschlag in seinen Gestalten und Dichtungen."¹¹⁸ The time was again one of turbulence in the build-up to the war of 1866, in which the Danes were finally driven out of Schleswig-Holstein, and the Novelle serves to remind the readers of the unsolved political situation in the duchies.

It is divided into two parts, the inner narrative being a story of renunciation, a young woman who gives up her chance of happiness to help her brother, whose business has gone bankrupt whilst he has been away fighting for his country. Here we can detect Storm's strong familial values, the moral duty to family towering over all else – something which Ehrenfried, Meta's intended, understands, as his situation in the past has been similar. The story is therefore far from tragic, if a little poignant. It is the main framework with which we should here be occupied, as it is here we experience the wide expanse of the wintry heathland.

¹¹⁷ *ibid.* Not only does this comment highlight the idyllic nature of the piece, but it also suggests that the portrayal of a peaceful refuge is Storm's way of holding on to his homeland as he knew and loved it, and battling against the inevitable ravages of time.

¹¹⁸ Klaus Groth, "Theodor Storm's sämtliche Schriften", printed in *Storm - Groth Briefwechsel*, p.190.

Meta, now an old woman, lives in an isolated house “wie hingestellt auf die braune, unabsehbliche Decke des Heidekrautes.”¹¹⁹ The story opens on a calm winter’s day – we learn a little about the house’s appearance, but the overwhelming impression is that it stands in complete solitude, surrounded only by the moorland and the sky. In stark contrast to the idyllic opening picture is the awareness that in the close vicinity a war has recently raged: “Das Gehöft lag in dem nördlichsten deutschen Lande, das nach blutigem Kampfe jetzt mehr als jemals in der Gewalt des fremden Nachbarvolkes war” (p.619). Again we become aware of the rift between the idyll and the desperate situation in the land, and this is stressed even more clearly when we hear of the senator’s reasons for acquiring this country home:

So konnte der Senator mit den Seinen in der Sommerzeit aus der unheimlich gewordenen Heimatstadt mitunter doch in eine Stille entfliehen, wo er sicher war, weder die ihm verhaßte Sprache zu hören, noch die übermütigen Fremden als Herren in die alten Häuser seiner vertriebenen Freunde aus- und eingehen zu sehen; aber wo im Glanz der Junisonne die blühende Heide lag, wo singend aus dem träumerischen Duft die Lerche emporstieg und drunten über dem Strom die weißen Möwen schwebten. (pp.620-621)

The polarity could not be more obvious, and it is this which is uppermost in the reader’s mind throughout most of the Novelle, reminded of it over and over by frequent allusions to the wars or the occupying forces (see pp.624, 630, 632, 637, 644).

The heath at first serves much the same purpose as that in *Ein grünes Blatt*, but later in the tale we can detect a new dimension to the landscape – for the first time in Storm’s Novellen, the moors adopt a sinister feel. Meta has finished the tale of her youth, has watched the schoolmaster and the maid begin their journey back to the town and is outside for one last time to check on the animals. The heath, so softly barren earlier in the day, now exudes a slightly ominous air – everything is completely dark, the view over the moor obscured:

wenige Schritte [hinter der Brunnenstange] begann der dunkle Zug der Heide und streckte sich von allen Seiten schwarz und undurchdringlich in die Nacht hinaus. Ein Luftzug regte sich; leise, langsam durch das rauschende Heidekraut hörte sie es auf sich zukommen. So war es da und zog vorüber, bis sich das Rauschen wieder in die Ferne hinter ihr verlor. Da plötzlich unten vom Moor herauf schlug ein Tierschrei an ihr Ohr, heiser und gewaltsam; [...] ihr war, als

¹¹⁹ *LLI*, p.619. Subsequent page references are given in the text.

habe aus der ungeheuern leblosen Natur selbst dieser Laut sich losgerungen, als habe ihn die Heide ausgestoßen, die so schwarz und wild zu ihren Füßen lag. (p. 640)

Superstition is introduced to the narrative as she recalls the tale of a young child who was eaten by wolves over a hundred years ago, and wonders if the mist could recreate such figures “damit auch das Entsetzen, das Nachts auf diesen Mooren lagerte, seine Stimme wieder bekäme?” (p.640) This is not intended to make the picture of the idyllic isolation any less appealing, but serves two functions. The first is to heighten the joy felt with the arrival soon afterwards of Meta’s nephew, who takes her back to the town to spend Christmas with him; the second is to remind people of the long traditions and deep-rooted folklore of the region – another custom which may be stifled under a foreign regime. The closing passages of the *Novelle*, which see Meta’s brother repaying her for her earlier generosity and selflessness by buying the *Hof* so they can run it together (it was feared that it had been bought by a foreigner), is one last hopeful assertion by Storm that the possibility still exists of the Danes being expelled from Schleswig-Holstein. It is an act of defiance in the face of the invading troops, and gives hope for the future – little did Storm know that only a few months after *Abseits* was written, his home would be free from Danes but in the hands of the Prussian authorities, towards whom he felt just as much antipathy.

We can see from the two *Novellen* that although the landscape serves to create an idyllic atmosphere in a harsh and depressing reality, it is not used to poeticise this reality, for there are enough open and blatant references throughout both works, especially the later, to the abhorrence Storm felt at Schleswig-Holstein’s grave plight. Both show a rejection of the military by affirming a natural, harmonious way of life; and both assert an optimistic stance in the face of adversity. The landscape does indeed, on the surface, allay the staunch political message behind the works, but on close examination its purpose is to heighten political awareness, not to veil it in some poetic shroud.

Having considered seven Novellen which are generally accepted as *lyrische* or *Situationsnovellen*, it is possible to understand both why they are designated as such and yet why these definitions cannot be applied too literally. The majority of them can be said to depict a situation or a series of pictures, but the careful reader will not regard them so superficially, as beneath the surface lie strong moral, social and political convictions.

Much of what is presented can also be detected in Romantic works, however Storm's Novellen contain some fundamental differences which place him in a completely separate realm of literature. One of the intrinsic features of Romantic writing is the presence of *Sehnsucht*, the incessant, all-consuming longing with which so many Romantic characters are possessed; and this melancholy yearning is, as we have seen especially in *Im Sonnenschein* and *Immensee*, not lacking in Storm's works. There exists, however, a basic distinction between the two - the Romantics' characters long for something unattainable, something far away and unreal, whereas the Reinhards and Fränzchens of Storm's Novellen covet a pragmatic, achievable goal. Only the characters themselves, or contemporary social norms and expectations stand in their way.

One of the overriding reasons for the Romantics being regarded as remarkably influential on Storm's early works is the atmosphere which pervades them. We have seen throughout this chapter the dreamy haziness which permeates the landscape, and have indeed established that the general *Stimmung* of many of the Novellen is inherently Romantic. Yet the reasons for which Storm's Novellen sustained substantial criticism from contemporaries and later critics alike¹²⁰ are exactly the same reasons for which Storm himself, in the preface to his *Vorrede zu den deutschen Liebesliedern seit J. Chr. Günther*¹²¹ in 1869, was disparaging of

¹²⁰ See introduction to Chapter Three.

¹²¹ *LLIV*, pp.377-384.

the Romantics' style. He briefly talks of the *Stimmung* created by their landscapes, which are an expression of people's innermost perceptions and feelings - a suggestion which sounds extremely familiar to those acquainted with Storm research; however he continues by alleging "daß sie fast überall in den Detailanschauungen hängen blieben", that "bei Tieck [...] kommt das Naturgefühl doch selten über ein zusammenhangloses Stammeln hinaus", and even Arnim "vermag doch fast nirgends seinen Stoff zu einer klaren Gestaltung herauszubilden."¹²² Throughout his narrative work Storm rectifies what he obviously regards to some extent as a flaw in Romantic literature by retaining the essential atmosphere but not allowing this to diffuse into something nebulous and elusive.

For example, the colours which so often fill the skies of Romantic tales, and indeed of the original version of *Hinzelmeier*, for no apparent reason than to create atmosphere, fulfil the same function in Storm's Novellen, but the author ensures that definition is added to the scene. In *Im Saal*, *Späte Rosen* and *Viola Tricolor* we are witness to the most atmospheric of sunsets, which in turn evoke feelings of melancholy or reflection in the reader and in the characters - but without fail, at some point in the text, we are made aware of the fact that the room or garden from which we behold these sundowns faces towards the west. A sunset is, of course, a natural phenomenon, but the frequent insistence on the rationalisation of its presence implies that Storm was deliberately trying to avoid the vagueness he had criticised in his literary predecessors and found his atmospheres on something more concrete.

This is naturally an isolated example, but again and again in Storm's early works, as we have seen, we experience an atmosphere akin to that of the Romantics, but never does it dissipate into that "Nebeln und Schwebeln" which Brinkmann averred to have perceived in his friend's work and for which Storm reprimanded him, defending his work as "überall ganz realistisch ausgeprägt."¹²³

¹²² *ibid.*, p.381.

¹²³ 21.1.1868, *Storm - Brinkmann Briefwechsel*, p.155.

In *Immensee* and *Ein grünes Blatt*, for instance, the atmosphere in the woods or on the heath is a magical, idyllic one - but never do we lose sight of our surroundings or forget where we are. The abundance of tiny details ensures that we retain a firm grip on reality, and these, even though alien to the Romantics, add to that atmosphere.

Attention to such detail could be regarded as a Biedermeier trait, for Storm, like the pre-revolutionary writers, seemed in his early works to prefer more enclosed, confined spaces - gardens, wooded clearings - and where the landscape widens, the reader's attention is drawn to the space in the immediate vicinity by the sounds and smells surrounding him. Storm applies himself to a scientific yet stimulating portrayal of the environment in which the characters are encompassed, whether it be a small rococo garden or a spot for contemplation on an expanse of heathland. Despite this being considered a feature of Biedermeier writing, we know that Storm was intensely moved by his native landscape, and from a young age took an active interest in botany and other natural sciences - so is it not fair to assume that it was this which animated his creative inclination towards detailed landscape description, rather than any stimulus from the literature of others? And moreover, could it not be fairly assumed, then, that this was also responsible for a great deal of the impetus behind his 'poetic' manner of describing nature throughout his early career, rather than the need to adhere to any literary conventions?

On the other hand, from the examination of these early Novellen, we can contest criticisms such as Stuckert's (see p.116), and support Schuster's and Jackson's opinions that not only was Storm politically and socially aware, but that he used his works to comment on and criticise various aspects of these spheres. Storm's early works are no retreat from reality, although they do offer a sanctuary for those who yearn for a respite from their everyday world; but rather they provide valid commentary on very real issues. These issues, however, are not blatantly discussed nor opinions aired, but rather they are presented symbolically, more often

than not through a representation from the natural world - and by doing this, Storm is accommodating the precepts of what we have come to know as Poetic Realism.

The question still remains, however, whether he was consciously doing so. David Jackson rightly calls attention to the repressive regime in force at the time Storm was writing these Novellen, and refers to art as the "safety-valve" which ensured that taboo topics could be freely explored as long as certain precepts were heeded.¹²⁴ If this was the reason why Storm's works were so shrouded in poetic atmosphere, then he was not adhering to any literary conventions, but to social ones, an unwritten state law. Added to this, during his early years of practice and his years of exile he was, for most of the time, financially embarrassed and desperately needed his work to sell well so he could make ends meet; by enveloping his works in a safe, idyllic atmosphere he could be fairly confident of their popularity, as was proven especially with *Immensee*.

The most important matter of concern, though, is Storm himself. From his letters we can identify a down-to-earth personality, a firm attachment to his family and close circle of friends, a profound sense of morality, and a deep love of his homeland and its native landscape. This more than anything else would seem to provide the natural combination of reasons for his work being as it is - with little regard for literary philosophy, he wrote what was inside him.

¹²⁴ D.A. Jackson, *Democratic Humanitarian*, p.120.

CHAPTER FOUR

STORM'S LATER NOVELLEN

INTRODUCTION

A very obvious development takes place from the early days of Storm's Novelle-writing through to the end of his career, this closing point marked only by his death in 1888. Nobody will deny the fact that his later Novellen seem to be cast in a completely different mould to the early lyrical idylls examined in the previous chapter - who would imagine that the powerful image of nature's vengeance at the end of *Der Schimmelreiter* could flow from the same pen as the intricate, harmonious picture of the summer heathland in *Ein grünes Blatt*, or that the familial conflict resulting in tragic end in *Carsten Curator* or *Hans und Heinz Kirch* is a product of the same mind as the father - daughter discord in *Im Sonnenschein*?

The later Novellen are undoubtedly more openly concerned with the enigmas of human existence - man's conflict with society, with nature, with his family and with himself; psychological problems, the question of religion and its validity, superstition and the supernatural, and most of all the issues of transience, death and decay are all portrayed in one way or another in these works. This is not to aver, however, that these problems and issues are completely absent in Storm's early writing - for as we have seen, this contention would result from a very superficial reading of these Novellen; but it would be true to say that the themes are dealt with and portrayed in a very different manner. The picture is more realistic, the style more austere - much is still left unsaid, and it is still the reader's task to piece together the whole story from the indications given and inferences made; but the stories themselves, and the settings and atmosphere within which they are played out, are both more obviously tragic and of a far more epic nature than in Storm's early works.

Much has been written about the transition from the calm, resignative constitution of the early *Situationsnovellen* through to the sombre portrayal of events in the *Handlungsnovellen*¹ of later years and, more often than not, the atrocities of war, the harsh and lonely times during the years spent in exile and Constanze's sudden death not long after their return home are presented as decisive factors in altering Storm's *Weltanschauung* and transforming him into the tragedian of this period.² The extent of the impact of these upheavals on Storm's life and their effect on his writing are by no means trivial, especially the death of his loved one, as can be seen again and again in his correspondence throughout the late 1860s,³ but the barrier between the two periods is not as distinct as some are inclined to think.

The *Tragik* usually ascribed to the later works is in fact apparent from the beginning, albeit in a far less obvious manner, but it is nevertheless indisputable that a fairly dramatic change can indeed be detected around about the 1860s.⁴ Frommel sums up the whole of the development thus: "Sicher ist, daß der älter werdende Dichter größere Zugeständnisse an den Realismus macht. Er wird herber, steht fester auf dem taghellen Boden des wirklichen Lebens."⁵ Others concentrate on singular aspects of the Novellen - Stuckert discusses the

¹ Franz Stuckert, "Theodor Storms novellistische Form" in *Germanisch - Romanische Monatsschriften*, vol. 27, Heidelberg, 1939, p.32.

² W. Reitz concludes that these events "hatten [Storm] mit jäher Gewalt aus seiner Traumwelt in das für ihn rauhe Stoppelfeld des realen Lebens gerissen", *Die Landschaft in Theodor Storms Novellen*, Bern, 1913, p.17; D. Artiss accedes that they all "contributed to a tempering of the earlier optimism", *Theodor Storm: Studies in Ambivalence*, Amsterdam, 1978, p.42; and W. Dreesen attests that after Constanze's death "der Dichter ist ein ganz anderer geworden. Weicher Träumer [...] ist er nicht mehr. Es wird nun [die norddeutsche Herbheit] immer mehr verstärkt", *Romantische Elemente bei Theodor Storm*, Dortmund, 1905, p.102; see also Erich Schmidt's letter to Storm from 21.9.1877, *Storm - Schmidt Briefwechsel I*, p.59; and F. Martini, *Die deutsche Literatur im bürgerlichen Realismus 1848-1898*, Stuttgart, 1962, p.646.

³ His incapacity at first to write anything at all is evident: "Wenn ihre Hand mich festhielt, dann konnte ich unbekümmert aufsteigen in die luftigen Regionen der Phantasie" was written barely a month after her death; and a year later came his despairing cry: "Seit Constanzes Tode ist das Gefühl der Vergänglichkeit so mächtig und alles überwiegend in mir, daß mir dadurch das liebevolle und behagliche Sichversenken in das Leben, ohne das keine Poesie denkbar ist, unmöglich wurde." *Theodor Storm - Ein Bild seines Lebens II*, ed. Gertrud Storm, Berlin, 1913, p.126.

⁴ Most critics perceive one particular Novelle as signifying the point at which Storm's Novelle writing begins to display the 'herber' character attributed to his later style - the three most commonly mentioned are *Auf dem Staatshof* (1858), see Reitz, Laage / Lohmeier, Fech and Martini; *Eine Halligfahrt* (1871), see J. de Cort and R.M. Browning; and finally *Draußen im Heidedorf* (1871), regarded by Artiss, Zuber, K.F. Boll, B. Coghlan and Stuckert as the Novelle which bridges the two 'Schaffensperioden'.

⁵ Otto Frommel, "Die Lebensanschauung Theodor Storms" in *Deutsche Rundschau*, vol. 46, 1902, p.341.

progress from the inclination towards portraying a series of pictures in the *Situationsnovelle* through to the predominance of a more epic, dynamic character found in the Novellen written in Heiligenstadt onwards;⁶ Martini recognises the fact that the content of the works encompasses a more material, psychological actuality;⁷ and Schmidt admires the manner in which Storm's characters are more defined and have more "Eisen im Blut", the author thereby proving "daß er außer dem Silberstift auch einen ehernen Griffel führt."⁸ Storm himself appreciated how differently he was beginning to write at the start of the 1870s, whilst nevertheless defending his 'previous' style:

das wesentliche Bedenken gegen meine Schriften, weshalb früher so gern mit der vollen Anerkennung gezögert wurde, weshalb man das Tiefe und Unvergängliche in ihnen nicht entsprechend würdigte und Schwächen erfand, die gar nicht drin waren - daß nämlich die Sachen sich in so kleinem Rahmen und Gebiet bewegten und daß sie in Miniaturformat mit Goldschnitt erschienen -, das alles verschwindet mehr und mehr.⁹

His contemporary author and friend Heyse praised Storm in the introduction to the eighteenth edition of his *Novellenschatz*, asserting that "eine an Kraft und Frische stetig wachsende Schöpferkraft entwickelt" which had hitherto been concealed by the "Freude am Zuständlichen, Idyllischen und Behaglichen."¹⁰ Fontane, however, deemed this 'transition' to be incomplete - in a letter to Hedwig Büchting in August 1896, he conceded that Storm had indeed "in seinen alten Tagen noch mal in ganz neue Schranken eingeritten", but added: "Aber nur in bezug auf Stoffwahl. *Der Ton bleibt derselbe.*"¹¹ Gerhard Ranft is of a similar opinion, asserting that even in the Novellen of later years, "ein durchaus lyrischer Grundton zu finden ist."¹²

⁶ Franz Stuckert, "Theodor Storms novellistische Form", p.32ff.

⁷ Fritz Martini, p.630.

⁸ Erich Schmidt, "Theodor Storm" in *Deutsche Rundschau*, vol. 24, 1880, p.54.

⁹ To Pietsch, 26.12.1873, *Storm - Pietsch Briefwechsel*, pp.226-227.

¹⁰ *Storm - Heyse Briefwechsel III*, pp.350-351.

¹¹ D. Lohmeier, "Theodor Fontane über den "Eroticismus" und die "Husumerei" Storms: Fontanes Briefwechsel mit Hedwig Büchting", *STSG*, vol. 39, 1990, p.37, my italics.

¹² Gerhard Ranft, "Theodor Storms Auffassung vom Wesen der Lyrik" in *STSG*, vol. 8, 1959, p.48.

A general consensus, then, which includes the author himself, recognises that there is a development in themes, content and handling throughout Storm's Novelle-writing career. An element of his works which also undergoes an obvious transformation is the portrayal of nature, with which this study is, of course, primarily concerned. The first and most distinct change which strikes the reader is the unmistakable locality of the Novellen. We know that almost all of Storm's works are set in and around his native town of Husum; but whereas those from earlier years, if the reader were to have no knowledge of the author, could generally be situated anywhere,¹³ many of the later Novellen contain distinct references to their geographical location and, incidentally, historical events in the region.¹⁴ As Eduard Alberti correctly remarked, "der historische und geographische Boden wankt viel weniger."¹⁵

It is also significant that the *form* of landscape changes. All but gone are the romantic portraits of gardens, the magical atmosphere of woodland clearings and the charming heathland idylls, to be replaced by the much broader, gloomier pictures of the moor and marsh and the boundless, merciless sea. Into the language of portrayal creep more and more often phrases such as 'öde Fläche' or 'so weit der Blick reichte'; and 'die leere weite Marsch' and 'der unabsehbare Strand' impart to the reader a feeling of man's insignificance in the face of infinitesimal nature. Nature is no longer 'hemmed in' by garden walls, hedges, trees, nor tended and cultivated by man's hand; and on looking into the distance we no longer experience the comforting sight of a plume of smoke from a friendly cottage, but an endless, desolate expanse of moor or the powerful, threatening mass of grey sea. I do not wish here to suggest that the later works are completely lacking in the smaller, more intricate landscapes of *Immensee* and *Ein grünes Blatt*, for example, but merely to highlight the distinct trend towards

¹³ "in einem zeitlosen Irgendwo und Irgendwann" according to Franz Stuckert - see Chapter Three, introduction, p.117.

¹⁴ This is especially evident in the 'Chroniknovellen', where places are actually named - Kiel in *Aquis submersus* (LLII, p.401); Schwabstedt and Husum in *Renate* (LLII, p.523, p.526); North Schleswig in *Ein Fest auf Haderslevhuus* (LLIII, p.389); Kiel and Bremen in *Zur Chronik von Grieshuus* (LLIII, p.225, p.245).

¹⁵ His essay "Über Storms Entwicklung als Dichter" appeared in the *Kieler Zeitung* on 14.2.1882, and is partially reprinted in *Storm - Schmidt Briefwechsel II*, pp.189-90.

a general 'broadening' of Storm's landscapes.¹⁶ When one bears in mind the themes with which he is dealing in this period, it is not surprising that this transformation should take place - the conflicts, the superstitions and supernatural elements, and the process of decay and ultimately death would hardly have the same staggering effect¹⁷ if they were to be placed in the delicate surroundings of the earlier Novellen.

However, if the landscapes themselves tend to be more expansive, the space taken in the Novelle to describe them does not. Nature, though having no less significant a function in the later Novellen, is outlined far more concisely in the later works. Fine, seemingly unnecessary details are omitted and we encounter instead the firm, broad lines of the composition - a time when Storm, according to Heyse, began to paint in oil.¹⁸

The function of nature also becomes much more distinct, an idea with which many have cursorily occupied themselves, few however scrutinising the notion and following through with examples and details, Zuber being the obvious exception.¹⁹ He, along with Seidel, Fech and Stuckert, recognises the fact that in these later Novellen nature fulfils its potential as an epic *Handlungsträger* and is increasingly more closely integrated into the plot. No longer do we behold a series of disjointed atmospheric representations,²⁰ but are witness to a more 'pronounced technical utilisation' of the surroundings,²¹ whereby nature does not merely serve as a backdrop, as was considered by many to be its function in the earlier Novellen; it is now actually an integral component in the structure and dynamics of the plot and bears decisively

¹⁶ Philipp's early morning spring walk in search of the 'Brombeerfalter' in *Auf der Universität* kindles a fresh, light spirited atmosphere similar to that at the beginning of *Ein grünes Blatt*, but with one distinct difference: "Ich schlenderte behaglich weiter; mehr die Augen in die Ferne, als nach dem gerichtet, was etwa neben mir am Wege zwischen Gräsern und rotblühenden Nesseln gaukeln mochte." *LLI*, p.552, my italics.

¹⁷ "Eins sollte mir leid thun! - Wenn meine Dichtung nur 'rührend' wäre; sie sollte erschütternd sein, sonst taugt sie nichts." 13.7.1876, *Storm - Petersen Briefwechsel*, p.29. See also his letter to Erich Schmidt, 26.6.1880, *Storm - Schmidt Briefwechsel II*, p.17.

¹⁸ In *Was der Tag gibt*, Storm gives details of one of Heyse's visits to his home in Hademarschen in September 1881: "Wir sprachen über Kugler und seinen frühen Tod; ich sagte: "Es tut mir auch leid, daß er nicht die zweite Periode meiner Novellistik noch erlebte." "Ja," meinte H. lächelnd, "als du in Öl zu malen anfingst." *LLIV*, p.510.

¹⁹ See Introduction, p.3, where the contents of Zuber's dissertation are illustrated.

²⁰ This, as the reader will remember, was the opinion of many critics, an opinion not shared by the author himself - see Chapter Three Introduction, p.113.

²¹ W. Seidel, *Die Natur als Darstellungsmittel in den Erzählungen Theodor Storms*, Munich, 1911, p.3.

upon the lives and fate of the characters within its sphere of influence. It becomes almost a character within its own right - nature personified.

Zuber also detects a tightening in the organisation of the Novelle due to the extent of the unity between the characters, the landscape and the action: "Obwohl die Natur Bestandteil des novellistischen Erzählens ist, verschwimmen die späteren Novellen nicht mehr in stimmungshafter Phantasie, sondern erhalten durch die integrierte Natur eine klare Strukturierung."²²

The word "stimmungshaft" here is worthy of remark. It obviously refers to the early Novellen and their 'vague', to a certain extent Romantic atmosphere already examined in this study. The later Novellen too can be "stimmungshaft", but their atmosphere is one of inevitability - the inevitability of tragedy, of suffering, of decadence, of death. And this atmosphere is created exactly by the indiscernibility of "Luft, Landschaft, Zeitlage, stammhafte Veranlagung, [und] menschlich-gesellschaftliche Gemeinschaft."²³ Stuckert goes on to clarify the precise significance of this unity:

Gerade darin erweist sich Storms Gewissen um die ursprüngliche existentielle Gebundenheit des Menschen, daß er seine Gestalten nie herauslöst aus den übergreifenden Zusammenhängen ihrer Lebenswelt und dem Schicksal als einzelne gegenüberstellt. Diese hinter dem einzelnen stehenden, ihn bedingenden und tragenden Kräfte und Mächte sind daher immer in gewissem Sinne Mitspieler der Handlung, ohne sie würde die Stormsche Novelle ihre eigentümliche Tiefe und ihre bannende Kraft verlieren und zu einer belanglosen Geschichte ohne innere Lebensmächtigkeit herabsinken.²⁴

The harmony of the individual components in the Novellen presents the reader with a satisfying whole, one which, without the effect of each component, would not be quite as compelling. The most important of these is perhaps the landscape. In *Auf dem Staatshof* and *Zur Chronik von Grieshuus*, the deterioration and eventual expiration of a whole family lineage is mirrored in the increasingly unkempt wilderness around the patriarchal homes; in *Renate* and *Draußen im Heidedorf*, the local villagers' narrow-minded superstition and belief in the

²² Zuber, p.149.

²³ Franz Stuckert, "Theodor Storms novellistische Form", p.34.

²⁴ *ibid.*

supernatural is heightened by the mysterious air of the surrounding moors and marsh; and in *Der Schimmelreiter* the inescapable feeling of foreboding created by the power of raw nature, a force first felt briefly in *Eine Halligfahrt*, accompanies the reader throughout the Novelle. The presence of the supernatural, transience, human conflict and tragedy can all be detected in Storm's early works, albeit far less vividly; but nature here is more involved in the processes and outcomes. It is noticeable, for instance, that nature plays a decisive role in many of the deaths in the later Novellen, even though the actions which lead up to these deaths are born from purely human conflicts and tragedies.

We have come to the conclusion in the previous chapter that Storm, through necessity, probably utilised the atmosphere induced by nature to cover up many comments on contemporary life which would not have been acceptable had they been directly expressed; yet also that his attachment to his own surroundings was so strong that his personal sentiments undeniably had much to do with the prominent role of nature in his works, and that chance, more than concerted effort, played a role in his being labelled a 'Poetic Realist'.

We have acknowledged that, during the course of Storm's career, a distinct development occurs in his writing with regard to thematic content and treatment of the material, both of which become more realistic, more prosaic. Yet some of Storm's later works are those acknowledged as particularly fine examples of his Poetic Realism.²⁵ How are these fundamentally realistic works made to appear as perfect models of this literary convention - is the process a deliberate one, or again do Storm's personal views and experiences, and his own opinion of literary technique unwittingly follow the general trend? Are distinctly prosaic topics, such as the ever-present knowledge of the interminable passage of time and the process of decline and destruction, intentionally 'poeticised', and if so, how? The inclusion of supernatural elements, for example, openly counteracts the basic principles of realistic writing -

²⁵ "The perfectly typical example of his Poetic Realism, though, is *Aquis submersus*." *German Poetic Realism*, C.A. Bernd, 1981, p.34; "Der Schimmelreiter shows Storm's Poetic Realism at its best." *Der Schimmelreiter*, ed. P. M. Boswell, Bristol, 1994, p.5.

is this an effort on Storm's part to transform some of the harshness of the material, or is it an integral constituent of his own character and background? An analysis of a selection of works from the latter period of Storm's Novelle-writing will endeavour to consolidate the findings of the previous chapter, examining the material, its treatment and its presentation, naturally paying close attention to the function of landscape motifs and their effect both on the characters and the reader.

I - MARSH AND MOOR - SUPERSTITION AND THE SUPERNATURAL

Storm's interest in and passion for collecting *Spukgeschichten* has been indicated in the second chapter of this study. This interest was by no means a purely professional concern, but was instinctive in the author from an early age - one only need recall his enthusiasm for his childhood companion and story-teller Lena Wies, or read his wondrous account of his visits to "einer alten halbverrückten Person" surrounded by "vollkommener Hexenapparat"²⁶ on his return home from university in 1842. This fascination for the unknown remained with him throughout his life, so much so that one of his main desires was "Spukgeschichten nicht nur zu erzählen, sondern auch zu erleben."²⁷

Many of Storm's Novellen, too, include aspects of the mysterious, the fantastic or the bizarre, which has been the subject of much investigation by scholars.²⁸ Incorporation of such substance, the sinister as well as the supernatural, seems to thwart all fundamentals of realistic writing, and was indeed a favourite mode of the Romantics, as seen previously. Theodor

²⁶ 1.12.1842, *Theodor Storms Briefwechsel mit Theodor Mommsen*, p.40.

²⁷ G. Storm, *Vergilbte Blätter aus der grauen Stadt*, p.45 - quoted in K.E. Laage, *Theodor Storm*, Berlin, 1985, p.123. His daughter's testimony is consolidated by Storm expressing his aspiration to catch a glimpse of "den dritten Mann" at Ernst's "spukhafte Amtswohnung" as late as 1882 - see letter from 6.6.82, *Storm - Schmidt Briefwechsel II*, p.59; 22.4.82 and 4.8.82, *Storm - Keller Briefwechsel*, p.89 and p.92.

²⁸ See, for example, W. Dreesen, *Romantische Elemente bei Theodor Storm*, Dortmund, 1905; K.F. Boll, "Spuk, Ahnungen und Gesichte bei Theodor Storm" in *STSG*, vol. 9, 1960, pp.9-23; W. Mühlner, "Spuk und Gespensterfreude in den Werken Theodor Storms" in *Niedersachsen*, vol. 18, 1911/12, pp.181-183; Lee B. Jennings, "'Shadows from the void' in Theodor Storm's Novellen" in *The Germanic Review*, vol. 37, 1962, pp.174-189; Sandra Mindrup, *Phantastik im Werk Theodor Storms*, Oldenburg, 1985.

Storm is the only Poetic Realist to merge the realms of the natural and the supernatural with such ease. Many instances can be found where the two blend so completely that the reader is uncertain whether the final interpretation is of a real or a supernatural occurrence, since both seem equally possible; supreme examples of this are demonstrated, of course, in his crowning achievement *Der Schimmelreiter*.

Before proceeding I would like to make the distinction between *superstition* and the *supernatural*. Both appear in Storm's works in a great number of instances, and are very closely related to a certain extent, yet there is one fundamental difference - whereas superstition is a widely held but unjustified idea of the effects or nature of a thing, i.e. has no foundation in reality, the supernatural is based on experience - that particular experience, however, being one which is inexplicable by our terms of reality. Time after time, Storm uses one, superstition, to create the impression of the other, the mysteries of the supernatural and the foreboding felt when faced with it. In *Auf der Universität*, for example, Philipp imagines he perceives something flitting beneath the glassy surfaces of the ice-covered pond over which he is pushing Leonore's sleigh, and immediately thinks of the *Sargfisch*, a creature rumoured to dwell in the black depths, only surfacing when the lake is about to claim a victim. This creature is naturally a figment of folklore, yet the suggestion of its presence and what it signifies, along with the description of the precarious thin ice on which the two, both literally and figuratively, are sledging, heightens the feeling of trepidation in the reader and increases his anticipation of danger and of Leonore's ultimate downfall. Similarly in *Aquis submersus* - three days after Katharina tells Johannes of her doomed ancestress, an apparition of whom is said to appear at the windows and disappear into the "Gartensumpf" when the household is in danger, Johannes deems to spy a pallid, scrawny hand "gleich der Hand des Todes" threatening him from behind the glass, and as he remembers Katharina's "Märlein" he realises he has unwittingly strayed into the "Binsensumpf", sinking up to his ankle "gleichsam als ob ihn was

hinunterziehen wollte.”²⁹ The reader is aware that the hand belongs to none other than Bas’ Ursel, yet nevertheless shudders at this possible allusion to what is to come. Many other instances can be found in Storm’s Novellen where mysterious or foreboding occurrences which seem to bear out local superstition could instead have a completely logical and rational explanation - the reader is left to decide which he believes; however, some incidents are not so easily explained away, and it is here where Storm truly stretches the realm of reality and defies the programmatics of realism.

The irremovable spots of blood on the floor of the inn in *Auf der Universität*; Arnold’s encounter with the lizard in an area which never existed in *Im Schloß*;³⁰ and the visionary experiences in *Hans und Heinz Kirch*, *Ein Doppelgänger*, *Ein Bekenntnis* and *Der Schimmelreiter* are all episodes which transcend the bounds of empiricism. Characters foreseeing the fate of their loved ones, or perceiving approaching doom, is not thought of as anything unusual in the area from which Storm came: “Nicht zu vergessen, daß wir hier an der Grenze Nordfrieslands, wie in Schottland, uns in der Heimat des zweiten Gesichts befinden.”³¹ Nevertheless, the presence of second sight in his Novellen is not at all simply a means of adding local colour, but is used as a means to pre-empt the end catastrophe and is an artistic way of heightening tension in the reader. As we have seen before, the mood of nature is also frequently used to achieve such an impact, and often accompanies the mood of the Novelle or of a character; in these instances it is no different. When Franz Jebes experiences his

²⁹ *LLII*, p.420.

³⁰ The idyllic tranquillity of this passage and the lizard’s golden eyes are reminiscent of Gabriel’s dream-like episode in *Ein grünes Blatt*, where the adder seems to entrance him and transport him to semi-consciousness, where reality blends with the mystical (see Chapter Three, p.158.). See also *Ein Bekenntnis*, where Elsi begs Franz to do no harm to the toads in the garden, for “wer wisse, was hinter jenen goldenen Augen stecke!”, *LLIII*, p.601. The suggestion of such creatures having links with another dimension was very popular amongst Romantic writers, notably E.T.A. Hoffmann.

³¹ 4.8.1882, *Storm - Keller Briefwechsel*, p.92. It has also been suggested that Storm himself possessed this ability and was able to anticipate Constanze’s death, however his question “Wen von Euch soll ich dafür zum Opfer bringen?” at the news of his impending return to Husum could arguably be no more than his awareness of the fleetingness of man’s happiness, in G. Storm, *Theodor Storm. Ein Bild seines Lebens*, vol. 2, p.101.

“Traumgesicht” as a young boy, seeing his future wife in the midst of a group of deathly-looking boys, a storm outside builds up to the disturbing incident:

Es war in einer Oktobernacht [...]; vor meinem Fenster [...] schüttelte der Sturm die schon halb entlaubten Baumkronen, fuhr dann davon, weiter und weiter, daß es totenstill ward, bis er nach kurzer Weile, wer weiß woher, zurückkam und sich tosender als vorher auf die Bäume und gegen die feste Mauer des Hauses warf.³²

The tension caused by the incessant dying away of the storm, followed by its return with renewed force, is as disturbing to the reader as to Franz; and years later, when he returns home to idyllic bliss in their spring garden and, enchanted by the picture he sees before him, asks “Bist du eine Undine, eine Elbe, eine Fee?” (p.595), the reader’s mind lingers not on the flowers, or butterflies, or the “Märchenbild”, but on the “Strahl der grauen Augen” which reminds him of that first vision, and makes him wonder when the storm will return. The dream is not there for its own sake then, nor is the accompanying weather, but together they lay the foundations for the sense of misfortune which will remain with the reader throughout the Novelle. This atmosphere of *Vorausdeutung* is something in which Storm delighted when telling ghost stories,³³ and he seems to have transferred this relish in ambiguity and in mystery to his written work.³⁴ He did in fact criticise one of his younger correspondents, Heinrich Seidel, for the words in one of his Novellen being “etwas zu nackt, zu direkt”, with the consequence that they retracted some of the “geheimnisvoller Duft” surrounding a particular character.³⁵

One major reason behind the inclusion of supernatural aspects can be found in Storm’s personal *Weltanschauung*. We have already discussed his dismissal of the religious view of an

³² *LLIII*, p.587. Subsequent page references are given in the text.

³³ See “Theodor Storm” in *Von Zwanzig bis Dreißig*, where Fontane recalls Storm’s recital of *Bulemanns Haus* and other stories - *Theodor Fontane Sämtliche Werke*, vol. 4, Munich, 1973, pp.356-378, pp.368-369.

³⁴ “Solche Geschichte muß immer ganz wenig sein und unbefriedigt lassen; aus dem Unbefriedigten ergibt sich zuletzt die höchste künstlerische Befriedigung.” *ibid.*, p.369; see also Schmidt’s essay praising Storm’s use of “das Unausgesprochene”, *Deutsche Rundschau*, vol. 24, 1880, p.38; and Kuh’s letter of 12.3.1874: “Sie empfinden genau, daß die Kunst das vorletzte darstellen soll, nicht das letzte.” *Storm - Kuh Briefwechsel*, p.367 (for a fuller quote, see Chapter Three, p.146).

³⁵ 29.5.1878, *Storm - Seidel Briefwechsel*, p.193. It is perhaps significant that these comments from Storm appear after the publication of *Renate*, for which he endured criticism for the shroud of mystery surrounding the *Hofbauer*.

afterlife; yet unlike Keller, he could not whole-heartedly adopt the Feuerbachian attitude of embracing the *Diesseits*, as he was so painfully aware of its ephemerality. His admitting to Constanze: "Du weißt es ja, ich glaube, daß der Tod das völlige Ende des einzelnen Menschen ist. Trotzdem drängt mich etwas, mich zu einem weitem Fluge noch über diese Grenze hinaus zu rüsten"³⁶ could either be a confession of his uncertainty about the possible existence of the *Jenseits*, or an expression of his reluctance to contend with the knowledge of his own transiency. Having read his Novellen and other correspondence, the reader will surely agree that the latter is the more apt explanation. Nevertheless, his disbelief in a life after death did not exclude his certainty that human knowledge is incomplete, and that there is no reason to discard the speculation that there are realms of reality as yet unknown or undiscovered:

Ich stehe diesen Dingen [ghosts, premonitory experiences etc.] im einzelnen Falle zwar zweifelnd oder gar ungläubig, im Allgemeinen dagegen sehr anheimstellend gegenüber; nicht daß ich Un- oder Uebernatürliches glaubte, wohl aber, daß das Natürliche, was nicht unter die alltäglichen Wahrnehmungen fällt, bei Weitem noch nicht erkannt ist.³⁷

Human conceit makes us believe that anything we do not understand must be either imaginary or non-existent, and this may have especially been the case in an era when science prided itself on its rapid advancement and great achievements. Any one person's 'reality' is determined by what he is told, or led, to believe, be it by the authorities, by scientists, by the church, by his peers or by society in general - Storm recognised the limitations of this, and endeavoured to show the possible dangers inherent in blindly accepting this 'reality' at face value and not thinking independently or standing up as an individual to find the truth through personal experience. This he achieved by embodying elements of the unknown into his works. We shall discuss this in detail as we examine the Novellen *Draußen im Heidedorf* and *Renate* more closely.

³⁶ 29.10.1863, *Theodor Storm Briefe I*, ed. P. Goldammer, p.428.

³⁷ 4.8.1882, *Storm - Keller Briefwechsel*, p.92. See also Tönnies' comments from his "Gedenklblätter", quoted in the same, p.155.

Even though there are no specifically supernatural events in either, these two Novellen have been chosen for they both exude an air of mystery, of eeriness and of the sinister - and the main reason for this is the description of the landscape. Both are set in the wide expanses of the moorland around Husum and Schwabstedt, creating an atmosphere a far cry from the idyllic isolation of the heathland of *Ein grünes Blatt* and *Abseits*. The hint of the formidable we see in the 1863 Novelle (see Chapter Three, pp.162-3) reaches its full potential in the atmosphere generated in these later ones. Why such a development should take place, and why the landscape should be utilised to evoke such feelings in the reader, and moreover in the characters, will be determinable with further discussion.

DRAUßEN IM HEIDEDORF

Re-worked several times before its first publication in May 1872, *Draußen im Heidedorf* is regarded by many as the milestone in Storm's career, where he succeeds for the first time in writing "ganz ohne lyrische und elegische Stimmungselemente."³⁸ The material and the narrative style establish a marked difference from the *Stimmungsnovellen* of previous years, giving rise to an altogether more objective, solemn air to the Novelle. The atmosphere, however, contradicts the sharper countenance gained from the change in narrative style - this we shall examine subsequently. The inspiration for the story was derived from an actual case from Storm's legal practice in 1866, and indeed the Novelle itself is recounted in an extremely detached, journalistic manner, the narrator being present throughout not to pass comment or judgement, but merely to record the various characters' versions of events in as objective a manner as possible. This does not mean by any stretch of the imagination that we behold a factual list of circumstances, but on the contrary can relive with those involved the hopes, fears and beliefs of life in the small village in the heart of the moors. The journalistic approach does not necessarily lend credibility to the substance of the story, for the 'witnesses' all have biased

³⁸ *LLII*, p.809.

viewpoints; but it does enable us to achieve a critical distance from the material and allow us to make unprejudiced decisions.

Storm himself detected that there was in this work "ein ganz neuer Ton",³⁹ and proudly informed Kuh:

Ich glaube darin bewiesen zu haben, daß ich auch eine Novelle ohne den Dunstkreis einer bestimmten 'Stimmung' (d.h. einer sich nicht aus den vorgetragenen Thatsachen vom selbst beim Leser entwickelnden, sondern vom Verfasser a priori herzugebrachten Stimmung [...]) schreiben kann.⁴⁰

Storm is claiming here that the mood in this Novelle has been to a certain extent discarded, that the author has not shrouded the tale in an atmospheric veil but wishes the reader to develop his own images as the events progress. On finishing the Novelle, however, the strongest impression left with the reader is neither of the events, nor of the characters and their various fates, but of the overwhelming air of bleakness and foreboding present on the moors surrounding the village. The landscape is only described at length on few occasions, but the atmosphere created by those descriptions has such an impact that it remains with the reader throughout the Novelle, and indeed long after its completion.

It is exactly because of the style employed in writing the Novelle that it has such a strong effect on the reader. We are introduced to the main protagonists from the perspective of an impartial bystander; from his description of them, and the subsequent events leading to his discovery of Hinrich's disappearance a year later, we are confident of his keen eye and level-headed temperament - not least because of his profession.

All the more surprising, then, when the narrator travels out to Hinrich's village to piece together this mysterious jigsaw and launches into a digression about the "weißer Alp", a 'thing' said to roam through Slovenian villages at night, draining people of their soul. His journey begins on a mild autumn afternoon, and as he makes his way along the tracks in his open-topped carriage he describes the passing scenery:

³⁹ 15.10.74, *Storm - Pietsch Briefwechsel*, p.232.

⁴⁰ 24.2.1873, *Storm - Kuh Briefwechsel*, p.268.

Die lebendigen Hecken [...] trugen noch ein Teil ihres Laubes; hie und da zwischen Hasel- und Eichenbusch drängte sich ein Spillbaum vor, an dessen dünnen Zweigen noch die roten zierlichen Pfaffenkäppchen schwebten. Meine Augen begleiteten im Vorüberfahren das eben so sanfte, als schwermütige Schauspiel, wie fortwährend unter dem noch warmen Strahl der Sonne sich gelbe Blätter lösten und zur Erde sanken.⁴¹

Gradually, this idyllic picture changes and he reaches the edge of the "wilden Moor" (p.78), which stretches to the north as far as the eye can see. Here we are faced with an entirely different image:

Es schien hier, als sei plötzlich der letzte Sonnenschein, der noch auf Erden war, von dieser düsteren Steppe eingeschluckt worden. Zwischen dem schwarzbraunen Heidekraut, oft neben größeren oder kleineren Wassertümpeln, ragten einzelne Torfhaufen aus der öden Fläche; mitunter aus der Luft herab kam der melancholische Schrei des großen Regenpfeifers, der einsam darüber hinflieg. Das war Alles, was man sah und hörte. (pp.78-79)

Immediately we are struck by the size of the landscape. The narrator's view is no longer impeded by the hedges lining the way, but can take its fill of the desolate expanse stretching before him. Storm's chosen vocabulary highlights this feeling of bleakness, and in a few deft strokes he paints a picture that sums up the whole melancholy mood of the moorland. This gloomy impression has often given rise to the moor being traditionally regarded as a region of death and punishment, or of phantoms and ghosts,⁴² and here is no exception – it conjures up in the otherwise so pragmatic narrator's mind an apparition of "ein Ding, das einem weißen Faden gleicht" (p.79). This 'weißer Alp' is said to roam the steppes of the lower Danube, creeping through the villages and into the houses. It waits until nightfall, when it lies over the mouths of those sleeping, "dann schwillt und wächst der anfänglich dünne Faden zu einer schwerfälligen Ungestalt." When the sleeper wakes to find he has gone mad, it is said that his soul has been dragged "weit auf die Heide hinaus in feuchte Schluchten, zwischen Moor und Torf." (p.79)

⁴¹ *LLI*, p.78. Subsequent page references are given in the text.

⁴² D. Artiss, p.46.

The narrator, however, immediately distances himself from belief in such myths: "Nicht der weiße Alp war hier zu Hause; aber zu anderen, nicht minder unheimlichen Dingen verdichteten sich auch die Dünste dieses Moores, denen manche, besonders der älteren Dorfbewohner, Nachts und im Zwielficht *wollten* begegnet sein." (p.79, my italics) In doing so he once more achieves the objective, critical distance of the observer, encouraging the reader thereby to take the same stance, but has at the same time planted in the reader the sense of foreboding which anticipates Hinrich's death.

After this introduction to the village's surroundings, which lies at the southern end of this cheerless stretch, we make the acquaintance of its inhabitants; and from the various comments, fragments of story and attitudes we hear, we can build up a character sketch of the village community as a whole. Three things become apparent, the first and perhaps most obvious being the superstition inherent in their outlook. After Hinrich is made to look a fool at the dance, and spends the night 'with the toads'⁴³ by the black lake on the moors, he is cured of his fever with three cups of camomile tea and a few handfuls of earth from the churchyard. The dreadful howling of the wind on stormy nights is said to be the dead screaming in their graves; and Frau Fehse's account of her son's final night is imbued with sinister undertones.

From this heavy emphasis on superstition, though, another trait common to most of the villagers becomes apparent – their narrow-mindedness. When his father dies, leaving behind great debts, it is suggested that Hinrich marry to solve the financial problems. A wealthy farmer's daughter from a nearby village is under consideration, and when the narrator enquires as to Margreth's suitability, the reply he receives is extremely enlightening: "ihr Großvater war ein Slovak von der Donau und, Gott weiß wie, bei uns hängen geblieben; dazu die alte Hebamme mit ihrem Kartenlegen und Geschwulstbesprechen, womit sie den Dummen die Schillinge aus der Tasche lockt – das hätte übel gepaßt in eine alte Bauernfamilie!" (p.74)

⁴³ This would seem to be a superfluous piece of information; however, Artiss points out that these creatures are often regarded in local myths as re-embodiments of the souls of the damned and are associated with the bewitched. D. Artiss, p.47.

Mid-wives are, in history, reputed to have supernatural powers,⁴⁴ an illusion the villagers are all too ready to believe. Aside from this, however, it is the fact that the family is different, mysterious, and is not controlled by village norms which makes the locals afraid and therefore hostile towards Margreth and her mother. They are regarded as a threat to the equilibrium of the community, a community which has deep-rooted traditions and unwritten laws which must be heeded at all costs. The cost, as we find out, can be high. Hinrich's place in this community does not allow him to pursue his personal desire, his love for Margreth, and he is finally thrown into such despair that he kills himself on the moors, in the exact same spot as he was found the previous time.

A community is painted whose whole social structure and hierarchy is based on ownership of land and property – this too plays a decisive role in quashing Hinrich's possible fulfilment, for Margreth's family is without means. The tragedy lies in the irreconcilable rift between his overwhelming passion for Margreth and the dictates of the community, which force him to relinquish his own personal happiness. The land, then, governs the social hierarchy, and the landscape manipulates social conviction. Storm's criticism of the villagers' bigotry is blindingly apparent, but rather than the landscape playing a role in shrouding this criticism in a veil of poetic ambience, as in *Immensee* or *Im Sonnenschein*, for example, it highlights and even contributes to the problem. It forms an integral part of the plot, controlling the way in which those within its confines both live and think.

Even those outside the moor's reach can be swayed by the ominous sense of the uncanny and the demonic, as we have seen by the narrator's first reaction to the atmosphere there. His thoughts recur towards the end of the tale – after having listened to Frau Fehse's account of events leading up to Hinrich's disappearance, he looks at Margreth sitting pale and lifeless, and is directly reminded of the story of the 'weißer Alp': "ich hätte fast hinzugefügt: Ihr irrt Euch, ich weiß es besser, Mutter Fehse, sie hat ihm die Seele ausgetrunken; vielleicht ist

⁴⁴ *ibid.*, p.167.

er fort, um sie zu suchen! Aber ich sagte nur: "Erzählt mir ordentlich, wie wurde es denn weiter mit Eurem Hinrich?" (p.98) The fusion of myth and reality is completed after her son's body is returned, and Margreth runs from the house as if being chased: "Bald aber verschwand sie in den weißen Nebeln, die vom Moor herauf den Weg überschwemmt hatten." (p.100) More than ever she resembles the white spectre associated with the fiendish atmosphere on the moors - if the judge can harbour such thoughts of the Slovak girl, then the villagers will almost certainly consign her to a similar, if not worse, fate.

That the landscape has such a sinister, supernatural feel is thus symbolic - symbolic of the inability of a community, thinking itself to be all-knowing and all-wise, to see past its own tight confines. The sense that unknown elements pervade the *Moor* causes the community to retract from this threat and so, paradoxically, fosters its insulated, opinionated outlook - the only person willing to be an individual is driven to madness, and the land claims its victim - who, in the end, is indeed not a victim of the land, but one of his own burning passion and of his community.

Symbolism, as we know, was a common trait in Poetic Realist writing, giving the reader the opportunity to scratch beneath the surface of the story and find its true value and meaning. By using the landscape as a symbolic means of drawing attention to the shortcomings of the community living within it, Storm is following a pattern characteristic of the literary trend of the era. He did make changes to the original manuscript before its publication, but these mainly consisted in making the text more precise and relevant, with no unnecessary discourse, and also in accentuating Margreth's foreign origins and, therefore, the contrast between herself and the farming community. This was, presumably, an attempt at drawing attention to the problems at hand instead of diluting the *Novelle* with unessential *Stimmung*.⁴⁵ For this the work can also be praised as a significant example of Poetic Realist

⁴⁵ It remains, however, that it is the atmosphere, created chiefly by the brief description at the start of the *Novelle*, which leaves its indelible mark on the reader.

Novelle writing, a piece in which Storm exhibits his gift of abstaining from lofty rhetoric, and “in which Storm’s characteristic techniques of multiple narration, demonic leitmotif, economy, nature symbolism and subtle lighting combine effectively with his legal expertise to produce a result remarkable both for its psychological insight and a certain compelling tragic grandeur.”⁴⁶

RENATE

The similarities between *Draußen im Heidedorf* and *Renate*, published seven years later, are unmistakable. Both written after a great deal of research, *Renate* was not based on one particular case study, but chronicles of Husum and various other old publications formed the basis of the Novelle. It, like so many of Storm’s Novellen, is placed against as factual a backdrop as possible, both historically and geographically.

The fundamental crux of the Novelle is, again, a love hindered by the intolerance of a provincial community for a family who does not comply with the strict local doctrine. In this instance Renate and her father are persecuted not for being of dubious foreign origin, but because they are affluent, atheist, and rational-thinking. The *Hofbauer* is described by one critic as a “minor bastion of reason and humanity in a community which is pre-occupied with delusion and the irrational”;⁴⁷ for this he and his daughter are slandered and tormented by local gossips. When his cattle survive through a particularly harsh epidemic, and the vermin plaguing the farmers are seen fleeing his barn and tumbling into the nearby river, he is accused of practising black magic; the statue of the heathen god Fingaholi in his out-house merely adds fuel to the fire. His diabolical associations are all but confirmed in locals’ minds by the fact that he only wears one garter⁴⁸ and has occasional difficulty in breathing at night.⁴⁹

⁴⁶ D. Artiss, p.39.

⁴⁷ *ibid.*, p.136.

⁴⁸ See Müllenhoff’s legend, *LLII*, pp.975-976.

⁴⁹ “Es wälzet sich was über ihn und dränget ihm den Odem ab;” - a phrase very reminiscent of the ‘weißer Alp’ in *Draußen im Heidedorf*.

The stage for the body of the story is the small village of Schwabstedt on the edges of the moor, and this landscape is again of prime importance. It was praised by Heyse and Schmidt alike,⁵⁰ and serves well its function of intensifying the mysterious, sinister air surrounding Renate's family and home. This home, the farmstead, is the centre of much of the attention in the Novelle and, like the *Hof* in *Auf dem Staatshof*, characterises the way others perceive the family who lives there. A concentrated examination of the *Hof* and its immediate surroundings, as well as the environment within which the whole village is located, will stress its necessity in the plot and lead us towards concluding how, if at all, its portrayal corresponds with that demanded of Poetic Realists.

Schwabstedt itself is painted as a bewitching place, "denn Sage und halberloschene Geschichte flechten ihren dunklen Efeu um diesen Ort."⁵¹ As a child, the narrator's curiosity is aroused by a "sichtlich dem Verfall preisgegebenes Gehöft", which exercises "eine geheimnisvolle Anziehungskraft" (p.524) over him. Almost hidden beneath ancient oak trees, the two-storey building stands in isolation, bar a few screeching magpies and an old gypsy-woman who keeps things in order. Already there is a certain fascination for the reader; and the intrigue is intensified when he learns that the house was formerly inhabited by a witch who would ride out onto the moors on her black horse to indulge her dubious practices. This perception of the *Hof* in the frame not only prepares the reader for the subject matter of the inner narrative; it carves into his mind an impression of the gloomy, mysterious atmosphere which is to dominate the whole Novelle.

When Josias, in the inner narrative, arrives in Schwabstedt for the first time, he paints a picture of a small cosy village nestling by the banks of the 'Treene'. All the more ominous, then, appears the "groß und zweistöckig Gebäu, das lag wie in Einsamkeit und nahezu versteckt unter gewaltigen Bäumen" (p.533) with its windows "die dorten so schwarz und

⁵⁰ 8.3.1878: "Äußeres, wie Landschaft [...] vortrefflich...", *Storm - Schmidt Briefwechsel I*, p.84; Heyse applauds Storm's individuality and steadfastness at writing "mit frischem Respekt vor der Natur", 2.4.1878, *Storm - Heyse Briefwechsel II*, p.34.

⁵¹ *LLII*, p.523. Subsequent page references are given in the text.

heimlich unter den düsteren Bäumen glitzerten" (p.534). The only sign of life is the gathering of large birds in the trees outside. The magpies and the oak trees are to become symbols of the *Hof* itself - birds of ill omen, the magpies' colours represent those of good and evil; their continual screeching and cackling accompany events and reach their deafening crescendo at the crisis point in the Novelle. The oak trees are deployed in their mythological role as trees of evil, says Artiss,⁵² dismissing their other traditional role as an emblem of power.⁵³ Could it not be feasible, however, that this role too could be ascribed to the oaks in *Renate*? The building's two storeys are already conspicuous as something superior to the rest of the village, and Renate is thought of as being haughty - the oaks add to this general image of supremacy, due to which jealous locals are all too willing to believe superstitious gossip about the *Hofbauer*. Whether this was also Storm's intention or not, the fact remains that the overpowering sensation from the *Hof* is a desolate and sinister one - descriptions of its appearance both outside and in are full of gloomy adjectives: 'düster', 'finster', 'schwarz', 'heimlich', 'einsam'.

Amongst the pervading atmosphere of gloom, the Novelle is not without its moments of idyllic peace. In each of these cases, however, the peace is abruptly disturbed by a reminder of the ominous air which seems to surround Renate. The morning after the village wedding, Josias and Renate walk towards home in the serenity of daybreak; as she heads towards the *Hof*, he follows her with his eyes, a prolonged gaze watching "die düsteren Eichen, aus deren dürren Krone itzt ein paar Elstern aufflogen und krächzend den Nachtschlaf von den schweren Flügeln schüttelten" (p.542) - the peace is shattered by the screeching magpies. The idyllic scene in the woods, as Renate leans against a tree looking out into the golden evening, is bluntly brought to an end as she stands bolt upright and urges Josias to hurry with her and ensure her father's safety out on the moor (pp.551-552); and on Josias' final night in Schwabstedt, their stroll hand in hand along the river, watching their shadows merging, is

⁵² D. Artiss, p.137.

⁵³ See Simon Schama, "Der Holzweg: The Track through the Woods" in *Landscape and Memory*, London, 1996, pp.7-134, for a fascinating overview of the concept of landscape throughout the history of Germany. As the country was once almost completely covered with dense forests, trees have a special significance.

ruined by the horde of rats suddenly taking flight from the barn - exactly as superstition has it. Just as Renate is calm again, and is resting in Josias' arms, they become aware of her name being repeatedly called "mit einer angstvollen und stöhnenden Stimme" (p.563), and she rushes to her father's aid. Every time the reader thinks there may be a chance for their relationship to blossom, that glimmer of hope is snatched away from him and he is swamped once more in his sense of foreboding.

This foreboding is, as mentioned earlier, primarily created by the landscape and the uncertainties and mysteries linked with the moor and marsh. Allusions are made to the dangers of straying into the area, especially after dark - Renate is horrified that Josias should want to catch up with her father when they see him over the moor, safely on the *Geest*, and guides him on a path round the edge of the woods instead. But even more telling than this verbal warning is the simple description of the landscape and the effect it has on Renate:

Endlich dämmerte es durch die Bäume wie graues Abendlicht, der Wald hörte auf, und da lag es vor uns - weit und dunstig; hie und da blänkerte noch ein Wassertümpel, und schwarze Torfringeln ragten daneben auf; ein großer dunkler Vogel, als ob er Verlorenes suchte, revierete mit trägem Flügelschlage über dem Boden hin. [...] ich hörte [Renates] Odem gehen und konnte gewahren, wie ihre Augen angstvoll und nach allen Seiten in die vor uns hingestreckete Nacht hinausschauten; denn uns im Rücken hinter den gewaltigen Schatten des Waldes lag das letzte Tageleuchten. (p.552)

This episode has a twofold purpose. In the first instance it is premonitory, pointing forward to the *Hofbauer's* disappearance. Secondly, however, it serves to raise further suspicions in Josias' mind as to Renate's true identity. Is she a witch, in league with the devil? Is her trepidation of the moors founded on knowledge of malevolent forces harboured there? Or is she, like the others, merely frightened of the unknown? His restlessness is augmented on a stormy September night, with the arrival of the religious fanatic Petrus Goldschmidt, late because "der Teufel [...] hatte mit seiner höllischen Kunst [s]einen Gaul vom Wege in das Moor hineingegaukelt" (p.555). After listening to his overbearing ideas and intemperate preaching for the evening, much of it directed against the *Hofbauer*, Josias is unable to sleep.

The storm outside reflects his disturbed frame of mind: "In dieser Nacht lag ich gar lange wachend in meiner Bettstatt, sahe durch die Scheiben die schwarzen Wolken über den hellen Himmel fliegen und hörte auf das Brausen, das vom Wald herüberfuhr" (p.558).

Every incident, every spoken word or subtle suggestion inculcating Renate and her father for involvement with "schwarze Kunst" (p.544) culminates in the *Hofbauer's* disappearance. A year after Josias leaves Schwabstedt, he receives a letter from his father telling him that Renate's father has vanished without a trace and recounting the events to the best of his ability, i.e. using what he has heard from others. The reader already senses doom on hearing that "in den alten Bäumen, so wird erzählt - habe es von den Vögeln an diesem Tag gelärmet, als seien alle Elstern aus dem ganzen Wald dahin gerufen worden" (p.567). The first night's hunt brings no result; we hear only of a mysterious light, a will-o'-the-wisp, darting and dancing over the darkened moors, then of a shadowy figure wandering through the black trenches; Renate does not appear in the village again until the next morning, dishevelled but determined to continue her search. The events of the next evening are those which weigh heaviest on Josias' heart, causing him night after night of sleeplessness and turmoil.

Before continuing his tale, Josias' father reminds him that their maid was present, someone they perceive as trustworthy, and certainly no fabricator of superstitious yarns. Having searched in vain for the missing man, most return home at nightfall; Renate, however, is immovable. Only then does the inexplicable begin to happen: "so ist mit Dunkelwerden ein Irrwisch nach dem andern aus dem Moore aufgeduket, und ein Gemunkel und Geflimmer angegangen, daß sie das Blänkern des Wassertümpels habe sehen können, an welchem dieser gräueliche Tanz sich umgedrehet" (pp.568-569). Surrounded by these nebulous, phosphorescent lights, obviously incomprehensible to the witnesses, Renate screams out for her father - and is answered: "Und hat es darauf eine kurze Weile nur gedauert, so ist aus der finsternen Luft gleich wie zur Antwort ein erschreckliches Geheul herabgekommen, und es ist gewesen, als ob hundert Stimmen durcheinander riefen und eine mehr noch habe künden

wollen als die andere" (p.569). This is all the proof needed to attach Renate firmly to the circles of diabolism - even in the priest's mind, who warns his son against her.

The doubts sown in Josias' mind are confirmed when, during his father's illness, Renate takes communion from him but drops the wafer and fails to drink from the chalice. After the service he confronts her at the *Hof*, which is still surrounded by screeching magpies and seems "weiter und einsamer" (p.573) than ever before - he has finally fallen prey to the thoughtless prejudices of those around him. That Josias realises his "tragic folly"⁵⁴ years later, and is reconciled with his loved one, is Storm's way of saying that all is not lost; and in typical Stormian fashion, he first begins to realise the extent of his mistake when he tries to rescue her from being hounded - at an idyllic spot near a stream, on a fresh spring day.

Renate being physically hunted is the perfect visual counterpart for a society in which enlightened individuals were proscribed and in which narrow-minded bigotry held sway. Whereas in *Draußen im Heidedorf* the parochial attitude towards those without social standing is criticised, in *Renate* the tyranny of the church is revealed, and the advisability of adhering blindly to such a strict dogma is brought into question. Not the protagonists of the Novellen, but the whole of mankind is blamed for the failure of the relationships:

der Held fällt eigentlich nie durch eigene Schuld, sondern durch die *Schuld* oder *Unzulänglichkeit* des Menschenthums, sei dieß Feindliche in ihm selbst gelegen oder in einem außer ihm bestehenden Bruchteil der Menschheit, möge er gegen diese oder gegen sich selbst zu kämpfen haben und dadurch selbst oder mit seinem Glück zu Trümmern gehen. So ist es in [...] 'Renate', wo das Feindliche sowohl in die Seele des Helden, als in die Außenwelt gelegt ist und so die schöne Zeit der Liebe in Trümmer schlägt.⁵⁵

Josias can carry a certain amount of guilt - for allowing himself to be misled by the intolerant orthodoxy around him. The fact that *Renate* is set in a time when belief in witches and black magic was rife sharpens its credibility, yet should also alert Storm's reading public to

⁵⁴ D.A. Jackson, *Democratic Humanitarian*, p.228.

⁵⁵ to Schmidt, September 1881, *Storm - Schmidt Briefwechsel II*, p.49.

the ludicrousness of and dangers inherent in unquestioning acquiescence to doctrine - local, religious or otherwise. It was written just a few years after Bismarck's *Kulturkampf* reached its pinnacle with the passing of the "May Laws", and in it Storm warns of the absurdity of such religious fanaticism. A late nineteenth century audience should be able to see the true character of the *Hofbauer* and his daughter, and not become ensconced in the sombre atmosphere of the moors and the web of mysterious inferences spun around them, for which Storm was mildly criticised⁵⁶ - and as a result be more wary of events around them regarding the Catholics.

Draußen im Heidedorf and *Renate* are both fundamentally tragic love stories - stories of love doomed to failure because the protagonists are in basic conflict with the dictates of the norms around them, whether they be of a small village community or of a broader-based religion. It is well known that two of the things Storm most detested were the church⁵⁷ and the machinations of the Prussian state, here represented by the strict laws of the village community - and in these two Novellen, accepting and yielding to the tyranny of either is portrayed as dangerous to one's self-fulfilment and happiness.

In the late 1840s, Johann Wilhelm Meinhold's works were disparaged by Julian Schmidt for accommodating an underlying interest in the supernatural world and for daring to use the medium of literature for the purpose of sermonising. Why, then, were Storm's works of this nature generally so well received? The answer, quite simply, is that they are not tales of the supernatural. They are stories of everyday people in normal situations - prejudice is, after all, no uncommon occurrence. Individuals who are 'different', who do not fit into the accepted framework of society, are outcast by those belonging to the masses; and the hostile natural environment in these two Novellen spurs on the blind molestation of these individuals' rights.

⁵⁶ See letters of 8.3.1878, *Storm - Schmidt Briefwechsel I*, p.83; 13.8.1878, *Storm - Keller Briefwechsel*, pp.33-34.

⁵⁷ "ich sage Dir der Adel (wie die Kirche) ist das Gift in den Adern der Nation", 18.1.1864, *Storm - Brinkmann Briefwechsel*, p.134.

The sinister atmosphere of the marsh and moors is threatening to the locals, and in their fear they group together and lash out against the outsiders. The landscape influences their thinking and provides them with ample ammunition for their battle against the malevolent forces they see concealed in those individuals who dare to question their social norms. It is therefore an indispensable part of the plot - and inasmuch as it fuels local superstition, against which these enlightened individuals must fight, it is a forerunner of the man versus nature conflict which reaches its zenith in *Der Schimmelreiter*. Despite the different narrative style employed by Storm, it remains true that it is fairly difficult for the reader to be critical of the society presented, such is the impact of the atmosphere created by the landscape. This counts above all for the ominous mood of the moors in *Draußen im Heidedorf*.

Renate, however, considering the climate in which it was written, deals with delicate subject matter, and in the face of ever-continuing censorship, a blatantly outspoken address against such religious fanaticism would have succeeded only in estranging most of Storm's liberal-minded readership. Both Novellen are based firmly in the real world, but the atmosphere of the landscape both enriches the tale and accentuates the shortcomings of those living within it, helping the problem to be represented symbolically. This atmosphere prevents the tale becoming a portrayal of "das bloße Handgreifliche",⁵⁸ and as such complies with Fontane's definition of realism. These were Novellen not written merely to pander to Storm's delight in telling ghostly tales, but parables with an underlying purpose.⁵⁹ The darkness and mystery of the moor, however, was something with which Storm had been both familiar and fascinated from an early age, and forms the ideal backdrop for highlighting his message - if this happened to conform to what others related to Poetic Realist writings, then for Storm it would

⁵⁸ Theodor Fontane, "Unsere lyrische und epische Poesie seit 1848", *Theodor Fontane Werke - Literarische Essays und Studien*, vol. 21, pt. 1, Munich, 1963, p.13. See Chapter One, p.20.

⁵⁹ Again, Storm's evaluation of Heinrich Seidel's works allows us to glean information about his own writing. He criticises one of his "humoristische Skizzen" thus: "am meisten tückte mich die erste Skizze, die mit dem schönsten Motiv zu einer tiefsinnig-psychologisch-humoristischen Geschichte in anschaulichster Bestimmtheit beginnt und dann in einer kleinen Gespensterspielerei verpufft." 9.4.1877, *Storm - Seidel Briefwechsel*, p.192.

help strengthen his position amongst them, yet reveal him as a writer of utmost individuality, for nowhere else in the Poetic Realists' works do we find such a keen interest in such mysterious and ominous atmosphere.

II - WOOD AND WILDERNESS - DECAY AND TRANSIENCE

The notions of decay and of the passing of time accompanied Storm throughout his life and manifested themselves constantly in his works. From a very early age he was made aware of the susceptibility of human life to forces beyond our control - five of his siblings died before reaching their first birthday, and two others in their thirties - but it was the death of his sister Lucie at the tender age of six which deeply affected the young Storm, and indeed gave rise to his first poetic creativity.⁶⁰ In his twenties he was already giving thought to man's pitiful existence in the face of the greater powers of nature;⁶¹ and as an old man he was even more conscious of "ein vernichtendes Gefühl der Vergänglichkeit."⁶²

This preoccupation with transience was one of the main characteristics of German Realism,⁶³ however in both Storm's lyrical and narrative works it presides with alarming ubiquity. From early in his career, the short-lived nature of human existence and happiness was uppermost in his mind; to Brinkmann he wrote concerning his '*Liebeslieder*':

Es ist in der menschlichen Natur begründet, in welcher das Gefühl der Endlichkeit mit der Unendlichkeit kämpft (aus diesem Kampf entspringt die Sentimentalität), daß uns grade im Augenblick und auf dem Gipfel des vollsten Lebensgenusses das Gefühl des unvermeidlichen Endes mit ungeheuerstem Schmerze anfällt.⁶⁴

⁶⁰ Writing to his parents from Heiligenstadt in December 1862, he admitted: "Ihr [Lucies] Tod gab mir Veranlassung zu meinem ersten Gedicht." *Briefe in die Heimat*, p.191.

⁶¹ "Ich fühle mich jetzt so recht als ein kleines Sandkörnlein der großen Welt; ich fühle es recht, wie alles verweht und vergeht und vergessen wird, oft schon über Nacht." To Constanze, quoted in H. Sievers, "Storms Gedanken über Unsterblichkeit und Tod in ihrem inneren Zusammenhang", *STSG*, vol. 5, 1956, pp.18-42, p.20.

⁶² 12.2.1880 to Karl, in *Briefe an die Kinder*, p.173.

⁶³ J. Ritchie, "Theodor Storm und der sogenannte Realismus" in *STSG*, vol. 34, 1985, pp.21-31, p.27.

⁶⁴ 10.12.1852, *Storm - Brinkmann Briefwechsel*, pp.75-76.

His poem *Wohl fühl' ich, wie das Leben rinnt* is in Storm's eyes the direct expression of this sentiment; and in *Immensee* we experience "der ganze Schmerz eines ephemeren Daseins" in the *Lied des Harfenmädchens*.⁶⁵ The portrayal of these fears seems in the poems and earlier works to be expressed in much more subtle a manner - the realisation of death's imminence or the rapid fleeting of time can be seen again and again, yet they are for the large part shrouded in a certain elegiac quality, which envelops the reader in its melancholy rather than its harshness.

Constanze's sudden death in 1866 triggered an emotional crisis in the author, his despair at the hopelessness of longing for a reunion after this event being recorded in the cycle *Tiefe Schatten*. Whereas his concept of tragedy and acknowledgement of man's evanescence had in fact been apparent in his works before this, as previously discussed (see Chapter Three Introduction), this personal catastrophe ripped the "Schleier der Verblendung"⁶⁶ Storm had built up around himself, paving the way for bleaker portrayals of the inevitable decline and decay of mankind, and the heightened consciousness of its ephemerality.

Auf dem Staatshof,⁶⁷ *Aquis submersus*, *Zur Chronik von Grieshuus* and *Ein Fest auf Haderslevhuus* all depict the violent and abrupt end to a complete family lineage; many of the later Novellen end with the gloomy prospect that a life which means so much can, within the shortest space of time, be propelled into complete oblivion,⁶⁸ and the verses in *Aquis submersus* and *Zur Chronik von Grieshuus* serve as reminders of these concerns:

Auf Erden stehet nichts, es muß vorüberfliegen;
Es kommt der Tod daher, du kannst ihn nicht besiegen.
Ein Weilchen weiß vielleicht noch wer, was du gewesen;
Dann wird es weggekehrt, und weiter fegt der Besen.⁶⁹

⁶⁵ *ibid.*, p.76.

⁶⁶ H. Sievers, p.30.

⁶⁷ Although this was written before Constanze's death, its depiction of the annihilation of a whole family renders it a forebear of those later Novellen and hence able to be grouped alongside them.

⁶⁸ See, for example, *Aquis submersus*, *Eekenhof*, *Draußen im Heidedorf*, *Der Herr Etatsrat* and *Zur Wald- und Wasserfreude*.

⁶⁹ *LLIII*, p.293. See also *Aquis submersus*: "Gleich so wie Rauch und Staub verschwindt, Also sind auch die Menschenkind." *LLII*, p.384; and *Auf der Universität*: "Das Leben fließet wie ein Traum. Mir ist wie Blume, Blatt und Baum." *LLI*, p.550.

One of man's only means of combatting this fear of mortality and of 'vergessen werden' is through loving and being loved, a concept in which Storm himself firmly believed and which he advocated through his works.⁷⁰ In many of the earlier Novellen the characters are successful, eventually, in their quest for love (*Im Saal*, *Viola Tricolor*, *Späte Rosen*), or if it does not flourish, its failure is accepted with whimsical resignation (*Immensee*, *Im Sonnenschein*) or as a sacrifice for the benefit of a higher cause (*Ein grünes Blatt*, *Abseits*). More and more often in the later Novellen, however, we see love being thwarted - *Aquis submersus*, *Auf der Universität*, *Eekenhof*, *Auf dem Staatshof*; or if it does manage to succeed, it lasts only for a short time and ultimately leads to tragedy - *Ein Fest auf Haderslevhuus*, *Zur Chronik von Grieshuus*.

The earlier part of this study has examined the landscapes and settings of Storm's earlier Novellen, and undeniably the most favoured milieu for the evocation of security, comfort, happiness, of familial bliss and of love is the Stormian garden. To a certain extent it is no different here. In *Im Schloß* Anna seeks comfort in the trees, as does Hennike's young wife in *Eekenhof*; familiarity and security provide Marx with happy childhood memories of the garden at the *Staatshof*; and we see the gardens in *Aquis submersus* and *Zur Chronik von Grieshuus* affording their charges a measure of protection, be it from ferocious dogs or from hostile foreign soldiers. *Minne* finds its expression in the walled garden at Haderslevhuus, the wooded clearing in *Waldwinkel* provides Richard and Franziska with an idyllic retreat for their life together, and joyful reunions take place in the gardens in *Aquis* and *Im Schloß*.

Despite the sense of security and serenity evoked in these scenes, though, the gardens in the later works hide unseen threats and dangers. The most obvious of these is of course in *Aquis submersus*, where firstly Johannes' coat, torn on the trellis in his frantic effort to escape

⁷⁰ See especially the Novelle *Im Schloß*: "Liebe ist nichts als die Angst des sterblichen Menschen vor dem Alleinsein", *LLI*, p.508, suggesting that love is the only way to overcome the inevitability of being forgotten; but also the amount of Novellen in which characters remember their loved ones - for example Reinhard's testament to Elisabeth in *Immensee*, John Riew's memories of Anna, and *Ein Bekenntnis*, where Franz Jebes remembers his dear Elsi.

Wulf's dogs, gives him away and leads him into near-fatal danger; and ultimately the end tragedy, the death of Johannes' and Katharina's child, unfolds in the garden but a few metres from where they are reunited. The sanctuary safeguarding Bärbe and her father through the day cannot offer the same protection during the dark hours of night, and they are subjected to violent torture at the hands of the Poles. The retreat meant as a haven for Richard and Franziska becomes to her a prison, from which she eventually must escape, the route to freedom taking her across expansive open fields far from the confined towers in the woods; and the tree at Haderslevhuus which serves as Rolf's passage to his loved one is chopped down, an action whose consequence is to elicit the end catastrophe - both these instances leave behind a desperate man faced with life in isolation. Perhaps the most obvious deviation from the well-ordered, safe, idyllic gardens of the earlier Novellen is that in *Auf dem Staatshof*, a garden which is neglected and eventually becomes a wilderness with overgrown scrub and decayed fences, mirroring the fate of the once rich van der Roden family.

What were earlier delicate symbols - a fight with a caterpillar to prevent destruction of a flower, screeching birds warning of a dictatorial father's presence, the passing of time shown by the *Saal*'s replacement of the garden, reversed again years later - all become more obvious, more pronounced, harsher in the later works. A battle for survival and for protection of the familial home must be waged against foreigners posing a life-endangering threat; disclosure of Johannes' whereabouts is threatened by savage dogs; relentless passing of time shows not in the rejuvenation of past joys but in the merciless deterioration of something once beautiful. Especially through this feat of nature, Storm is able to make his readers aware of the interminable passage of time and the processes which contribute to its relentless continuation.

This is particularly evident in the Novelle *Auf dem Staatshof*, where not only is the destructive current of time painfully obvious from the narrative style,⁷¹ but where the garden

⁷¹ "Ich kann nur einzelnes sagen; nur was geschehen, nicht wie es geschehen ist; [...] Aber wie es die Erinnerung mir tropfenweise hergibt, so will ich es erzählen." *LLI*, p.392. Merely by these comments Storm is making the reader aware that no matter how important someone or something is to an individual, even the memory of that person or those events can be affected by time.

symbolically portrays the fading away of the old *Großbürgertum* in Germany and its replacement by the up and coming bourgeoisie - the nature in the garden corresponds with and responds to the fate of its human owners. In *Zur Chronik von Grieshuus*, time's course is marked by reference to seasons, and also by the coming and going of several generations, the threat to those generations being personified by the wolves in the dense forests around the house; the only constants are the trait of *Jähzorn* detectable in various members of the family, and the heath landscape surrounding Grieshuus. Due to the important role of nature in symbolising both the decay and the passing of time in these two Novellen, we shall examine them in closer detail in this section.

AUF DEM STAATSHOF

Auf dem Staatshof is thought of by many⁷² as the Novelle where Storm's earlier literary traits become combined with indications of a new, different style of writing: “*Auf dem Staatshof* könnte man entsprechend als diejenige Novelle bezeichnen, mit der die Silberstiftminiaturen der Frühzeit durch die mit durchsichtigen Farben lavierten Zeichnungen der mittleren Phase des Übergangs abgelöst wurden.”⁷³ It is widely acknowledged that this ‘new’ style was largely in response to a letter about Storm's Novelle *Angelika*, in which critic Franz Kugler claimed that the author was in danger of losing himself in subjectivism, and urged that he should “Ihrem Subjektivismus eine recht herzhafteste Objektivität entgegen stellen, daß Sie Stoffe eines starken gegebenen Gehaltes suchen, um darin Ihr subjektives Vermögen wie in prismatischen Farben leuchten zu lassen.”⁷⁴

From the sound of his letter to Pietsch late in 1856, one could be forgiven for thinking that Storm had completely ignored Kugler's recommendations, for he proudly informs his

⁷² See p.172, footnote 5.

⁷³ D. Lohmeier, *Auf dem Staatshof - Text, Entstehungsgeschichte, Schauplatz*, Heide, 1993, p.71. See also *LLI*, p.1080, which maintains that this Novelle not only displays “schon vertrauten Kennzeichen von Storms frühen Erzählungen,” but also demarcates “eine neue Stufe in dessen künstlerischer Entwicklung.”

⁷⁴ in D. Lohmeier, op. cit., p.63.

friend that he has ideas for a new “Sommergeschichte”, which “spielt sehr bei Mondschein”⁷⁵ - immediately the hazy romantic visions of the evening strolls in *Immensee* or *Ein grünes Blatt* spring to mind. The *Schlesische Zeitung* did indeed reject the story, deeming it ‘nicht spannend genug’; and *Deutsches Museum* criticised it for the same reasons, emphasizing the fact that the author had concentrated too much on detailed description of the setting, thereby neglecting the crux and real ethics of the Novelle:

Die Geschichte, wenn sie überhaupt so heißen darf, geht unter in der Staffage; diese Staffage, es ist wahr, ist von größter Naturwahrheit und mit vorzüglichem Fleiße ausgeführt, allein sie vermag uns doch nicht ganz zu befriedigen, weil der Dichter sie eben zu sehr zur Hauptsache gemacht und darüber das ethische Interesse, das wir der Hauptfigur widmen, zu sehr vernachlässigt hat. Mit so peinlicher Genauigkeit er uns die Umgebung schildert, in die er die Heldin seiner Geschichte versetzt, so oberflächlich und lückenhaft ist die Charakteristik derselben: wir erhalten eine überaus saubere und anmuthige Schale, aber der Kern, der uns darin geboten wird, ist dieses großen Aufwands nicht werth.⁷⁶

Groth agrees in his essay “Theodor Storms sämtliche Schriften”, acknowledging that the narrator’s memory, and therefore that of the reader, is fixed on the atmosphere created by the landscape,⁷⁷ whilst Stuckert declares it yet another ‘*Situationsnovelle*’.⁷⁸

Indeed, the Novelle does seem to consist of a series of pictures, a *Bilderreihe*; yet on reflection these pictures are carefully chosen to form a particular sequence, one in which the process of decay is unmistakable and in which the reader is made excruciatingly aware of the unstoppable events which ultimately lead to Anne Lene’s death. The introduction for the first time of a participating *Ich-Erzähler* makes the thread running through the story more obvious and easier to follow, a thread whose existence Storm maintained was part of his work since early in his career (See Chapter Three Introduction, p.113). Other attributes, though, are seen for the first time in *Auf dem Staatshof*. To Eggers he confirms that the *Sommergeschichte* is one “mit ganz bestimmtem Lokaltone”⁷⁹ - the historical background, the specific local

⁷⁵ 30.9.1856, *Storm - Pietsch Briefwechsel*, pp.29-31.

⁷⁶ *Deutsches Museum*, Leipzig, 1860, p.107.

⁷⁷ “Theodor Storm’s sämtliche Schriften” in *Storm - Groth Briefwechsel*, p.192.

⁷⁸ Franz Stuckert, “Theodor Storms novellistische Form”, p.32.

⁷⁹ 23.5.1857, *Theodor Storms Briefe an Friedrich Eggers*, p.50.

geographical details and the social environment examined in Dieter Lohmeier's work all testify to Storm's concerted effort to apply solid, factual *Lokalton* to this Novelle. The *Marschlandschaft* which was to become such a prominent feature in later Novellen, notably in *Renate*, is mentioned here for the first time, and we perceive, albeit only on occasion, the broader views of this flat marsh landscape, the fens and the dykes which were to dominate the scenery throughout Storm's later works.

In connection with this concept of a broader, more commanding aspect to nature, we are introduced to nature here as a deadly force and are made conscious not just of time passing, but of its *destructive* power. The once beautiful *Staatshof* is subjected to the unrelenting process of decay; and for the first time in Storm's narrative works we actually witness a violent death - a death as tragic as it is inevitable. The fact that Anne Lene drowns, just as the last remaining male descendant of the family had done years before, is significant in that it begins to give the reader insight into man's powerlessness in the face of nature, a feeling which progressively increases and culminates in the all-consuming might of the sea in *Der Schimmelreiter*. The thirty years of productivity following the completion of *Auf dem Staatshof* were to behold many more characters plunging to their deaths in murky waters.

As previously mentioned, *Auf dem Staatshof* is the first Novelle in which Storm depicts the demise of a whole family lineage, the decline of this particular family's fortunes corresponding also with the actual general trend in Germany of the dissolution of the nobility. This deterioration is not, however, as swift as in *Ein Fest auf Haderslevhuus*, nor as sudden as in *Aquis submersus*, but takes place over a period of years and is portrayed symbolically through the medium of the landscape.

As in Novellen such as *Im Saal* and *Im Sonnenschein*, the garden at the beginning represents times long gone, for the narrator happy memories of his youth and of a feeling of familial bliss and security - a time of innocence. His visit to the *Staatshof* as a child is recalled

fondly; he remembers every detail of the journey, the sights, smells and sounds of the surrounding landscape and of the house itself. The magnificence of the upper hall is enhanced by being seen through the eyes of a child, and the family's obvious fine standing is reflected in the social etiquette of the gathering - the dining, the promenade in the garden, the traditional roles of male and female being strictly adhered to. The garden is blooming, the sun bright and a certain regal hush envelops the scene - it is, however, not without signs of foreboding.

The *Staatshof* sits beneath "eine düstere Baumgruppe von Rüstern und Silberpappeln", ⁸⁰ the loud crowing of far-off ravens disturbs Marx as he eats - these two leitmotifs, dark trees and black birds, serve in *Renate* to fuel local superstition and to create in the reader an ominous feeling. Here they remain a mere background detail, but one nevertheless which readers familiar with Storm's hieroglyphics will note. The pavilion is also cleverly introduced - chiefly as a place of companionship and protection, yet we likewise witness an uncertainty on Marx's part: "Aber ich fürchte mich; ich habe gesehen, daß das hölzerne Haus auf dünnen Pfählen über dem Wasser steht" (p.396) - a hesitation quite normal for a young child, but one which arouses a certain inauspicious curiosity in the reader. Walter Reitz claims that Storm portrays his garden in *Auf dem Staatshof* "liebevoll", ⁸¹ likening it to the woods in *Immensee* or the heath in *Ein grünes Blatt*. The description is indeed in places intricate, but surely, however, these ominous signs must prove its variance with the other Novellen and render it markedly different from the completely harmonious pictures of its predecessors?

One similarity which does exist is the characterisation of people through their relationship with and attitude towards nature. As much as Storm disliked patrician society, and as much as Anne Lene is a typical representative of her class, she is portrayed sympathetically as someone alone in a hostile environment, one of whose only diversions consists in Sunday

⁸⁰ *LLI*, p.392. Subsequent page references are given in the text.

⁸¹ W. Reitz, p.17.

strolls through the countryside to her old familial home, where it seems “als habe an jenen Sonntagnachmittagen immer die Sonne geschienen und als sei die Luft über dieser endlosen grünen Wiesenfläche immer voll von Lerchengesang gewesen” (pp.402-403). Like Regine and her grandfather in *Ein grünes Blatt*, Marx and Anne Lene show compassion for their surroundings, thereby gaining the reader’s respect and warmth.

At the complete opposite end of the scale we encounter the *Kammerjunker*.⁸² Marx is deeply shocked at the news of this young nobleman’s engagement to his own childhood companion and expresses his distaste for him, illustrating the reason for his contempt with a fine example of Stormian characterisation. He recalls how the *Kammerjunker* had, one previous summer, absent-mindedly caught a fly and, holding it by its wings, painted its body with the ink of his fountain pen until he became tired of the exercise and stabbed the instrument through the fly’s torso. Such a seemingly trivial incident serves to sum up the whole of the *Kammerjunker*’s character - his blatant disregard for the natural world is to prove itself to carry over in his attitude towards his fellow beings, shunning Marx’s presence and ultimately crushing Anne Lene in a way comparable to his actions with the fly. Marx’s memory of him is enough for the reader to regard him in a highly unfavourable light; and although Anne Lene says nothing of her dealings with him, the much quoted scene of her standing beneath the apple tree, staring motionlessly ahead with her hands clutched at her breast, speaks volumes for what is left unsaid and what the reader is left to decipher. Just as Marx does, we must assess the situation from the evidence given and come to our own conclusion about what has happened between the two. The pulsating breath of nature corresponds with the character’s inner emotions, a technique favoured by Storm above any other of the Poetic Realists.

We see, then, patrician society in both a positive and negative light, reflected in its two representative characters. We are also made aware, however, of the certainty of its downfall.

⁸² Highlighting Storm’s opinion of the nobility, we encounter similar characters in Anna’s husband in *Im Schloß*, the *Raugraf* in *Auf der Universität*, Hennike in *Eekenhof* and von der Risch in *Aquis submersus*.

Anne Lene is the last representative of her once wealthy and powerful family and, although Storm's sympathies are seen here to lie with this individual, she is doomed by her inheritance to be isolated from the world around her and, ultimately, to perish. The deterioration of her whole class is mirrored in the deterioration of the garden and house which once stood so proud, a process which begins whilst the two are still in their youth.

Fond memories of the sunny afternoon visits to the *Staatshof* are recalled, however even in these early stages, the destructive current of time is making itself known: "wir ruhten nicht, [...] bis wir [...] die Türen zu den verödeten Zimmern aufschlossen, in denen die feuchte Marschlucht schon längst an Decken und Wänden ihren Zerstörungsprozeß begonnen hatte" (pp.403-404). The wallpaper is beginning to peel; nothing is to be seen but the beds of those long dead, yet the rooms hold a certain fascination for Marx and Anne Lene - as does the garden. Instead of the "patrizische[r] Luxus" (p.393) which was once supreme, a luxurious chaos now dominates, painting a romantic picture of beauty and decadence:

Aber die Einsamkeit, die oben in den verlassenen Zimmern herrschte, war auch dort. Wohin man sehen mochte, zwischen den hohen Sträuchern hing das Gespinnst der Jungfernebe; über den mit Gras bewachsenen Steigen in den rotblühenden Himbeerbüschen hatten die Wespen ihre pappenen Nester aufgehängt. Obwohl seit Jahren keine pflegende Hand dort gewaltet, so wuchs doch alles in der größten Üppigkeit durcheinander, und mittags in der schwülen Sommerzeit, wenn Jasmin und Kaprifolien blühten, lag die alte Hauberg wie im Duft begraben. (p.404)

The pavilion is no longer a place for people to gather and socialise, but is used for the storage of summer fruits, and is kept locked "denn der Fußboden drinnen war unsicher geworden, und hier und dort konnte man durch die Ritzen in den Dielen auf das darunterstehende Wasser sehen" (p.404). Whereas years before it had only been possible to listen to the water through the floorboards, it is now visible - the danger is nearer, although at this stage it does not yet present itself as such, but as something motionless and therefore fairly harmless. The seed is sown, though, for the final disaster.

Other physical and symbolical indications of decay are presented with the altercation between Wieb and Trin', the beggar girl who claims she was cheated out of her inheritance by Anne Lene's family. In an indicative gesture she hands Anne Lene her 'shoes', suggesting it may not be long before she is in need of them; a few minutes later she refuses to sleep on their property any longer, as "es geht was um in eurem Hause, das pflückt des Nachts den Mörtel aus den Fugen" (p.407) - whilst sounding eerie, this sinister 'was' could possibly be nothing more than rats, a sure sign of neglect and ruin.

It is not until three years later, when falling land prices are to make the sale of the *Staatshof* necessary, that we see Anne Lene's health also degenerating. With the prospect of marrying a rich land owner gone, the *Kammerjunker* becomes more and more distant from his fiancée, until finally all correspondence stops and Anne Lene is left isolated and despairing. Her despondent mood and degenerating health is highlighted when, on Marx's return from university, he joins her as she walks along the dykes in the hope that the postman will bring her news of her intended. For the first time since the start of the *Novelle*, but in a completely different atmosphere, our attention is drawn to the broadness of the landscape. From the *Staatshof* Marx can see a single figure wandering over the fens; as he joins her the atmosphere becomes more and more oppressed: "Es wurde schon abendlich; ein feuchter Nordwest wehte vom Meer über die Landschaft, und vor uns auf dem Haffdeich sah man gegen den braunen Abendhimmel einzelne Fuhrwerke wie Schattenspiel vorbeipassieren" (p.412). From this brief description the reader can feel the unease in the air, the gloomy silence, Anne Lene's desperate hope - and when this hope is dashed, the surroundings become even more unsympathetic:

Die Dämmerung war schon stark hereingebrochen. Von dem Ackerstück [...] vernahm man die kurzen Laute der Brachvögel, die unsichtbar in den Furchen lagen; mitunter flog ein Kiebitz schreiend vor uns auf, und auf den Weiden stand das Vieh in dunkeln unkenntlichen Massen beisammen. (p.413)

What were on past journeys friendly companions seeing the two on their way⁸³ now become ominous, unrecognisable bulks; the noises of curlews and lapwings serve to intensify the silence between the couple, and the reader watches helplessly as Anne Lene sinks to the depths of despair.

Running parallel to Anne Lene's decline we witness the strengthened position of the middle classes; this again is portrayed delicately, gradually, but deliberately. Not long after Anne Lene realises that her relationship with the *Kammerjunker* is over, Marx persuades her to allow some young people from the town to spend a summer's day at the *Staatshof* - and for the first time in years, youth and life return to "die verwilderten Gänge des Gartens" (p.415). The huge coffee boiler finds itself in use again, brightly coloured sashes decorate the girls' fine white dresses, the great old linden trees are utilised as the framework for a swing on which the girls are sent flying into the branches. There is one major difference, however, between this picnic and the social gatherings of years past - these people belong to the up-and-coming *Bürgertum*. Klaus Peters, the son of a rich brewer, takes control of the day, acting more and more arrogantly as it progresses and feeling more and more as if the place belongs to him. The more haughty he becomes, the more Anne Lene seems to feel out of place in her own home. She politely declines to be pushed in the swing, she stands aside as the girls pluck the flowers to decorate the chandelier, and she makes herself scarce when the music begins for the dancing.

The contrast between Anne Lene's weakening and the degeneration of her class, and the supremacy and power of the middle classes is starkly obvious when they all go up to the once exquisite 'Tanzsaal':

Es kam uns eine dumpfe Luft entgegen, als wir die Tür des alten Prunkgemaches geöffnet hatten. Die goldgeblümten Tapeten waren von der Feuchtigkeit gelöst und hingen Teilweise zerrissen an den Wänden; überall stachen noch die Stellen hervor, wo vorzeiten die Familienporträts gehangen hatten. (pp.416-417)

⁸³ "Die schweren Rinder, welche wiederkäuend neben dem Fußsteige lagen, standen auf, wenn wir vorübergingen, und gaben uns das Geleite bis zum nächsten Heck; mitunter in den Trinkgruben erhob ein Ochse seine breite Stirn und brüllte weit in die Landschaft hinaus." (p.392)

Everything in decay - but soon to be revitalised. The party bring furniture from the garden, open the windows to air the room and erect a makeshift chandelier. It is significant that this suggestion is one of Marx's - he also belongs to the middle classes. Whilst the *Großbürgertum* must stand back and watch their world being transformed, the *Bürgertum* proceed on their way, altering everything to their liking. The unstoppable process is in full swing - "das ist nicht mehr zu ändern!" (p.418) as Marx points out to a troubled Wieb.

A momentary glimmer of hope fills the reader as Marx and Anne Lene, after dancing until exhausted, slip outside for fresh air: "Es war eine laue Nacht; über unsern Köpfen surrten die Nachtschmetterlinge; [...] die Luft war ganz von jenem süßen Duft durchwürzt, den in der warmen Sommerzeit die wolligen Blütenkapseln der roten Himbeere auszuströmen pflegen" (p.421). Briefly we feel the warm air, hear the soft noises and smell the scents, the perfect atmosphere for a declaration of love - but just as rapidly we realise that the atmosphere is not gentle, but seems to be oppressive. Marx is unable to express his feelings, concentrating instead on the shadows around them and the wilderness closing in on familiar places:

Hier waren wir auf unserem alten Spielplatz; es waren noch dieselben Büsche, zwischen denen wir einst als Kinder in die Irre gegangen waren; nur hingen ihre Zweige noch tiefer in den Weg als damals. Wir gingen auf dem breiten Steige neben der Graft, die sich im Schatten der Bäume breit und schwarz an unserer Seite hinzog. (pp.422-423)

Where the overhanging branches and weeds are stifling the old well-known pathways, Marx also feels low spirited - yet not until he is harshly awoken to the sound of the sea does he realise a potential danger:

In diese heimlichen Laute der Nacht drang plötzlich von der Gegend des Deiches her der gellende Ruf eines Seevogels, der hoch durch die Luft dahinfuhr. Da mein Ohr einmal geweckt war, so vernahm ich nun auch aus der Ferne das Branden der Wellen, die in der hellen Nacht sich draußen über der wüsten geheimnisvollen Tiefe wälzten und von der kommenden Flut dem Strande zugeworfen wurden. Ein Gefühl der Öde und Verlorenheit überfiel mich; fast ohne es zu wissen, stieß ich Anne Lene's Name hervor und streckte beide Arme nach ihr hinaus. (p.423)

The sea in *Im Saal* reminds the reader as well as the characters of the constancy of nature and the passing of time; here it is no different - except in this case, the reader is already receptive to the notion of a *destructive* passing of time, and the sea against this background appears as more threatening, a powerful force to be reckoned with. It stresses man's complete insignificance and reminds him of his brief lifespan compared to its own might and perpetuity. Together with the moonlight, it arouses in Marx a terrifying awareness of man's ephemerality: "mich überschlich jener Schauer, der aus dem Verlangen nach Erdenlust und dem schmerzlichen Gefühl ihrer Vergänglichkeit so wunderbar gemischt ist" (p.423). For the first time in Storm's narrative works the word *Vergänglichkeit* is mentioned; significantly the sea plays a major part in the evocation of this feeling. From this point onwards in his Novellen, Storm attaches increasing importance to this element, humbling mankind in the face of its power. We know that any attempts on Marx's behalf to save Anne Lene will be in vain and feel, alongside shock at her sudden disappearance, relief for her sake, that her futile struggle has come to an end - the struggle for a way of life which has ceased to exist. Marx's longing to show her "den Weg zur Welt zurück" (p.424) would not have been sufficient, for the world in which she was at home has completely disappeared and time, as we see at the end of the Novelle, relentlessly marches on.

Having examined key passages in the Novelle which show various stages in the development of the plot, it is easy to understand both why *Auf dem Staatshof* was criticised as a *Bilderreihe* and why this label can be refuted. Certainly there is an abundance of detailed descriptions of both the house and the garden, which serve to evoke a particular atmosphere - but each of the details is necessary, nothing is superfluous to the Novelle. When the journal the *Argo* asked Storm to shorten the piece, as it was one quarter of a sheet too long, he exclaimed to Pietsch: "es geht aber nicht!"⁸⁴ And in defending his extensive use of symbolism and imagery, he explains late in life to Heyse his hatred of "Motiviren vor den Augen des

⁸⁴ 6.6.1858, Storm - Pietsch Briefwechsel, pp.43-46.

Lesers", and his attempts to "nur das heraus resultierende in die Äußerlichkeit Tretende darzustellen."⁸⁵ Works would otherwise become longer than necessary, causing the "Goldschimmer der Romantik" in him to crumble. His intended effect, then, can be better achieved not by direct expression but by "symptomatische Behandlung, die ich für den einzig wahren poetischen Jakob halte."⁸⁶ The criticism from *Deutsches Museum* unwittingly and indirectly summarises Storm's intended style of writing - exactly *because* of the stress laid on Anne Lene's surroundings, the reader is brought to sympathise with her and realise the futility of any struggle. By depicting the end of a family lineage, Storm is not just commenting on social change at the time, but is beginning through his works to impress upon the reader man's incapacity to fight and succeed, not just against the power of nature but against the power of fate: "Erbarmlos wie die Wellen gehen die Wellen der neuen Zeit, der neuen gesellschaftspolitischen Verhältnisse, über sie hinweg."⁸⁷ These waves of time, of transience, are expressed perfectly, and symptomatically, by the way in which the landscape is painted throughout the Novelle.

ZUR CHRONIK VON GRIESHUUS

Like *Auf dem Staatshof*, *Zur Chronik von Grieshuus* deals with the decline into complete oblivion of a whole *Adelsgeschlecht*; Storm's criticism of the nobility and their values can be seen clearly throughout the Novelle both in his sympathetic treatment of Hinrich's situation as opposed to his father's bigoted attitude to his potential marriage, and in his portrayal of Detlev's arrogance and hostility after the event. Unlike *Auf dem Staatshof*, however, the decline of the nobility here is not attributable to the social success of the middle classes - other factors play a large part in the family's eventual downfall, and issues tackled are much more universally applicable.

⁸⁵ 15.11.1882, *Storm - Heyse Briefwechsel III*, p.37.

⁸⁶ *ibid.*

⁸⁷ K.E. Laage, "Theodor Storms Landschaften" in *Die Landschaft Theodor Storms*, ed. H. Spielmann, Neumünster, 1988, pp.12-25, p.21.

In Rolf's and Hinrich's deaths, Storm plays out his own concept of guilt - not a specific guilt of the hero, as is demanded by so many readers: "Das ist zu eng, zu juristisch. Wir büßen im Leben viel öfter für die Schuld des Allgemeinen, wovon wir ein Teil sind, für die Menschheit, des Zeitalters, worin wir leben, des Standes, in dem oder mit dem wir leben, für die Schuld der Vererbung, des Angeborenen..."⁸⁸ With their own lives they pay for the trait of *Jähzorn* which runs through their family and for the arrogance of their class, both having been contributory factors leading to Detlev being slain by his own brother, an act for which the whole family in generations to come must suffer and perish.

The main theme, however, is neither biological, social nor political, but is one which occupied Storm throughout his life and is present in so many of his works - the concept of transience. Whilst reading the Novelle we are again and again reminded of the temporal nature of man's existence; the coming and going of generation after generation at Grieshuus makes us more than conscious of the passing of time. Once more, Storm achieves this effect chiefly by the way in which the landscape is portrayed.

The landscape is undeniably one of the main reasons for the Novelle's success and widespread acclaim. The story itself, although "ganz erfunden", was inspired by "ein kleines italienisches Motiv";⁸⁹ however, Storm comments about the origin: "Das war der Perpendikel-Anstoß. Ich glaube, es ist jetzt gut schleswig-holsteinisch"⁹⁰ - characteristic of his later writing. The author spared no efforts to make his Novelle as authentic as possible, both geographically and historically. Despite having undertones of romantic legend and hints of supernatural forces, intense research was carried out to ensure the tale stood firmly rooted in reality,⁹¹ a measure which gave rise to much praise from Storm's contemporaries:

⁸⁸ Quoted in *LLIII*, p.870; from A. Biese, "Das Problem des Tragischen", *Jahrbücher für Philologie und Pädagogik*, vol. 42, Leipzig, 1896, p.104.

⁸⁹ to Keller, 10.11.1884, *Storm - Keller Briefwechsel*, p.120.

⁹⁰ to Fontane, 2.11.1884, *Storm - Fontane Briefwechsel*, p.138.

⁹¹ See *LLIII*, pp.855-859, where Storm's sources and materials are listed in detail. Also noteworthy are the changes Storm made to the Novelle before publication - making the figure of the *Wildmeister* less ghostly, for example, or eliminating the growing affection between Rolf and Abel which is apparent in the manuscript version. The result of these alterations: "die weiche Nachtstimmung [...] wurde entsentimentalisiert und

Das ist wirklich ein hochachtbares Stück Arbeit, auf welches Sie stolz sein können. Das ist alles so stark in Form und Farbe u. dabei so gleichmäßig und maßvoll, daß der Nachgeschmack, auf den ich großen Werth lege, um so trefflicher ist. [...] *Das Ganze gewinnt sehr durch den geschichtlichen Hintergrund und imponirt durch die treffliche kulturgeschichtliche Farbe nicht wenig. So ein Stück soliden Studiums thut dem Leser sehr wohl und gibt der Wahrhaftigkeit ein gutes Relief.* Bei vielen Szenen habe ich mir gesagt, daß dieselben sehr schön, ungewöhnlich schön seien.⁹²

He was applauded particularly frequently for his pictures of his native landscape,⁹³ and although he was quite indignant at Fontane's label "Genre-Bilderbuch", insisting that all individual scenes emerged from a central point and were therefore "Strahlen eines Ganzen",⁹⁴ he was prepared to admit to Hans Speckter that it was "ein Ding, das so voll von Bildern steckt, daß es beim Versuch einer Illustrirung darin ersticken müßte."⁹⁵ Obviously, this abundance of picturesque material can be found mainly in the descriptions of the landscape. As in *Auf dem Staatshof*, nature plays more of a participating role than in earlier works; a detailed study of its progressive integration into the plot has been carried out by Zuber - here we wish to examine its meaning and symbolic importance, and therefore Storm's possible use of it, be it conscious or otherwise, as a medium for the principles of Poetic Realism.

Three 'natural' settings appear in the Novelle - the garden, the forest and the heath, in ascending order of attention devoted to description and of importance. Compared with many of the earlier Novellen, the gardens in *Zur Chronik von Grieshuus* play a relatively small role. As already mentioned in the introduction to this section, they continue to represent a place of

harte, häßliche Töne kamen hinein", ensuring the reader does not get carried away in any romantic misconceptions. *LLIII*, pp.849-852.

⁹² 28.10.1884, *Storm - Petersen Briefwechsel*, p.155, my italics. See also letter from Erich Schmidt, 22.2.1884, in *LLIII*, pp.862-863.

⁹³ See Schmidt letter, *ibid.*; from Keller, 19.11.1884, *Storm - Keller Briefwechsel*, pp.121-122; Paulsen's letter to Tönnies, 25.12.1884, in *LLIII*, p.866; from Heyse, 30.7.1884, *Storm - Heyse Briefwechsel III*, p.90; from Fontane, 28.10.1884, *Storm - Fontane Briefwechsel*, p.136.

⁹⁴ 2.11.1884, *Storm - Fontane Briefwechsel*, p.137; see also *Storm - Heyse Briefwechsel III*, p.96. This fulfils one of the main criteria of a Novelle, parrying Schmidt's tendency to call Grieshuus "romanhaft" (see *LLIII*, p.862) yet also refuting Storm's own comments from the previous year, in which he claimed to have given more scope to the epic in this particular work: "den Boccaccioschen Falken laß ich unbekümmert fliegen." See *Storm - Keller Briefwechsel*, p.108, footnotes p.207.

⁹⁵ 8.10.1883, *Storm - Speckter Briefwechsel*, p.134.

security. The *Kornschrreiber's* garden in the first part needs but a few words to conjure up a vision of complete harmony:

Das [...] erworbene Grundstück hatte er zum Garten umschaffen, es dann mit Wällen einschließen und diese mit Weißbuchen und Hagedorn dicht bepflanzen lassen, so daß [...] die Giebelseite des kleinen Hauses wie aus einem grünen Nest hervorsah, während ringsum kahle Felder lagen.⁹⁶

No detailed, lengthy description is required - the contrast of the cosy *Bienenhof* (we are instinctively reminded of Regine's grandfather's garden in *Ein grünes Blatt*) against the cold, barren fields surrounding it warms the reader to both the place and its inhabitants. The *Meierhof* which becomes home to Hinrich and Bärbe after their marriage is dominated by a linden tree (p.234), the old symbol of love used so much in Stormian gardens; yet alongside the homely exterior of each of these gardens there already lie hints of the unrest about to befall them.

We are made aware before the first garden scene of Bärbe's lower social standing, a situation which is to feature decisively in the action which follows; and with Hinrich's defence of her and her father we witness, not for the first time, his capacity for wrath. The *Meierhof*, their marital home at a later date, stands well apart from the grand oaks of Grieshuus, and after Hinrich has learnt the contents of his father's will, which ensure that the familial estate remains to him "in der Ferne wie ein Gebirge" (p.237), he gazes over to them with resentment, his inveterate hatred towards those denying him his birthright growing silently inside him. When Bärbe reads his brother's letter declaring their marriage void and their prematurely born child, therefore, a bastard, she sinks into a deathly coma - Hinrich's deep-rooted animosity and hot temper combine to produce a fatal frame of mind, in which he murders his brother, an act for which both he and his descendants are to pay with their lives.

Only one more garden appears in the Novelle - the small garden built next to Grieshuus itself. Again, it seems to be the epitome of peace and security - surrounded by a high wall to

⁹⁶ *LLIII*, p.211. Subsequent page references are given in the text.

keep out the wolves it is a haven for the inhabitants, and the August evening we observe is a peaceful, starlit one. For a brief moment we enjoy the serenity the scene offers us (p.268) before it is interrupted by the screeching of an owl, an owl which Abel is desperately trying to be rid of so her mother can sleep. Caspar Bokenfeld, who witnesses some of her vain attempts to chase the bird from its perch, promises it will be shot by the next evening, enabling them to slumber in peace. This may, on first reflection, seem to be a rather superfluous scene; however as the next night approaches and Rolf is deployed to carry out the task, the purpose of this 'interlude' gradually becomes clear to the reader. The owl is duly shot; Abel rushes to her saviour, planting kisses on his hands in gratitude - at which point she is forcefully pushed away and falls to the ground. A strong feeling of *déjà vu* floods over the reader as he remembers Hinrich's reaction towards Hans Christoph generations before, on finding his dog injured from a trap the servant boy had forgotten to dismantle. Not only does Rolf display immediate fury, but he is just as quickly sorry for his actions and tries to help Abel to her feet. The personality traits in his grandfather are just as alive in him. Also significant is his comment: "Es ist kein Unglück, daß ich nicht bin wie meiner Mutter Vater" (p.270), for although he is referring to the fact that he refuses to become emotionally involved with someone of a lower social status, the reader can see that he is in fact, by virtue of his disposition, very much like his grandfather.

Although the gardens are by no means main settings, then, and although no lengthy, detailed descriptions are entered into, they feature as an integral part of the plot in that they introduce both characters and dilemmas important for the understanding of the Novelle. Their idyllic nature is suggested rather than explicitly stated, yet it is made obvious that this idyll is by no means permanent and that they too are susceptible to the destructive force of time: the *Kornschrreiber's* garden is already an overgrown wilderness by the time Hinrich returns as the *Wildmeister*; and the protective walls of Grieshuus tumble long before the narrator's time, allowing the surrounding heather to encroach onto the once fine estate and garden.

More noticeable still, and considerably more significant, is the forest surrounding Grieshuus. As in many other Novellen, oak trees represent power. The “düstere Eichen”⁹⁷ in *Renate* underline the family’s elevated status in the village; two lines of oak trees lead up to the house in *Aquis submersus*; in *Eekenhof* the oaks which were great in the original narrator’s time are half fallen in the present day, accentuating the fate of the family; Arnold’s family’s “stattlicher Bauernhof” in *Im Schloß* is protected by a group of “dunkelgrüne Eichen”,⁹⁸ portraying their good standing. In *Zur Chronik von Grieshuus* they serve a similar function, not only characterising the inhabitants of the property, but also mirroring their fate and the unrest in the area.

We first become acquainted with these powerful oaks in the initial narrator’s dreams as their mighty crowns, forming an arched pathway leading to the estate, are lashed mercilessly by a storm - as commanding as they may be, they are nevertheless susceptible to the forces of nature, a point which is made even more clearly later in the Novelle.

From the beginning we are made aware of the fact that the central character, Hinrich, enjoys being in nature and with people, and feels at home helping the farmers and servants with their outdoor tasks. His favourite pastime, however, is running to the tower-like structure amongst the “mächtigen Kronen” of the oaks to aid Owe Heikens, the local huntsman (p.204). He seems to have little fear of the dangers lurking in the forests. Whilst Owe and Hinrich remain at Grieshuus these dangers, i.e. the wolves, are kept at bay, despite their preference for seeking refuge amid these dense oaks. A balance is retained between man and beast, between man and nature, for whilst proving a slight threat to the locals, the wolves are chased and shown who is in control. After the first fateful January 24th, however, when Hinrich flees his home, this equilibrium is distorted and the ‘vermin’ gain the upper hand:

Sonnenschein und Schneewinde wechselten über den mächtigen Eichenwäldern;
sie wuchsen, geschlagen wurde nicht darin, insonders seit die Vormundschaft zu
Ende ging; das schlimmste war, daß das Unzeug sich in ihnen mehrte, Weihen

⁹⁷ *LLII*, p.542.

⁹⁸ *LLI*, p.502.

und Falken, die in den Wipfeln horsteten, vor allem der Wolf, "de grise Hund", wie ihn die Bauern nannten, der unter den Höhlen der mächtigsten Eichenwurzeln im Dickicht seine Jungen warf. Noch jetzt zeigt man die Stelle, wo eines Tagelöhners Kind, das Dohnen in dem Wald gestellt hatte, von ihm zerrissen worden; denn einen Jäger hat es zu Grieshuus nicht mehr gegeben, und bei dem Turmhaus hing die rote Pforte klappernd in dem Winde; der Verwalter wollte keinen neben sich. (pp.244-245)

In the same way as with *Auf dem Staatshof*, the reader is made conscious of the passing of time by means of the passing of seasons and the state of the natural environment; the danger and destruction which can be wrought by neglect is impressed upon us. The powerful oak trees succumb to the pestilent creatures, and instead of proudly announcing the family's eminence, they now harbour a danger to their survival and become a threat to their lineage.

The motif of the wolves has a manifold purpose. As far as the plot itself is concerned, the fact that Grieshuus is overrun by them allows a natural and feasible reason for Hinrich to return to his home, without being recognised, in order to try to right the wrongs of his youth. It is not thought of as unusual for the *Wildmeister* to humbly offer his services; his assistance is promptly accepted. Secondly, the wolves' presence allows Hinrich to pay his penitence by banishing them from Grieshuus' forests and therefore restoring the balance which he was partially responsible for destroying in the first place. His symbolic atonement is paralleled by the concrete feat of ridding the estate of the threat to its inhabitants and making the woods themselves more accessible - once his aim is achieved, he makes his way as silently as he came, finally reconciled with his grandson and more at peace with himself. A third reason for the introduction of the wolves is to increase the credence of the locals' belief in and fear of *Spukwerk* around Grieshuus. The wolves present a very real danger, as opposed to the rumours and superstitious gossip about the "schlimme Tage" and about Detlev's ghost, who apparently waits on the heath to avenge his death. The existence of the wolves allows the atmosphere of foreboding to be based in the reality of everyday survival as well as the shadowy superstition of local gossip, hence blending actuality with myth. The malevolent forces in the woods can be rationally explained, and make more credible the atmosphere on the heath,

shrouded in formidable mystery. The forest, then, is important not just as an integral part of the plot, but mirrors the fate of the family, helps to create the desired atmosphere, lends this atmosphere more plausibility and significantly highlights the importance of a balance between man and nature.

Perhaps the most important landscape in the Novelle, however, is the *Heide*. It is not only the location of the crucial events, but it creates the atmosphere which makes the Novelle so compelling and also underlines Storm's chief concern throughout this work - that of transiency. Heyse was especially captivated: "Sehr, sehr schön, lieber Freund, ganz untadelig von innen und außen u. von einem so kräftigen Bodengeruch, daß mir ganz heimwehmüthig nach Deiner Haide- und Marschengegend wurde."⁹⁹

As in other Novellen, we see two different sides to the landscape. In an animated introduction, the framework narrator extols the virtues of his native landscape, admiring above all the heath, its "unabsehbare Strecken mit ihrem bräunlichen Steppenkraut" (p.198) luring him some distance from home on many an occasion. His memories take him back to one favourite spot, discovered on a stormy afternoon in October; the description of this discovery is to set the atmosphere for the rest of the Novelle:

[...] und da hatte ich sie, die Heide.
Die Zeit ihrer Blüte mit dem bläulichroten Seidenschimmer war vergangen; düster, in ihrer ganzen feierlichen Einsamkeit, lag sie vor mir: ein breites, muldenförmiges Tal, anscheinend ohne Unterbrechung von der dunkeln Pflanzendecke überzogen, das sich wohl eine halbe Wegstunde weit zu meinen Füßen dehnte. [...] Die Dämmerung brach jetzt rasch herein, im Westen lagerte unter schwarzvioletten Wolken ein Streifen düsteren Abendrots, und die Nacht begann das Heidetal zu füllen; auf den Höhen hörte ich wohl das Sausen des Windes in den Krüppeleichen; aber meine Augen sahen bald auch hier nur ein unterschiedloses graues Wogen. (pp.199-200)

As in *Draußen im Heidedorf*, the reader is suddenly subjected to the sombre, majestic solitude of the expansive landscape. Its bleakness here accentuates again how insignificant man can appear, and also prepares us for the ominous mood which is to prevail over the heath

⁹⁹ 30.7.1884, *Storm - Heyse Briefwechsel III*, p.90.

throughout the Novelle. Although the forests are dense and threatening, it is the heath which is most sinister. It is here where fratricide takes place, here where Rolf is hounded by a wolf, here where Hinrich finds his death. Not just the events themselves, however, but the manner in which they are presented generate an uneasiness, an uncertain apprehension in the reader.

In each of these decisive passages it is Storm's careful use of moonlight which intensifies the menacing atmosphere. The eve of Detlev's murder is a moonlit and blustery one; as the servant girl (Matten) collects heather, three riders fly past her, the moon hiding or revealing their faces as the clouds rush by. As she recognises Hinrich's voice and creeps through the heather to see what is happening, the scene is lit up perfectly for her:

Da flogen die Wolken von dem Mond; blauhell lag es drunten, und sie erkannte deutlich den grauen Runenstein am Wassertümpel. [...] Daneben sah sie zwei Brüder grimmig miteinander ringen. Sie stand wie angeschmiedet; dann war's, als ob ein Eisenblitz heraufzuckte, und ein Entsetzen jagte sie von dannen; aber sie entrann nicht: ein gellender Schrei, der über die Heide fuhr, hatte sie eingeholt. (p.242)

The silence over the heath followed by the piercing cry, the clouds being chased across the moon all enable the reader to form a precise picture of events, yet one which is still sufficiently shrouded in mystery for the atmosphere not to be destroyed: "nicht das Was der Geschehenden, nur sein Wie kann zweifelhaft sein."¹⁰⁰ Following the murder and Hinrich's disappearance, local superstition fuels trepidation of the area - the anniversary is always strangely stormy, and all refuse to go out during that period, fearing Detlev's ghost. Ghost stories may have seemed a little far fetched to Storm's contemporary readers, and indeed may still seem so to those of the present day; however the material is manifested in such a way as to render acceptable the locals' disquietude: "eine Fülle lokalen Details breitet er [Storm] aus, die uns erst ganz an die phantastischen Begebenheiten glauben macht."¹⁰¹ The realistic description of the landscape coupled with the anomalous, eerie atmosphere created by nevertheless

¹⁰⁰ Otto Brahm, *Deutsche Rundschau*, March 1885, in *LLIII*, p.868.

¹⁰¹ *ibid.*

realistic natural occurrences actually intensifies the reader's readiness to believe the veracity of the narrative.

The other two scenes illustrate the rapidly changing face of nature and of man's powerlessness in its presence. On a bright Christmas Eve Rolf rides out onto the heath in sprightly mood: "wie bleicher Messingglanz hat die Dezembersonne über die Heide hingeglinstert" (p.252) - his horse trots along merrily, all is high-spirited.

Plötzlich ist die Sonne weg gewesen. Noch kurze Weile hat das schwarze Heidekraut geleuchtet; dann hat die große dunkle Schattendecke sich gebreitet, und bald danach ist vom Himmel mehr zu sehen gewesen als drunten von der Erden. [...] Mitunter ließ er seine flinken Augen seitwärts über die dunkeln Heidebreiten streichen, aber sehen konnte er nichts; [...] über ihm flammten und zitterten die Sterne in der grimmen Winterkälte. [...] Da hörte er etwas durch die Heide trotten [...] und immer näher ist es auf ihn zu getrottet. [...] Immer toller ist die Jagd gegangen, und da ist es dicht an ihm heran gewesen. (pp.253-254)

The unexpectedness with which this happens, the sudden transformation of a beautiful, apparently 'friendly' day into something hostile and threatening, increases the shock and the realisation in the reader that nature need not always be as it seems; and that man leads, at the very most, a precarious existence. As Fera rears up to escape the jaws of the pursuing wolf, Rolf sees the momentary gleam of the horseshoes in the light. In this case the moonlight does not add to the mystery, but highlights the danger and the speed at which everything is happening.

Different again is the function of the moon on the last evening of the *Wildmeister's* life. After having departed from Grieshuus on Rolf's horse in order to warn his grandson of the approaching Russians, the *Wildmeister* is lamented by Matten, who foresees no good befalling him and the one he has gone to protect. As Rolf's father and teacher are left alone, a strange light filters into the great empty rooms of Grieshuus: "Das Kerzenlicht, welches allein in dem weiten Gemache brannte, und die Mondesdämmerung, welche durch die hohen Fenster schimmerte, erzeugeten ein seltsam wüstes Zwielight; es war so kalt und öde hier; mir war mit einem Mal, als sei alle Hoffnung längst verloren." (p.284) The desolate impression created by

the light evokes in the narrator Caspar and in the reader a feeling of hopelessness, of the inevitability of a tragic end. Indeed we are not disappointed - Rolf's body is brought early the next morning; and a walk out onto the heath results in the discovery of the *Wildmeister's* body, at exactly the same place Detlev was murdered decades before. The red shimmer of the early morning winter sun gently engulfs the scene, almost making a mockery of the inexplicable fate of the timing and position of Hinrich's death. Hinrich offended the *Sozialgesetz* by marrying below his class and the *Naturgesetz* by slaying his brother: nothing he could have done would have been able to prevent the dissolution of his family, such is the power of retributive justice: "der eherne Schritt der Nemesis und der Wahrspruch poetischer Gerechtigkeit"¹⁰² was what Heyse saw in this particular Novelle above all others.

The heath is only mentioned, then, at certain points in the narrative - and each time it is inextricably interwoven with the plot. Short, broad-line portrayals are favoured above intricate particulars, but never is it described for description's sake - it always evokes a certain atmosphere or drives home a particular point. One of its main functions is to link the introduction with the inner narrative - and this in turn stresses Storm's main theme, that of transience.

Throughout the Novelle we are introduced to several generations of the family in Grieshuus, as well as accompanying the initial, present day narrator into memories of his own younger days. We see people coming and going, living their life and passing, noticed or unnoticed, into oblivion; we see a once magnificent estate crumble both literally and figuratively, as it is only brought back to life when the narrator's curiosity is aroused and he takes time to research the history of the granite stones on the heath. Throughout all this, the heath itself lies "in ihrer ganzen feierlichen Einsamkeit" (p.199) - unchanged by man,

¹⁰² 4.10.1884, *Storm - Heyse Briefwechsel III*, p.95.

unperturbed by human existence. In the face of such a perishable existence, Zuber contends, "ist es tröstlich zu wissen, daß es auch etwas Gleichbleibendes gibt."¹⁰³

As well as being something offering consolation, however, nature in *Zur Chronik von Grieshuus* provides mortal man with the certainty that he is by no means in control. Despite minor victories, man remains at the mercy of his natural surroundings and of the natural world order - those who come into conflict with either of these must eventually pay the price. As in many of Storm's later works, nature in this Novelle is not used to reflect the characters' inner emotions, nor to portray a semblance of harmony, but is on the contrary thoroughly detached from the human existence playing out within its boundaries. Whilst operating independently of man, the natural background nevertheless has such a strong presence that it influences the whole atmosphere of the Novelle and the movements and thoughts of the characters without actually directly intervening in the action. The events and their consequences are purely human feats - Hinrich rebels against his class, thus setting the ball rolling for the ensuing tragedies to unfurl. War and chance are the two instruments through which the *Naturgesetz* in this particular case avenges itself: "ihnen fällt das Schwache - oder was sonst von der Regel abweicht - zum Opfer";¹⁰⁴ and the inhospitable landscape enables the two agents easier passage to their victims. The fact that war as a destructive force and chance repeat themselves throughout the Novelle only serves to intensify the notion of the repetitive passing of time in human eyes and the contrasting perpetuity of nature; the constant blend of past and present conveys to the reader the idea of the coming and going of mankind.

The subject of the decline of a noble family, in this Novelle, assumes an inferior position in comparison with the concepts of man's mortality and man's weakness. Schumann asserts that the landscape enhances the characters, making them appear larger than life in their majestic

¹⁰³ W. Zuber, *Natur und Landschaft in der späteren Novellistik Theodor Storms*, Tübingen, 1969, p.100.

¹⁰⁴ Ingrid Schuster, *Theodor Storm - Die zeitkritische Dimension seiner Novellen*, Bonn, 1971, p.75.

surroundings,¹⁰⁵ but surely the awe-inspiring size and power of the natural environment produces completely the opposite impression? Despite their endeavours at stamping their authority on those around them, or their well-meaning undertakings to change the natural pattern of events, the characters are but an insignificant point in the continual passage of time, helpless to battle with the winds of change. The socio-historical aspect of this Novelle takes a back seat when compared to *Auf dem Staatshof*, but in both Novellen the human aspect, the lives and sufferings of the characters, is of prime concern. Only one thing stands unequivocal - that every human leads a precarious existence; Storm brings this home to the reader by placing this precarious existence, arrogantly thought of by ourselves as an all-important one, in the midst of something mighty, something much more robust - something constant. The verse at the end of *Zur Chronik von Grieshuus* emphasizes the melancholy certainty that each and every one of us is consigned to eventual obscurity, a concept which can be seen again and again in Theodor Storm's writing.

III - INVINCIBLE WAVES - THE DESTRUCTIVE FORCE OF NATURE

One element common to all of Storm's works, whether it be hidden behind a poetic shroud in an earlier written idyll or whether it blatantly confronts the reader in a later, harsher piece, is the close proximity of death. As already discussed, the awareness of the fleeting nature of time can be detected in the majority of Storm's Novellen from *Marthe und ihre Uhr* up to his last completed work, *Der Schimmelreiter*. This ability to portray his fascination for, and to openly express his fears about this unknown realm makes Storm emerge as a bold character in his "insipidly-inclined age",¹⁰⁶ his depiction of man's insignificant time on the earth when compared to the durability of his surroundings having already been briefly examined.

¹⁰⁵ "Wälder sind von wuchtiger Art, und tragen dazu bei, den Eindruck einer Urlandschaft zu geben, welche die Gestalten, die sich darin bewegen, stärker und überlebensgroß erscheinen läßt." Willy Schumann, "Die Umwelt in Storms Charakterisierungskunst", *STSG*, vol. 11, 1962, pp.26-38, p.30.

¹⁰⁶ Lee B. Jennings, "'Shadows from the Void' in Theodor Storm's Novellen", p.175.

The *Moor* in *Renate*, the heath and great forests in *Zur Chronik von Grieshuus*, the desolate heath in *Draußen im Heidedorf* all seek to put man in his place; the gardens which he constructs to afford himself the luxury of feeling in control, secure, are seen to have as precarious an existence as he himself, and are just as susceptible to the destructive force of time.

One element, however, has not yet come under scrutiny in this study, and it is this particular element which perhaps plays the most important part in conveying to the reader not only nature's constancy, but also its fearsome power - the sea. The North Sea was for Storm an integral part of his life - though significantly, he did not necessarily realise how important it was to him until its comforting, constant murmur could no longer be heard: "Wie oft, wenn ich an stillen Herbstabenden aus meiner Hoftür und in meinen Garten trat, hörte ich in der Ferne das Kochen des Meeres. Und wie liebte ich das! Schon damals, und wie erst jetzt"¹⁰⁷ was his confession to Mörike during his time in Potsdam; and again many years later he admitted, albeit in the guise of a character in a Novelle: "In all den Jahren, die ich in der Fremde lebte, war immer wieder das Brausen des heimatlichen Meeres an mein inneres Ohr gedrungen, und oft war ich von Sehnsucht ergriffen worden."¹⁰⁸ This "Wiegenlied des Meeres"¹⁰⁹ occurs from the earliest of Storm's works until the very last; admittedly not to the same extent and certainly not with the same impact, but nevertheless it is there.

In many Novellen it provides a strange combination of comfort and familiarity, yet serves as a gentle reminder of its own permanence as opposed to our short-lived existence - we think especially of *Im Saal* and of *Aquis submersus*. In *Bötjer Basch* the physical view of the sea is notably linked to thought of "die Ewigkeit",¹¹⁰ and in *Ein stiller Musikant* the waves' incessant "verführerische Melodie"¹¹¹ makes Christian Valentin long for eternal slumber to

¹⁰⁷ 7.10.1855, Storm - Mörike Briefwechsel, p.62.

¹⁰⁸ *Der Amtschirurgus - Heimkehr*, LLIV, p.169.

¹⁰⁹ *ibid.*

¹¹⁰ *LLIII*, p.493.

¹¹¹ *LLII*, p.299.

relieve him of his humiliation at the recital. Whilst allusions to its inextricable link, in Storm's mind at least, with eternity are made here, these Novellen represent the sea in a soothing role, its *Wiegenlied* lending solace and familiarity in an otherwise changing and at times hostile world.

The first actual seascape was written as late as 1870 - *Eine Halligfahrt* paints a beautiful, serene picture of the tranquil expanse between the mainland and the *Halligen* off the Schleswig-Holstein coast. The narrator's memories are soaked in Romantic sentiment which, however, do not become completely immersed in sentimentality but rather keep their roots firmly in reality. Nevertheless, despite there being a hint of the dangers of the torrid seas at the height of the November storms, the element for the most part is peacefully atmospheric rather than menacing.

The first Novelle in which we detect this threatening aspect of the sea is, as previously mentioned, *Auf dem Staatshof*. The water into which Anne Lene eventually falls becomes progressively nearer throughout the work - from the youngsters listening to it through the pavilion's floorboards, then a little later being able to see it as the wood rots away, and finally Anne Lene falling helplessly into the dark, silent mass below her. The pavilion does not actually jut out over the sea - it is built over a drainage ditch - but immediately before her death Marx becomes aware of the thunderous roar of the distant waves and is overcome by a feeling of bleakness and desolation. In comparison to the depths and expanse of the sea the two humans are but insignificant specks, and the fact that Anne Lene drowns drives the point home all the more urgently.

The first Novelle where the sea can actually be regarded as openly hostile is *Psyche*. Here we not only witness the stormy waves thundering towards the bathers on the shore, the noise rendering any cries for help on the girl's part inaudible, but they heartlessly toy with their victim:

zwei kleine Hände griffen noch mitunter durch den beweglichen Kristall, aber auch mit ihnen spielten schon die Wellen. Eine Seeschwalbe tauchte dicht

daneben in die Flut, erhob sich wieder und schoß, wie höhnend ihren rauhen Schrei ausstoßend, seitwärts vor dem Wind über die Wasserfläche dahin.¹¹²

Even the seagulls seem to be mocking her helplessness. In this case the victim is saved, the remainder of the Novelle concentrating on the psychological aftermath of her traumatic ordeal; later characters are not so lucky. It is conspicuous that after *Auf dem Staatshof*, almost the sole cause of tragic death in Storm's Novellen is by drowning. *Auf der Universität* and *John Riew* witness suicides; John Glückstadt falls to his accidental death in the well in *Ein Doppelgänger*; Carsten Curator and Hans Kirch both outlive their sons, who come to similar fates in the stormy seas. None of these, however, is as potent and as powerful as Hauke Haien's death. In *Der Schimmelreiter* we see the North Sea at its most terrifying and most threatening. The element becomes a character in its own right, and it is this character that accentuates man's ultimately hopeless battle against nature.

The boundless expanse of the North Sea provides Storm with exactly the right atmosphere to render the reader receptive to his ideas of murky realms beyond our understanding and also to his acute awareness of human fragility: "der düster großartige Hintergrund des Meeres bot sich wie von selbst als Symbol für eine Dichtung an, die von Weltangst und Vergänglichkeitsmelancholie beherrscht war."¹¹³ As his works progress, the sea becomes less of a beautiful backdrop or distant murmur, and more of a powerful symbol representing the dangers facing mankind. This will be shown in the transition which takes place between *Eine Halligfahrt* and *Der Schimmelreiter*, and will clearly illustrate the development of Storm's writing into that of what has come to be known as a true Poetic Realist.

¹¹² *LLII*, p.322.

¹¹³ Benno von Wiese, *Die deutsche Novelle von Goethe bis Kafka*, vol. 2, Düsseldorf, 1962, p.216.

EINE HALLIGFAHRT

Written early in 1871, the first Novelle since *Eine Malerarbeit* in 1867 and the first of Storm's seascapes, *Eine Halligfahrt* can be seen to signify the end of Storm's years of creative paralysis, although not necessarily the end of his creative crisis.¹¹⁴

In Storm's own words, the Novelle contains a great deal of "Schilderungsmaterial" accompanied by some "novellistischer Zutat",¹¹⁵ and indeed it would be easy for the reader to immerse himself completely in the lyrical, peaceful atmosphere evoked by the Sunday morning stroll along the dykes and the memories of an idyllic day-trip to one of the tranquil *Halligen* off the coast of Schleswig-Holstein. Many critics have consequently regarded *Eine Halligfahrt* as a "Rückfall in den weichen, elegischen Erzählton der Frühnovellen."¹¹⁶ Is this the case? And if so, is there any particular reason why Storm wrote such an elegiac piece after breaking this style with works such as *Auf dem Staatshof*? Browning refers to the style of this Novelle as "a melancholy farewell to that period of [Storm's] writing characterised by resignation and mood-painting, by *Schmelz* and the patina of age."¹¹⁷ - if it is a farewell to it, then it is certainly also a testament to it.

As far as *Stimmung* is concerned, the Novelle does transport the reader back into a world of innocence, youthfulness and peaceful contentment. The fictional narrator is taking an early morning spring stroll along the dykes outside his native town, indulging in the refreshing

¹¹⁴ Four days after sending Julius Rodenberg the manuscript for this Novelle, he wrote again illustrating his dissatisfaction with it and demanding its return. When Rodenberg, without question, duly complied with this wish, Storm was thrown into further crisis, despairing that not only had his writing become so bad that it was barely of a quality acceptable for a journal, but also that he might be unable to support his sons' financial needs. On 16.5.1871 he wrote to Ernst explaining his discontent with the Novelle, and in a continuation of the same letter on 22.5.1871 stated his concerns following Rodenberg's rejection of the manuscript - *Briefe an seine Kinder*, pp.134-137; 22.5.1871 he also sent a letter to his eldest son Hans, quoted in D. Jackson, *Democratic Humanitarian*, p.173. He did later recognise, however, that Rodenberg had been completely justified in returning the work, and was slightly more comfortable with it when he sent it to Westermann for publication in his *Monatshefte*, although even then his opinion of it was that it was "wenigstens druckenwert" (letter to Ernst, 21.6.1871, *Briefe an seine Kinder*, p.138) - a far cry from his praise of works such as *Späte Rosen* and *Immensee*.

¹¹⁵ Letter to Ernst, 16.5.1871, *Briefe an seine Kinder*, p.134.

¹¹⁶ Quote from *LLII*, p.790; see also F. Stuckert, "Idyllik und Tragik in der Dichtung Theodor Storms", p.518; F. Martini, p.647; W. Zuber, p.10.

¹¹⁷ R.M. Browning, "Association and Disassociation in Storm's Novellen" in *Publications of the Modern Languages Association*, vol. 66, 1951, pp.381-404, p.393.

breeze and the romantic sight of the “unabsehbare Wiesenlandschaften” and “Wassergräben, [die] wie Silberstreifen in der Morgensonne funkelten”,¹¹⁸ listening to the cattle lowing and the starlings’ lively activities. As the landscape stretches before him he is overcome by “das traumhafte Gefühl der Jugend [...] als müsse dieser Tag was unaussprechlich Holdes mir entgegenbringen” (p.41), and gradually, softly, the memory embraces him and he is conveyed to a time long gone, yet seemingly as fresh and as strong in his mind as if it were a recent occurrence. We are transported to a day in the narrator’s youth, a day he spent on one of the *Halligen* with a childhood friend, Susanne, and her mother, the *Geheimrätin*. We pass a few idyllic hours with them on the island, watching as the youngsters’ relationship blossoms, only for him to pull away from her resignedly at a crucial moment; we accompany them on their journey back to the mainland, then return to the present with the narrator, joining in his reverie as he saunters, alone, along the dykes, musing on his fond reminiscences.

In these opening scenes Storm ensures once more that all of the reader’s senses are stimulated,¹¹⁹ and that he is engulfed in the absorbing yet refreshing atmosphere. This atmosphere is somewhat Romantic in its evocativeness - one merely has to think of the characters’ and reader’s feelings at the sight of such calming yet invigorating morning landscapes in Eichendorff’s *Taugenichts* or *Marmorbild* - and indeed throughout the Novelle many passages are reminiscent of the Romantics’ writing. Storm, nevertheless, retains his close alliance with reality, never allowing the reader to become wholly submerged in the trance-like atmosphere on the open sea or the halcyon hours spent on the island.

A curious yet credible tale functions as an interlude on the journey to this island, in which Storm seems to have blended the ghostly lyrics of Heine’s *Seegespenst*¹²⁰ with the matter-of-fact tone of Müllenhoff’s *Sagen, Märchen und Lieder der Herzogthümer Schleswig,*

¹¹⁸ *LLII*, p.40. Subsequent page references are given in the text.

¹¹⁹ As is his explicit aim, according to the introduction to his *Hausbuch* - see Chapter Two, p.61, and as we have previously discussed with reference to certain passages in Novellen such as *Die Regentrude* and *Von Jenseit des Meeres*.

¹²⁰ To be found in his first cycle of poems entitled *Die Nordsee*, in *Heinrich Heine Sämtliche Werke LI*, ed. M. Windfuhr, Munich, 1975, pp.384-389.

Holstein und Lauenberg. As the small boat 'Wohlfahrt' sails across the stretch of open water, the company's eyes follow those of a gull, boring deep beneath the surface waves, and as the boatman shouts the name of Rungholt, the narrator unfolds before our eyes the legend of the irrecoverable town. After the inhabitants of Rungholt have defiantly scorned the sea's power at the height of its rage during the spring and autumn equinoxes, the last straw comes when the men summon a priest to read a dying pig the last rites, calling upon themselves the ultimate judgement of the Lord. The sea swallows the town whole, wreaking the Lord's vengeance and its own; and rumour has it that, on days when the water is clear, the tops of the spires are visible and the church bells audible from beneath the surface. This tale is not merely recited for the sake of filling Susanne with wonderment, providing the reader with some entertainment or proving Storm's keen interest in folklore; it also serves to highlight some of Storm's fundamental beliefs, not least his fascination with the elements and with the transience of all living things.

The use of legends in Novellen was a strong Romantic trait, however they are different in this work not only in their content but also in their function. Gone are the Eichendorffian demonic Greek Gods of temptation and destruction, to be substituted by stories of normal, everyday people with human flaws and fates. Religious beliefs are strongly discernible in this saga of Rungholt, but furthermore Storm's message is clear that man is utterly powerless against the elements and should therefore be respectful of them. His strong awareness of the transitoriness of life manifests itself in the comment "Sie müssen dorthin blicken [...] wo nach Seneca's Ausspruch alle Erdendinge am sichersten verwahrt sind!" (p.43)¹²¹ Rungholt and its inhabitants are firmly rooted in the past, surviving only in local folklore; but the fact that they are long gone whilst the element which devoured them still reigns supreme is one of many telling reminders of the sea's power and perpetuity.

¹²¹ Seneca was a Roman poet who maintained "uns gehört die Zeit, die vergangen ist, und nichts ist an einem sichereren Orte als das, was gewesen ist" (LLII, p.794) - this corresponds to Storm's conviction of man's mutability, and that only that which is in the past is safe, as it is retained in the memory and cannot be changed.

The approach to the Hallig also seems at first glance to be a reversion to Romantic imagery:

endlich stieg ein grünes Eiland vor uns auf. [...] so weit man an dem Strande entlang sehen konnte, wimmelte es in der Luft von großen weißen Vögeln, welche unablässig wie in stiller Geschäftigkeit durch einander auf- und abstiegen. [...] ihre ausgebreiteten mächtigen Flügel erschienen wie durchsichtiger Marmor gegen den sonnigen Mittagshimmel. - Das war fast wie in einem Märchen; und dazu kam mir in den Sinn: mein Freund Aemil [...] wollte [in lauer Sommernacht] von dorthier eine entzückende Musik vernommen haben. Der Mond sei über der stillen Insel gestanden, und [...] auf dem Meere kein anderer Laut gewesen, als diese geisterhaften, [...] verhallenden Töne. (pp.44-45)

The reader can indulge for a split second in speculation about this magical island and its mysterious music before abruptly being brought back to reality:

Aber es war dennoch keine Zauberinsel, sondern eine Hallig des alten Nordfrieslands, das vor einem halben Jahrtausend von der großen Flut in diese Inselbrocken zerrissen wurde; die weißen Vögel waren Silbermöwen, [...] *larus argentatus*, von den Naturforschern längst registriert und in ihren Systemen untergebracht. (p.45)

A completely different image arises - not a mysterious, inexplicable spectacle but a solid geographical phenomenon; an "öde baumlose Insel" (p.45) which is home and country to the *Vetter*.

Other idyllic, though not necessarily Romantic, passages throughout the work lend it the overall impression of serenity and peace. The garden to the south-west of the house is completely hidden, even the gate is almost entirely covered by lilac; and within is an extension, or rather a culmination, of the retreat found on the island. Evidence of man living in harmony with nature is clear at several points in the work, not least here where everything is growing perfectly - fruit trees, hedges, flowers and even vegetables. Here we return to the idyllic seclusion of the garden found in *Im Sonnenschein*: "unmerklich waren wir in jenen träumerischen Zustand geraten, von dem in der Sommerstille, inmitten der webenden Natur so leicht ein junges Paar beschlichen wird" (p.53) - two young people becoming acquainted with one another, their feelings perhaps intensified by such charming surroundings.

The peace and harmony on the island is disturbed on only one occasion. The couple cheerfully wander down to the beach so Susanne can look at the birds' nests, and again the scene conjures up a serene picture: "Ein leichter Wind hatte sich aufgemacht. Das Meer [...] lag jetzt wie fließendes Silber vor den schräg fallenden Strahlen der Nachmittagssonne. In der Luft war noch immer das Steigen und Sinken der großen Silbermöwen." (p.56) So strong is the image that the reader begins to daydream along with the narrator: "Das Rauschen des Meeres, das sanfte Wehen des Windes - es ist seltsam, wie das uns träumen macht." (p.56) Foreboding can be sensed shortly afterwards, however, in the ensuing description of the birds, who dance in the sky "gleich ungeheuren Schneeflocken" (p.57); then we become aware of Susanne, innocently listening to one of the eggs whilst two gulls hover above her, screeching angrily. The peace is completely shattered as one of the gulls dives down towards Susanne to protect its young, and Susanne in her fear hurls the egg away, smashing it into smithereens and flinging herself at her companion for protection. In this short scene we see a perfect synthesis of ideal elements with harsh, scientific reality; the atmosphere created over the whole is typically that of the later Storm. The narrator's resigned sigh, however, "wir werden heimgehen müssen, es wird schon spät. [...] Ich weiß wohl, daß es nur die wilden Vögel waren" (p.58), reminds us more of the Storm of *Immensee*, *Abseits* or *Drüben am Markt*.

We return not long afterwards to the idyllic description of the return journey, partly in the fading evening sun, partly in the soft light of the moon. We feel the mild south-westerly breeze, hear the whimpering sea-lion and the gentle lapping of the waves against the boat, join in the mood of contemplation as the characters gaze out to sea. A hint of Romantic illusion as the narrator believes to have seen the misty '*Klabautermann*', a fictitious goblin whose presence on board a ship ensures its safe passage; then a walk along the dyke homewards in the dusky moonlight, accompanied by the singing of a single lark - ironically, perhaps, emphasizing what could have been.

An extremely Romantic analogy follows: “Es gibt Tage, die den Rosen gleichen: sie duften und leuchten, und Alles ist vorüber...” (p.61) The narrator seems to harbour a somewhat melancholy tone as he remembers that day - a sadness that time has passed, perhaps regret that nothing has come of his relationship with Susanne, yet gratified that the memory remains firmly ensconced within his mind: “wohlverwahrt in dem sicheren Lande der Vergangenheit.” (p.61)

Storm’s awareness of man’s transiency is not the only one of his characteristics to be found so strongly represented in the Novelle. Again and again we find references to his loathing for the Prussians and their way of life. In a letter to Pietsch in 1873, he identified himself with the *Vetter*,¹²² and it is the *Vetter* who, more so in the original manuscript but nevertheless still perceivable in the published version, is so strongly opposed to the war and to the Prussians that he has fled from “die Exzellenzen und die Geheimen-Ober-Gott-weiß-was-Räte” (p.50) and their “verhaßte Maschine” (p.46) to seek refuge and solace in his own “Ländchen der Freiheit” (p.46). The legend of Martje Flors (pp.51-52), a tale whose sole purpose is an implicit attack on the Prussians occupying Schleswig-Holstein, is also evidence of Storm’s vehement hostility towards them.¹²³

The Novelle *Eine Halligfahrt*, as already suggested, also points forward to Storm’s later style of writing. This can be seen not only in the evidence of Storm’s depiction of the transitoriness of life, but also in some of the natural descriptions. Laage and Lohmeier regard the Novelle as an attempt, “einmal ‘anders’ zu schreiben und über die Stimmungsnovelle

¹²² 1873 [no date], “Der Alte, das bin ich.” *Storm - Pietsch Briefwechsel*, p.225.

¹²³ The rejected manuscript contained in-depth observations of the *Vetter*’s hatred for war and the ways in which it affected people - [A detailed discussion about the original manuscripts can be found in *LLII*, pp.787-789] - however there is no evidence to suggest why Storm excluded this from his final version of the Novelle. Whether it was pointed out that such blatant anti-Prussian material was inappropriate for publication, whether Storm felt it would meet with the general public’s disapproval and discourage editors from accepting his work, or whether he simply did not wish such a harsh portrayal of reality to spoil the atmosphere of the story - the question is open to speculation, but the truth of the matter remains that a great many of the “vulgaries” were severed from the text before it was sent to Westermann for approval.

hinauszukommen";¹²⁴ David Artiss deals at great length with the symbolic meaning of the gulls in the Novelle,¹²⁵ especially as the harmonious balance between man and nature is shattered by Susanne's intervention. The landscape itself, however, does not seem as symbolically significant as in the other *lyrische Novellen*, but serves more as an atmospheric backdrop, a picture of the idyllic life in isolation from the prosaic realities of a detested regime, as similarly portrayed eight years earlier in *Abseits*.

It is in the portrayal of the sea, though, that we can identify a distinct change in Storm's tone. In past works the sea has been something far away, a distant thundering (*Im Saal*), a symbol of eternity, or something that sets a scene or fulfils a practical role (*Von Jenseit des Meeres*). For the first time in *Eine Halligfahrt* it not only performs these latter functions, but adds another dimension to the reader's conception of it - for the first time to any great extent in Storm's work we see the powerful nature of the elements and are made aware of their destructive force. Defending his choice to move to the island, the *Vetter* describes vividly the stormy November nights spent there:

wenn in Novembernächten der Sturm hier unser Haus gepackt hat, daß wir aufgeschüttelt aus dem Bett springen; - wenn wir dann durch's Fenster in Augenblicken, wo eben die Wolken am Mond vorübergejagt sind, das Meer, aber das vom Sturm gepeitschte Meer hier unten am Fuße unserer Werfte sehen, die allein noch hervorragt aus den schäumenden, tobenden Wasserbergen; - Sie glauben nicht, Frau Cousine, wie erquicklich es ist, sich einmal in einer anderen Gewalt zu fühlen als in der unserer kleinen regierungslustigen Mitkreaturen! (p.50)

This again is obvious evidence of Storm's derision of the Prussians, but is the first time the sea has been painted with such bold lines in his narrative fiction. The same destructive characteristics are to be found in the saga of Rungholt, and its might accentuated again at the end of the Novelle, as the narrator tells of his friend's burial on the island, and the danger that exists of the tides ripping apart his resting place and carrying him out to sea: "Aber wie hätte

¹²⁴ *LLII*, p.791. This they see Storm doing in the way he mixes "Naturbeschreibungen, Sagen- und Sagenerzählungen, politische Anspielungen und Erinnerungsblätter", adopting tones of "berichtender Nüchternheit, feinem Humor, bitterem Sarkasmus und wehmütiger Trauer".

¹²⁵ D. Artiss, pp.127-134.

er jene großen Mächte fürchten sollen, in deren Schutz er sich so gern gesichert glaubte!”
(p.62)

We do only hear about this fleetingly, but there is no mistaking the fact that the seed is sown in this work which will gradually develop into the fully-fledged personification of the sea we find perfected in *Der Schimmelreiter*.

DER SCHIMMELREITER

Der Schimmelreiter is, alongside *Immensee*, probably Storm's most well-known and widely translated Novelle. It follows, then, that by many it is regarded as the pinnacle of his achievements and has found widespread acclamation from critics and public alike.¹²⁶ One of the comparatively few Poetic Realist works to have been filmed - and that not only on one occasion - it also boasts a confusing multitude of reviews, articles and books which discuss and argue its wealth of subject matter. This is partly, as we shall see, due to the possibilities of different interpretations of the text and of the characters; and of course partly simply because the Novelle deals with so many and such varying themes and issues.

In his final completed work Storm examines many different facets of the individual - love and the family play an important part in the life of the hero / anti-hero Hauke Haien; his progress and struggle as a rational, forward-thinking individual against a traditional, to a certain extent stagnant, community is monitored; man's battle for survival against nature has a dominant role; the questions of religion and superstition are inextricably linked; above all, however, man's futile attempt to combat the ever onward-marching passage of time and his challenge to the finality of death underlie Storm's thinking throughout the Novelle.

We follow the life of one individual from childhood through to his tragic death, witnessing his gradual ascent to a prominent position in the community. We live with him his

¹²⁶ Moritz Necker counted it "zu den Juwelen unserer Nationalliteratur" in the *Grenzboten* of 1889 (see *LLIII*, p.1086); amongst its more recent advocates are J. Klein, A.T. Alt, W. Silz and P.M. Boswell.

struggle against this very community and against the elements of nature in order to prove himself to them and to erect a lasting memorial to his own existence. This he achieves, although he perishes in the attempt. Unusual for a Novelle, a whole lifespan is covered,¹²⁷ but the fact that only the decisive episodes of the main character's life are portrayed renders the tale acceptable as an example of that genre. Devised around a central figure and with its excellent use of symbolism and leitmotif, Storm's last Novelle is the perfect example of the "Schwester des Dramas", building dramatic tension throughout the Novelle before it reaches its deafening crescendo in the cataclysmic finale.

For a tale to sound so dramatic and yet still be regarded as a fine example of Poetic Realism can seem contradictory. An examination of the Novelle will determine whether the two can complement each other, if so how Storm achieves this and how it relates both to Storm's literary conceptions and to the contemporary trends.

The tale of the Schimmelreiter has its origins far from the wind-swept coasts of Schleswig-Holstein - like other Storm Novellen, the inspiration for it was derived from a story transported from afar. In this case, Storm read the story of the rider on the white horse in J.J.C. Pappe's *Lesefrüchte vom Felde der neuesten Literatur des In- und Auslandes*, who in turn had brought it from the *Danziger Dampfboot* to the attention of readers in Germany. Presuming that this is the original setting for the tale, it is not difficult to imagine how easily its location would transport from the shores of the Baltic to the Schleswig-Holstein coast. As ever though, Storm was more than thorough in the preparation of his material - he paid close attention to historical sources, meteorological information, geographical details and in particular was intent on displaying an accurate account of the processes involved in the building of dykes.¹²⁸ As he revealed to his daughter Lisbeth, "die Vorstudien sind sehr

¹²⁷ This has led to it being referred to as a "character novel" because of its concentration on the development of the hero, see A.T. Alt, *Theodor Storm*, New York, 1973, p.121.

¹²⁸ See *LLIII*, pp.1066-1082 for a detailed account of Storm's sources and background preparations. He even added to the end of the work a glossary of local jargon, as he felt that omission or modification of this terminology would detract from the authenticity of the Novelle.

weitläufig,”¹²⁹ yet despite all the problems he encountered during the process of completing the *Novelle*, he was determined to make it succeed: “Ich begänne so gern die beabsichtigte Deich- und Sturm*novelle*; *aber sie müßte gut werden, da sie so heimathlich ist.*”¹³⁰ *Der Schimmelreiter* incorporates not only Storm’s physical home localities, but embodies the whole of the Frisian way of life and outlook - a reading of this *Novelle* is the scrutiny of his native soil to which he was so devoutly attached; its perfection was therefore of utmost importance to him. Towards this perfection counted a solid foundation on which to build his *Deichspuk* tale.

It is obvious from the outset that the weather and the landscape are to be of paramount importance in the *Novelle*. It is also obvious that nature here is no friend:

Es war im dritten Jahrzehnt unseres Jahrhunderts [...] als ich bei starkem Unwetter auf einem nordfriesischen Deich entlang ritt. Zur Linken hatte ich jetzt schon seit über einer Stunde die öde, bereits von allem Vieh geleerte Marsch, zur Rechten, und zwar in unbehaglichster Nähe, das Wattenmeer der Nordsee; zwar sollte man vom Deiche aus auf Halligen und Inseln sehen können; aber ich sah nichts als die gelbgrauen Wellen, die unaufhörlich wie mit Wutgebrüll an den Deich hinaufschlugen [...]; dahinter wüste Dämmerung, die Himmel und Erde nicht unterscheiden ließ; denn auch der halbe Mond, der jetzt in der Höhe stand, war meist von treibendem Wolkendunkel überzogen.¹³¹

Throughout the whole work the landscape is as expansive, as desolate, as wild and as foreboding as in this opening paragraph. The fact that it is no different in the inner narrative, set a century before, highlights again the constancy of nature; and as any visitor to the Frisian coast will know, the description is not a figment of a creative author’s imagination but is a sight witnessed by strand dwellers year upon year.

A high degree of realism is won by the accurate descriptions of the landscape - partially due to Storm’s intense research, partly so explicit, of course, because of his familiarity with the area. Still more authenticity is lent to the *Novelle* by Storm’s portrayal of the local community - a community very traditional in its beliefs and customs, a community which finds it difficult to accept change and indeed rebels against it, and most importantly for this discussion, a

¹²⁹ 20.2.1885, *LLIII*, p.1052.

¹³⁰ to Schmidt, 30.3.1886, *Storm - Schmidt Briefwechsel II*, pp.124-125, my italics.

¹³¹ *LLIII*, pp.634-635. Subsequent page references are given in the text.

community whose whole way of life and thought is determined by the natural world in which it dwells.

In this Novelle, it is nature that dictates what the characters do and when they do it. The whole community is dependent on the dykes which protect them from the hostility of the North Sea - their survival is conditional on whether these walls of earth have been maintained well enough to withhold the force of the destructive element behind them. The task of their upkeep falls to the *Deichgraf*. Hauke Haien is more conscientious than his forebears, who have neglected the dykes. Not only does he find self-fulfilment in his work,¹³² but he is also mindful of his duty to care for the community. In taking responsibility for the community's preservation through his profession, Hauke Haien is not only regarded as the most important figure in that community, but he also symbolises its constant battle for survival. His duty is no easy one, for not only does he have to battle with the elements, but he must also struggle against the very community he is endeavouring to protect. The community we can leave for other critics to analyse; here we are required to examine the role of the landscape, for here more than in any other of Storm's Novellen does it play a decisive role.

From the very beginning of the Novelle, as we have seen, the landscape does not merely serve as a backdrop to the action in the foreground but is an active part of that action. From the beginning it is the antagonist in the individual's, and the community's, battle for survival. From the beginning it is integrated so closely into the plot that without it the Novelle would be impossible.

In earlier Novellen, we have seen how the atmosphere of nature reflects what is going on in the minds of the characters - in *Der Schimmelreiter* the sea actually plays an active part in making Hauke Haien what he is. As a young boy we see him intrigued, to the exclusion of all else, with the motion of the waves, which crash against the same point on the dyke causing the land to erode. Evening upon evening he spends out on the dykes, musing how to improve

¹³² This is a common trait of Poetic Realist writing - see Chapter One, p.21.

their form and make them safer for those behind them. Mocked by his father, he remains undeterred: “den Allerheiligentag, um den herum die Äquinoktialstürme zu tosen pflegen, [...] erwartete er wie heut die Kinder das Christfest. Stand eine Springflut bevor, so konnte man sicher sein, er lag trotz Sturm und Wetter weit draußen am Deiche mutterseelenallein” (p.643). The word “mutterseelenallein” already gives an indication of Hauke’s predilection for being alone - and indeed this is how he will remain in essence throughout his life. The few who support him during his struggles ultimately fall to man’s unconditional fate, be it naturally (Tede Haien, Jewe Manners) or through the final tragedy (Elke, Wienke).

Hauke Haien’s resolve to amend the structure of the existing dykes stems from his fascination with geometry and with the elements, and does indeed eventually prove its worth, as we witness with the Hauke-Haien-Deich, still standing a century after its completion. To have attained such a feat in the face of such adversity from his fellow men stands as a great positive attribute to Hauke’s character. However, the great expanse of North Sea also reveals traits in the hero which are less than appealing:

wenn die Möwen gackerten, wenn die Wasser gegen den Deich tobten und beim Zurückrollen ganze Fetzen von der Grasdecke mit ins Meer hinabrissen, dann hätte man Haukes zorniges Lachen hören können. “Ihr könnt nichts Rechtes,” schrie er in den Lärm hinaus, “so wie die Menschen auch nichts können!” (p.643)

Having already spoken impertinently to his father, Hauke now not only seems to render himself superior to his fellow men, but defies the power of the waves. He is in effect challenging their power, and this is the first in a long line of attempts to get the better of the element.

His calm, rational thinking enables him to dismiss the locals’ apprehension about the *Seeteufel* and stand obstinately observing until he comes up with a satisfactory explanation for himself as to their real origins - this is yet another means of him opposing both the community’s beliefs and the sea’s authority. We can begin to see how his two adversaries are shaping the boy’s character.

This becomes more applicable as the *Novelle*, and Hauke, develop. When the *Deichgraf* hears the general accusation that the post is his only because of his wife, he becomes even more determined to prove himself - and again, the sea gives him the perfect opportunity. At a younger age, Hauke had expressed fears to his father that the dykes' design may not withstand heavy storms, indicating concern for the safety of those living in their refuge; now he decides to put into action his plans for a new form of dyke. The plans to dam the *Priel*, however, creating a new *Koog* behind a dyke built to his own design, is no longer a charitable exercise but one which, although it will benefit the whole community, is born from hubristic determination to gain superiority over his fellow men and to tame the might of the sea. The more violent the opposition from both quarters, the more resolute Hauke becomes:

Hauke setzte alles daran, um jetzt den Schluß herbeizuführen. Der Regen strömte, der Wind pfiff; aber seine hagere Gestalt auf dem feurigen Schimmel tauchte bald hier, bald dort aus den schwarzen Menschenmassen empor. [...] Durch das Geklatsch des Regens und das Brausen des Windes klangen von Zeit zu Zeit die scharfen Befehlsworte des Deichgrafen, der heute hier allein gebieten wollte. [...] dann warf er seine Augen nach dem Haf hinaus. Es wehte scharf, und er sah, wie mehr und mehr der Wassersaum am Deich hinaufklimmte und wie die Wellen sich noch höher hoben; [...] "Ausgehalten, Leute! Ausgehalten!" schrie er zu [den Arbeitern] hinab. "Nur einen Fuß noch höher; dann ist's genug für diese Flut!" (pp.720-721)

The sea, then, is not merely a backdrop to the events and characters of the *Novelle*, but serves as a character itself, interacts accordingly and illuminates other characters in relation to it. People react to external stimuli - Hauke's stimuli are the people and the landscape surrounding him. It is no coincidence that the word *Raubgetier*, used to describe Hauke as he throttles Trien' Jans' cat, is also applied to the raging waves in the fatal storm; both have the same commanding assertiveness throughout a battle in which the individual is doomed to fail.

For a brief period of time, however, it seems as though Hauke's struggle is over - his praises are sung by those in higher authority; on inspection of the dyke the sea is unrecognisable, seemingly tamed by its gentler slope; the dyke withstands the weather and only requires minimal maintenance costs; clover carpets the acquired land, filling the air with sweet

fragrance. The exaltation Hauke feels is not at these fine achievements, though, but at hearing the new *Koog* named after him: his hubris reaches new heights as he imagines his dyke as an eighth wonder of the world, and himself towering head and shoulders above his fellow Frisians, looking down over them sympathetically (p.725). He remains quietly confident that he has contained the chaotic element, reassuring the terrified Wienke that it can do them no harm as she watches it thundering against the beach one summer's morning.

Not long after, nature again bears directly upon Hauke's actions - this time not by challenging him, however, but by deceiving him. Weakened by *Marschfieber*, the *Deichgraf* inspects the dyke after a particularly bad storm and is horrified to find damage requiring extensive repairs at the point where the old and new dykes join. Naturally he meets with gross opposition when he suggests repairs, and is advised to re-inspect the offending site. He is greeted by nature's most innocent face:

Am folgenden Vormittag, als er wieder auf den Deich hinauskam, war die Welt eine andere, als wie er tags zuvor gefunden hatte; zwar war wieder hohl Ebbe, aber der Tag war noch im Steigen, und eine lichte Frühlingssonne ließ ihre Strahlen fast senkrecht auf die unabsehbaren Watten fallen; die weißen Möwen schwebten ruhig hin und wider, und unsichtbar über ihnen, hoch unter dem azurblauen Himmel, sangen die Lerchen ihre ewige Melodie. (p.739)

The scene's mood is one of calmness, of reconciliation, and in his weakened state Hauke accepts what he deems to see at face value:

Hauke, der nicht wußte, wie uns die Natur mit ihrem Reiz betrügen kann, stand auf der Nordwestecke des Deiches und suchte nach dem neuen Bett des Priels, das ihn gestern so erschreckt hatte; aber bei dem vom Zenit herabschießenden Sonnenlichte fand er es anfänglich nicht einmal. Erst da er gegen die blendenden Strahlen seine Augen mit der Hand beschattete, konnte er es nicht verkennen; aber dennoch, die Schatten in der gestrigen Dämmerung mußten ihn getäuscht haben: es kennzeichnete sich nur schwach. (p.739)

He agrees to the minimal repairs suggested by Ole Peters. Far from nature being submissive and benevolent, it here shows its superiority, luring the unwitting *Deichgraf* into accepting its deceptive humility. The hostility underneath the soothing face is mirrored in the attitude of the community and Hauke, in allowing himself to be seduced in such a manner and

in relenting to a less satisfactory solution than is required, sows the seeds of his own destruction. Hauke Haien's personal tragedy and the power of nature are inextricably linked, forming a bond which becomes more and more established as the *Novelle* progresses until the raw force of nature finally gains the upper hand, bringing Hauke to his untimely death in the midst of its devastating show of annihilation.

Despite the very real appearance of the landscape and portrayal of nature in *Der Schimmelreiter*, Storm also uses it symbolically in two main ways. Nature contributes to the strong atmosphere of the supernatural which is found throughout the tale, prevalent especially in the second half, as well as highlighting not only man's insignificance but also his ephemerality and the close proximity of death.

Much more than in any other of Storm's *Novellen* does the realm of the supernatural infiltrate into the tale of the *Schimmelreiter*. The local superstitions though, the demonic undertones, the strange happenings all neatly correspond with the atmosphere of Storm's home region, do not by any means seem out of place on the bleak, storm-weathered coastline. It is significant that all of the events which seem to manifest some force outside that of nature as we understand it, are all connected in one way or another to the sea. Their presence symbolises the enlightened individual's battle against irrational forces; the sea represents "the Unknown and Unknowable that lurks outside our reasoned world, ready at all times to invade it."¹³³

A prime example is that already mentioned, the local belief in the existence of *Seeteufel*, the souls of the drowned, and *Wasserweiber*, ghostly, damned creatures. As a youth, Hauke treks out to the dyke to see these apparitions for himself. The atmosphere speaks for itself:

Er lief weiter und weiter, bis er einsam in der Öde stand, wo nur die Winde über den Deich wehten, wo nichts war als die klagenden Stimmen der großen Vögel, die rasch vorüberschossen; zu seiner Linken die leere weite Marsch, zur anderen Seite der unabsehbare Strand mit seiner jetzt vom Eise schimmernden Fläche der Watten; es war, als liege die ganze Welt in weißem Tode. (p.644)

¹³³ W. Silz, *Realism and Reality*, Chapel Hill, 1965, p.125.

When grotesque, spectre-like figures rise from the cracks in the ice, leaping around and vanishing as suddenly as they appeared, the reader can understand local misgivings;¹³⁴ Hauke, however, despite his original concern as he recalls tales of “die furchtbaren norwegischen Seegespenster” (p.645), stands firm, digs his heels into the ground and refuses to be swayed by the menacing spectacle before him. Only years later do we find out that he satisfied himself with a logical explanation for the absurd events - in much the same atmosphere he takes his daughter to a similar spot, and as she cries out in fear he reassures her: “Nein, Wienke, weder Wasserweiber noch Seeteufel; so Etwas gibt es nicht; [...] das sind nur arme hungrige Vögel! [...] Die holen sich die Fische, die in die rauchenden Spalten kommen.” (p.734)

The main event within the inner narrative which defies rational explanation is, of course, the *Pferdegerippe* on Jeverssand, whose disappearance seems to correspond with Hauke’s acquisition of the white horse from the strangely devil-like old man. The coincidence fuels local gossip and, alongside Hauke’s ‘ungodly’ prayer when Elke is suffering critical illness, raises suspicions that the *Deichgraf* has entered into some sort of fiendish pact with the devil. When the two servant-boys venture out to the Hallig, a sinister, eerie night surrounds them: “Der Mond stand hoch am Himmel und beschien das weite Wattenmeer; [...] Nur das leise Geräusch des Wassers, keine Tierstimme war in der ungeheueren Weite hier zu hören; auch in der Marsch, hinter dem Deiche, war es leer; [...] Nichts regte sich.” (p.697)

From their position on the dyke they clearly see the white horse grazing on the far shore; when Carsten rows over to investigate, nothing is there but the pile of bones, gleaming in the moonlight. Not long afterwards, Hauke buys a deathly-looking *Schimmel* and the bones disappear from Jeverssand, said only to return after the *Deichgraf*’s death. Could the moonlight have been playing tricks on their eyes that night, and the skeleton have been

¹³⁴ The impetus for this was no doubt partly from Frisian folklore, but we hear too how Storm himself was compelled to bring such things to mind as he stood alone faced with the expanses of the North Sea: “Ich hab ihnen früher erzählt, wie es Abends an unsern Deichen und am Strande ist; ich möchte sagen, immer, wenn ich Abends und allein dagewesen, hat es in mir zu diesen unheimlichen Gestalten angesetzt, die in den mir über Alles unheimlichen Deich- und Strandsagen ihre volle Verkörperung erhalten.” 13.2.1843, *Theodor Storms Briefwechsel mit Theodor Mommsen*, pp.48-49.

subsequently washed away; or was the horse some sort of ghost which has been brought back from the dead to aid Hauke in his mission? The reader must take in the statements as given and make up his own mind. The symbolic meaning of the sinister transaction, says Wittmann,¹³⁵ is to fuse two opposing processes until they become inseparable - was this not also one of the main aims of Poetic Realism?

The mystery surrounding some of these events can be logically explained, but the fact remains that the atmosphere created by the weather and the sea encourage both the characters involved and the reader to be taken in by the local superstitions and remain in fear of the elements. The tragedy exists in the fact that the only person willing to challenge society's norms ultimately perishes and remains, for some, ever a foe of that society. It is ironic that Hauke, who spends his whole life fighting for rational thinking and progress, should be fated to live on as an exponent of the irrational and mysterious, forever fulfilling his duty to the community by protecting them, yet having them live in constant fear of him and what he represents - to them now, he is nothing but a premonition of misfortune.

Throughout his life, Hauke must contend with a continued onslaught of challenges to his rationality and threats to his existence. Storm, as we have already ascertained, was by no means unreceptive to the idea of man's knowledge being incomplete; of there being realms of reality not yet understood by human logic (See pp.181-182) - in *Der Schimmelreiter* these realms become worryingly close to our reality, all the time reminding us of their presence and encroaching on normality as we know it - they are represented, in all their mystery and malevolence, by the sea.

Coupled with the symbolic representation of irrational forces is the omnipresent feeling of death. This plays a significant role in the advancement of Hauke's ambitions; however more importantly it serves to remind us of man's short, insignificant time on this earth compared

¹³⁵ L. Wittmann, "Theodor Storm - Der Schimmelreiter", *Deutsche Novellen des 19 Jahrhunderts*, ed. H. Gaese, Frankfurt, 1961, pp.50-92, p.72.

with the constant nature of the earth itself. From the beginning of the second narrative we hear the waves thundering against the shore, are made aware of their tremendous power - this elemental might joins past with present and illuminates the infinite nature of the wind and waves.

The sea is throughout linked with the mysteries of the irrational and of death - in November storms the bodies of the dead are hurled back to shore, a booty no longer required; Trien' Jans' son perishes at sea; the 'ghosts' of the drowned, as we have seen, occasion fear and concern amongst the locals; and it is a consequence of the sea climate, *Marschfieber*, which brings Hauke to his knees with illness and weakens his resolve to fight for the necessary restoration of the old dyke. What is also conspicuous is that most of the alarm expressed comes from the mouths of the frail, notably Elke, Wienke and Trien' Jans. As Hauke asks himself: "Sind denn die Sterbenden Propheten?" (p.742) Can the three recognise the inherent danger in Hauke's battle for supremacy over the element? Do they foresee his fate? Is Hauke himself completely unaware that he could at any time be thrown to the mercy of the waves, or is he merely too proud to acknowledge his weakness in the event of a 'head to head' encounter?

Whatever the case, the fact remains that the power of the sea is incontestable, constantly impressing upon man his subservience to its overwhelming control. Its final show of supremacy, as it eliminates its chief dissident, has been compared to a '*Weltuntergang*':¹³⁶

Eine furchtbare Böe kam brüllend vom Meer herüber, und ihr entgegen stürmten Roß und Reiter den schmalen Akt zum Deich hinan. Als sie oben waren, stoppte Hauke mit Gewalt sein Pferd. Aber wo war das Meer? Wo Jeverssand? Wo blieb das Ufer drüben? -- Nur Berge von Wasser sah er vor sich, die dräuend gegen den nächtlichen Himmel stiegen, die in der furchtbaren Dämmerung sich übereinander zu türmen suchten und übereinander gegen das feste Land schlügen. Mit weißen Kronen kamen sie daher, heulend, als sei in ihnen der Schrei alles furchtbaren Raubgetiers der Wildnis; [...] den Reiter wollte es überfallen, als sei hier alle Menschenmacht zu Ende; als müsse jetzt die Nacht, der Tod, das Nichts hereinbrechen. (p.748)

¹³⁶ W. Zuber, p.139.

This is nature at its most fearsome, taking revenge on man's arrogant assumption of his own dominance. The dyke is the boundary between his world and that of the dark, irrational forces of nature; it represents his attempt at combatting these forces and his own mortality. It is fitting therefore that Hauke should recognise his guilt and atone for it by plunging forth from his creation into the dark raging torrents; ironic that he is thereby fulfilling a superstitious requirement he had once forbidden, and thereafter is forever regarded as one of the aberrant forces against which he had spent a lifetime fighting; and yet consoling that the dyke *is* still standing a hundred years later, a testament to his achievement and an extension of his own existence - for as long as the dyke survives the elements, so he will survive in the memory of others.

When writing *Der Schimmelreiter*, Storm encountered problems both personally - his struggle against stomach cancer and his collapsing morale almost lead to the Novelle remaining unfinished - and in a professional capacity. The real difficulty consisted in "eine Deichgespenstsage auf die vier Beine einer Novelle zu stellen, ohne den Charakter des Unheimlichen zu verwischen."¹³⁷ Objectivity he creates by using a triple frame, making the tale more credible; the landscape and natural background heighten the level of reality, against which the author can then paint the ambiguous realms of the unknown and create the perfect background story for the ghostly *Schimmelreiter*. No matter who tries to interpret the events, "das Geschehen bleibt so unauflöslich im poetischen Zwischenbereich von Wirklichkeit und Sage, von realistischer Novelle und irrationaler Gespenstergeschichte angesiedelt."¹³⁸ It is Storm's best piece of Poetic Realist writing, and fulfils many of the criteria examined in Chapter One - he deals with the most profound of human issues, relevant not only in the small

¹³⁷ 29.8.1886, *Storm - Heyse Briefwechsel III*, p.140. See also his comments to Paetel: "Aber es ist ein heikel Stück, nicht nur in puncto Deich- und andere Studien dazu, sondern auch weil es seine Mucken hat, einen Deichspuk in eine würdige Novelle zu verwandeln, die mit den Beinen auf der Erde steht", *LLIII*, pp.1052-53.

¹³⁸ *LLIII*, p.1089.

corner of Germany known as Schleswig-Holstein in years long gone, but applicable universally and throughout the ages; he unites in one work so many of his own thoughts and attributes that it becomes almost impossible to separate them; and in the way in which nature is portrayed he achieves the perfect synthesis of two polar opposites - reality and symbolism, leaving the reader "in einer herben Nachdenklichkeit über die Dinge des Lebens",¹³⁹ his ultimate goal in writing.

* * * * *

The six Novellen explored verify a development in Storm's writing - in each section we have studied two Novellen; we have started by examining a Novelle commonly regarded as a turning point in his career, where an idea is broached, to be fully portrayed and explored in the later of the two. *Draußen im Heidedorf* was an attempt on Storm's part at a new style of writing, one which did not quite succeed in the way in which he envisaged. The social criticism he was trying to illuminate by means of the more objective narrative style is still pushed into the background; the overall impression of the Novelle is one of a mysterious, ominous atmosphere. In *Renate*, on the other hand, the landscape descriptions do create an atmosphere of foreboding, yet do not detract from the understanding of the Novelle as a piece of social criticism. The mood is necessary for the reader to be able to see how Josias' faith in Renate is cast into doubt, illuminating his weakness and society's flaw.

Auf dem Staatshof is the first Novelle in which nature is portrayed as a hazardous force, pulling Anne Lene down to her watery grave; and the garden emphasizes her plight, for as her family's and the *Großbürgertum's* traditional values are replaced, so too is the once familiar play area, becoming a wilderness with collapsing fences and dense undergrowth. We become acquainted here with man's ephemerality, with the harsh closeness of death, and with

¹³⁹ Storm - Schmidt Briefwechsel II, p.50.

the idea of nature as a potentially dangerous force. The full impact of these notions is disclosed in *Zur Chronik von Grieshuus*, where dangers both real and superstitious are harboured in the landscape surrounding the ancestral home and where man is delivered up to the mercy of natural forces.

Of the six chosen, *Eine Halligfahrt* is the Novelle most reminiscent of Storm's early writing. We revert to the idyllic, peaceful retreat offered to us in this case by the island and the sea - although only temporarily, for its power rages at the end of the Novelle, a forerunner of the active foe which the element becomes in Storm's final work *Der Schimmelreiter*.

It is hardly surprising that Storm, as he aged, dealt with themes such as these, for as we know he always favoured writing which contained a strong element of the author's personal experience or stemmed from his inner being (See Chapter One, p.38); and to Pietsch as early as 1868 he admitted:

Ich lebe in dem mich nicht mehr loslassenden Gefühl der unaufhaltsamen, alles fortwehenden Vergänglichkeit. Es ist ja freilich nicht anders, als daß ich jetzt mit offenen Augen in das nackte Leben hineinsehe. Aber wir Menschen bedürfen, um zu leben, jener Verblendung, in der wir glücklicherweise fortgehen.¹⁴⁰

More than ever in his later years Storm was haunted by the knowledge of man's inescapable destiny, perturbed by questions unanswered and unanswerable. The nature by which he was surrounded in his home area was the perfect vehicle to express these ideas symbolically - the eerie expanses of moor, the eternal, merciless threat of the North Sea. His later works more openly highlight challenges to man's existence - these challenges all appear in one way or another through the natural environment.

Although observations on social and political matters are present in the earlier Novellen for those who wish to look, they remain in general shrouded by the lyrical atmosphere that pervades these tales. The later Novellen, by contrast, have a much harsher countenance and treat fundamental issues of existence in a direct, at times even brutal, fashion. The landscape

¹⁴⁰ 28.6.1868, *Storm - Pietsch Briefwechsel*, pp.198-199.

against which the plot unfolds serves to reflect and highlight these wider issues, confronting the reader with the problematic nature of our humanity.

It is notable that the Novellen written later in Storm's career did not suffer as much criticism as those from his first decade or so of narrative fiction - not only do they move away from the depiction of 'situations' towards a more epic process, but they propel the reader into contemplation. Instead of relaxing in a secluded haven, the reader must face questions pertinent to himself - and the development of the landscape, from an atmospheric idyll to a force proclaiming its permanence and might, is one of the decisive factors which brings about this change.

CONCLUSION

We have examined a selection of Storm's narrative fiction from the very earliest of his works to his final *Novelle*, analysing above all the role played by the landscape throughout his career. We have established similarities, especially in his early *Novelle* writing, to works of the Romantics - this mainly in the melancholic and contemplative atmosphere created; however we have also noted distinct differences, and observed that the way in which the landscape is portrayed by the author is one of the main ways of discerning this difference.

Storm's *Märchen*, another vestige of the Romantics and indeed firstly rejected by the public probably because of the very name given to them - realities other than their own bourgeois society were unthinkable - were eventually accepted after the author's assurances that the practical-minded amongst his readers would not find these *Märchen* too flighty. On reading the tales, the sceptics would indeed find a remarkable world, yet one whose landscape was firmly rooted in a reality they could recognise.

We have acknowledged that, on the surface, there also seems to be a resemblance to the writing of the Biedermeier period in Storm's works, and again discovered fundamental differences. The Biedermeier writers were charged primarily with possessing an *Innerlichkeit*; whilst Storm also appears to do so, dealing with tales of families and relationships in domestic surroundings, the comfortable settings for his *Novellen* veil political, moral and social criticism and issues, demonstrating the distinction between himself and his literary forebears. Again, the landscape plays a critical role as it is this which creates the surface mood.

Storm's works all deal with the same key issues, but nevertheless a development can be distinguished throughout his *Novelle* writing. His tales basically handle the themes of human relationships and the transience of life. Human relationships we see in all forms, from familial love and lovers' unity to domestic strife and the individual alone, facing adversaries in complete solitude; transience pervades the whole of Storm's writing. It is this which Franz

Stuckert examines in his article "Idyllik und Tragik in der Dichtung Theodor Storms", suggesting that a strong element of *Tragik* was present throughout the author's narrative fiction. To his definition of tragic, he specifically designates this perpetual acute awareness of mankind's transience and its prominence in most of his works, whether it be complementing the idyllic nature of the Novelle, such as in the elegiac mood of *Immensee*, or whether it dominates the plot in a harsher form, as occurs more often in the later Novellen. The tragic content of these works is not, then, the result of various experiences or an increasing *Verdüsterung* in Storm's attitude, as many would attest, but is an inherent part of his *Weltanschauung*; it "entspringt seinem ursprünglichen Grundverhältnis zu Welt und Leben."¹

A development throughout his works is unmistakable - the early works are dominated by the feeling of melancholic resignation; the reader, if primarily seeking relaxation through the act of reading, need not be concerned with the reasons for a relationship's failure or the social, moral or political implications of the Novelle, and can content himself instead with lingering in the atmosphere created. The later Novellen deal also with human relationships, but show them in relation to much larger, more powerful forces. Transience and death are closer than ever and the atmosphere, instead of providing a refuge, adds to the feeling of foreboding and to the individual's insignificance.

This 'atmosphere' is created chiefly by the landscape, which undergoes an unmistakable transformation throughout the years of Storm's narrative writing. By transformation, the concept of development is meant here, for Storm's landscapes are never anything less than authentic. No matter what the setting, however, Storm constantly adheres to his own pre-requisites for writing, as clarified in the introduction to his *Hausbuch* (see Chapter Two, p.61). It has previously been stated in this study that the form of landscape alters - the gardens and wooded clearings in the earlier works exude a feeling of security and

¹ Franz Stuckert, "Idyllik und Tragik in der Dichtung Theodor Storms" in *Deutsche Vierteljahresschrift*, vol. 15, 1937, pp.510-543, p.542.

comfort. Within these enclosed domains, although comparatively small in size, there is an abundance to keep our senses stimulated; we are surrounded by familiar sights, sounds and smells. We see fruit trees and bushes, smell the fragrance of honeysuckle, roses and heather, listen to chirpy garden finches and linnets. Peace-bringing doves, significantly to be found in *Ein grünes Blatt*, soar overhead; larks and nightingales, so frequently symbolic of love, gently remind us of what could have been. Butterflies flutter silently by, whilst the profusion of insects creates a chirping and buzzing pleasant to the ear; even flies are painted as attractive - “goldglänzende, stahlblaue Fliegen” hover in the wooded clearing in *Immensee*, filling the air with the low humming of their wings. Silences, when they arise, are quietly contemplative.

It is obvious that, as the form of landscape changes in Storm’s Novellen, so too do the ‘inhabitants’ of those landscapes. Homely fruit trees give way to mighty oaks, gloomy elms and poplars; flowers as such are not mentioned - we experience instead the black-brown heather stretching for miles across the desolate moors; listen to the harsh screeching of gulls, magpies, ravens and falcons; encounter vicious dogs, toads, rats and wolves. When the cacophony of the birds or the thundering of the sea is not deafening, the overall impression in Storm’s later works is one of eerie silence, highlighting that nothingness beyond the tiny scope of our personal realm.

Even these bleak landscapes, however, are not devoid of life. As mentioned again and again, Storm’s landscapes do not serve as mere background but are there to illuminate the characters who act out their fates inside them, doing so by reflecting the character’s mood or actually interacting with the persons. As early as 1853 Storm acknowledged to Fontane: “Paul Heyse hat recht; Natur ist nichts, aber wenn der Mensch zu ihr kommt, dann! - dann ist die Natur vielleicht das Schönste, was der Mensch für sich allein sein kann.”² When a setting or landscape is described it is inevitably from a character’s point of view, be it a distant memory of a summer’s day, the view from a window, a walk through the countryside or memoirs in a

² 5.6.1853, Storm - Fontane Briefwechsel, p.37.

diary or chronicle. Again, this seems to develop with the change from the *Situationsnovellen* to the *Handlungsnovellen* - as suggested by the labels, those designated as *Situationsnovellen* are, much of the time, located in static settings, the characters placed within them and nature reflecting or heightening their emotions. As Storm's writing develops, the natural surroundings, instead of mirroring the characters' emotions, interact with those characters and influence their thoughts or actions. A reversal of roles takes place.

It follows too, that the earlier Novellen usually open by introducing us to the characters - the family recounting memories in *Im Saal*, an elderly man returning from a walk in *Immensee*, preparations for Ines' arrival in *Viola Tricolor*, the old schoolfriends' reunion in *Späte Rosen*. The settings or landscapes follow later in the tale, introduced by the characters and bearing out their role as a carrier of mood. Later, however, we more frequently become acquainted with the landscape in which the characters live *before* we meet the actual individuals. In *Draußen im Heidedorf* and *Renate*, although a fleeting glimpse of Hinrich Fehse opens the narrative in the former, the bleak eeriness of the moor or the isolation of the *Hof* is impressed upon us before we meet the inhabitants; the heath of *Grieshuus* is laid bare before us in the narrator's day, weaving its unworldly magic and standing in its awesome majestic solitude long before the chronicles reveal the story of fratricide, guilt and atonement; *Eine Halligfahrt* introduces us to a magnificent landscape, now long gone, enforcing the idea in the whole Novelle of the passing of time and the fleeting nature of man's happiness; and the blind pernicious force of the stormy seas opens the framework action of *Der Schimmelreiter*, leading comfortably into and continuing throughout the tale of Hauke Haien. The landscape is impressed upon us in each case from the outset, suggesting its increased importance in the plot; human fate, however, remains the central issue, demonstrating effectively the difference between Storm's Novellen and those of Stifter, with whom he is so often compared.

Talking of earlier works in previous chapters, the reader can see it is easier to pick out specific points where the landscape bears a certain significance or may be representative of one

particular character's feelings; when dealing with the later Novellen, however, it is much more difficult to select and separate particular passages. The landscape must be dealt with as a whole, or one passage must be examined which bears upon the atmosphere of the whole Novelle. As Storm's works mature, the landscape becomes more symbolic of the whole concept behind his writing; it is fully integrated as the background against which the action occurs, but more than that - it acts as a character, contributes to the action, is a force to be reckoned with both literally and symbolically, for it is representative of all that man does not fully understand and all that he fears. It is impossible to talk of one of its uses without mentioning the others, for all are so inextricably interlinked. Its indisputable authenticity combined with its deep symbolic significance shows Poetic Realism at its best.

In consideration of this integration, Storm is playing out his own concept of the mould of the Novelle, as he formulated in the unpublished introduction to his works and in a letter to Keller in 1881.³ As the 'strengste Form der Prosadichtung', the true Novelle must cast aside any superfluous details, anything unnecessary for the understanding of the plot; so any landscape motifs must therefore bear immediate relation to this plot - and their personification, their incorporation into the essence of the action, ensures that this is the case.

We have come to the conclusion that the label of a Poetic Realist was, early in Storm's career, more due to the situation in which the author found himself - unable, in a repressive society, to express his opinions freely without endangering both his livelihood and his popularity. The poetic shroud which gave his works a dual identity was there out of financial and political necessity; the love of his close vicinity and its detailed inclusion in these works rendered the task of disguise a relatively effortless one. As Storm matured, however, he realised that the themes he was treating, and consequently some of the characters and situations, were harsher than was desirable in view of his reading public. To Keller he stressed the theme of *Schweigen* was that of guilt rather than mental illness, for this would be "nach

³ See Chapter One, p.33.

meinem Gefühle widerwärtig und für die Dichtung ungehörig";⁴ and he regretted Heinrich's recklessness in *Carsten Curator*, stating: "Um ihm noch einigen poetischen Gehalt zu geben, setzte ich die kleine Scene hinein, wo er seiner Frau den Schmuck umhängt."⁵ Here is proof that Storm did consciously try to poeticise his works; yet this by no means signifies that he was adhering to the maxims of Poetic Realism. He was sure of his works' effect on his readers,⁶ but to achieve this effect, he said, it was not enough merely to produce works which treated profound issues:

Der bedeutendste Gedankeninhalt aber, und sei er in den wohlgebauteiten Versen eingeschlossen, hat in der Poesie keine Berechtigung und wird als toter Schatz am Wege liegen bleiben, wenn er nicht zuvor durch das Gemüt und die Phantasie des Dichters seinen Weg genommen und dort Wärme und Farbe und womöglich körperliche Gestalt gewonnen hat.⁷

Reality must first be filtered through the artist's mind - like so many of Storm's literary expositions, an assertion identical to Ludwig's concept of Poetic Realism. What this is certainly not proof of, however, is that Storm poeticised his material as a result of, for example, reading the *Grenzboten* or any other literary writings of the time. Throughout this thesis we have endeavoured to show enough of Storm's own theoretical conjectures to highlight the fact that, throughout his literary career, he had firm beliefs about the way in which literature should be written and adhered to these only, paying scant attention to common literary trends.

The Poetic Realists all, in their own manner, deal with universal problems portrayed within highly localised surroundings. The two most significant as far as nature is concerned are, of course, Gottfried Keller and Adalbert Stifter, both of whom in their works illuminate their outlook on life partially through the way in which they portray nature. In some ways the depiction of landscape and its uses is very similar to what we have seen throughout the analysis

⁴ 27.11.1882, *Storm - Keller Briefwechsel*, pp.97-98.

⁵ to Schmidt, 24.9.1877, *Storm - Schmidt Briefwechsel I*, p.61; see also *Storm - Heyse Briefwechsel II*, p.40; *Storm - Keller Briefwechsel*, p.26.

⁶ Letter to Hans, May 1868, *Briefe an die Kinder*, p.52.

⁷ "Vorwort - Hausbuch aus deutschen Dichtern seit Claudius", *LLIV*, p.393.

of Storm's works - nature can reflect a character's inner thoughts and feelings, or correspond with the events in the narrative; we take for example Manz and Marti's confrontation in *Romeo und Julia auf dem Dorfe* on a stormy afternoon, or Jukundus and Justine's meeting at the festival, surrounded by laughter and clear blue skies in *Das verlorene Lachen*. Solace is sought in nature by Gritli in *Die mißbrauchten Liebesbriefe*, and has a calming influence on the narrator in Stifter's *Granit*, just as many of Storm's characters are touched by nature in its soothing role. Individuals are generally portrayed in a more positive light the 'closer' they are to nature - Sali and Vrenchen (*Romeo und Julia*), Konrad and Sanna (*Bergkristall*) find nuts and leaves joyful playthings and are happiest in natural surroundings. The earlier couple especially are the heroes of the Novelle, these drawn in stark contrast to their parents, who have lost their once close affinity with nature and are going to wreck and ruin.

It is here that the works of Keller, Stifter and Storm go their divergent ways. In Keller's cycle *Die Leute von Seldwyla*, nature is a source of life and comfort; characters' lives become fulfilled when they discover how to appreciate and be at one with their natural environment. The city is regarded as unnatural, and swaying towards the lifestyle it has to offer at the expense of good, wholesome living in the district village inevitably brings about downfall. The rural community and the individual's role within it are of utmost importance - Keller endorses, then, a positive interaction with nature, suggesting that this will be rewarded with personal fulfilment and happiness. Storm, as we know, would be able to sympathise but not empathise with Keller's outlook; for that he was far too aware of the hostile power of certain elements of his surroundings.

To a certain extent, Stifter's views correspond with those of Keller. In almost all of the Novellen in his *Bunte Steine* we experience the fruits, quite literally, of a well-cultivated landscape. The benefits here are reaped mainly from gardens or the forest; however in *Brigitta* we are faced with an initially barren landscape out of which, with hard work and patience, can be procured a flourishing basis for human existence. Both Keller and Stifter deal very much

with promoting the goodness to be reaped from the individual's unity with nature; their works can be seen to analyse in the one instance, albeit in profoundly different ways and with different messages, the here and now of human life, portrayed in the individual's relationship with the nature which surrounds him.

The reality which surrounded Storm, though, enabled him to broach subject matter which was completely untouched in the realm of this new literary movement - whilst Fontane and Raabe question contemporary society, Keller very much affirms the *Diesseits*, and Stifter bestows an almost divine importance on nature in his Novellen, Storm raises questions and awareness not only of that which is known, but also of those realms unknown and as yet untouched by human experience. A different type of Poetic Realism emerges from Storm's writings - one which integrates the realms of the natural and the supernatural; one which whilst firmly set in the reality of this world, questions the closeness or the possibility of other realms; one where man's assurance of his own importance and permanence is brought into question. Storm explores topics which none of the other Poetic Realists do; and what enables him to examine these domains beyond our control and highlight the fleeting nature of man's existence, whilst however remaining firmly bound in a realistic environment, is the nature of the landscape in his native area. Such profound matters can be handled in the short form of his Novellen as he emphasises his need "nur das wirklich Poetische darzustellen."⁸

Whether this poetic substance was an intrinsic part of Storm's outlook or whether he intentionally poeticised his material is a question for whose answer we need merely turn to the author himself:

In der Landschaft, wo ich geboren wurde, liegt freilich nur für den, der die Wünschelrute zu handhaben weiß, die Poesie auf Heiden und Mooren, an der Meeresküste und auf den feierlich schweigenden Weideflächen hinter den Deichen. Die Menschen selber dort brauchen Poesie nicht und graben nicht danach.⁹

⁸ to Brinkmann, 22.11.1851, in P.J. Arnold, "Storms Novellenbegriff", *Zeitschrift für Deutschkunde*, vol. 37, 1923, pp.281-288, p.281.

⁹ "Entwürfe einer Tischrede zum siebzigsten Geburtstag", *LLIV*, p.459.

The perfect medium for the expression of his thoughts and fears surrounded Storm throughout his life; even in Heiligenstadt his thoughts turned to his familiar *Nordsee-Landschaft*. His local environment fulfilled his requirement for both *Wirklichkeit* and *Poesie*, enabling his most accomplished achievements to be embedded in his native soil - a fitting tribute to a landscape which could exercise such a powerful influence over its inhabitants.

BIBLIOGRAPHY

THEODOR STORM

PRIMARY MATERIAL

CRITICAL EDITIONS

Theodor Storm. Sämtliche Werke in vier Bänden, ed. P. Goldammer, Aufbau Verlag, Berlin & Weimar, 1972.

Theodor Storms sämtliche Werke in acht Bänden, vol. 1, ed. A. Köster, Insel Verlag, Leipzig, 1923.

Theodor Storm. Sämtliche Werke in vier Bänden, ed. K.E. Laage & D. Lohmeier, Deutscher Klassiker Verlag, Frankfurt am Main, 1988. [quoted as *LLI/II/III/IV*]

CORRESPONDENCE

Blätter der Freundschaft. Aus dem Briefwechsel zwischen Theodor Storm und Ludwig Pietsch, ed. Volquart Pauls, Westholsteinische Verlagsanstalt Boyens & Co., Heide in Holstein, 1943. [quoted as *Storm - Pietsch Briefwechsel*]

Briefe in die Heimat aus den Jahren 1853 - 1864, ed. G. Storm, Verlag von Karl Curtius, Berlin, 1907.

“Der Briefwechsel zwischen Theodor Storm und Emil Kuh”, ed. Paul R. Kuh, *Westermanns Illustrierte Deutsche Monatshefte*, vol. 67, 1889-90. [quoted as *Storm - Kuh Briefwechsel*]

Theodor Storm - Briefe in zwei Bänden, ed. P. Goldammer, Aufbau Verlag, Berlin & Weimar, 1972. [quoted as *Theodor Storm Briefe I/II*]

Theodor Storm. Briefe an seine Kinder, ed. Gertrud Storm, Georg Westermann Verlag, Braunschweig, 1916.

Theodor Storms Briefe an Friedrich Eggers, ed. H.W. Seidel, Karl Curtius Verlag, Berlin, 1911.

Theodor Storm - Eduard und Margarethe Mörike Briefwechsel, Kritische Ausgabe, ed. H. & W. Kohlschmidt, Erich Schmidt Verlag, Berlin, 1978.

Theodor Storm - Erich Schmidt Briefwechsel, Kritische Ausgabe in zwei Bänden, ed. K.E. Laage, Erich Schmidt Verlag, Berlin, 1972.

Theodor Storm - Gottfried Keller Briefwechsel, Kritische Ausgabe, ed. K.E. Laage, Erich Schmidt Verlag, Berlin, 1992.

Theodor Storm - Hans Speckter; Theodor Storm - Otto Speckter Briefwechsel, Kritische Ausgabe, ed. W. Hettche, Erich Schmidt Verlag, Berlin, 1991.

Theodor Storm - Hartmuth und Laura Brinkmann Briefwechsel, Kritische Ausgabe, ed. H. Stahl, Erich Schmidt Verlag, Berlin, 1986.

Theodor Storm - Klaus Groth Briefwechsel, Kritische Ausgabe, ed. B. Hinrichs, Erich Schmidt Verlag, Berlin, 1990.

Theodor Storm - Paul Heyse Briefwechsel, Kritische Ausgabe in drei Bänden, ed. C. A. Bernd, Erich Schmidt Verlag, Berlin, 1970.

Theodor Storms Briefwechsel mit Theodor Mommsen, ed. Hans-Erich Teitge, Hermann Böhlaus Nachfolger, Weimar, 1966.

Theodor Storm - Theodor Fontane Briefwechsel, Kritische Ausgabe, ed. J. Steiner, Erich Schmidt Verlag, Berlin, 1981.

“Theodor Storm und Heinrich Seidel im Briefwechsel”, *Deutsche Rundschau*, ed. H. Wolfgang Seidel, 1921, pp.186-207. [quoted as *Storm - Seidel Briefwechsel*]

Theodor Storm - Wilhelm Petersen Briefwechsel, Kritische Ausgabe, ed. B. Coghlan, Erich Schmidt Verlag, Berlin, 1984.

SECONDARY MATERIAL

BOOKS

Alt, A. Tilo, *Theodor Storm*, Twayne's World Authors Series 252, New York, 1973.

Artiss, David, *Theodor Storm - Studies in Ambivalence. Symbol and Myth in his Narrative Fiction*, German Language and Literature Monographs, Benjamins, Amsterdam, 1978.

Biese, Alfred, *Theodor Storm. Zur Einführung in Welt und Herz des Dichters*, Hesse und Becker Verlag, Leipzig, 1921.

Boswell, Patricia M., *Theodor Storm*, Leicester German Poets, Leicester University Press, London, 1989.

Jackson, David A., *Theodor Storm - the Life and Works of a Democratic Humanitarian*, Berg Publishers, Oxford, 1992. [quoted as *Democratic Humanitarian*]

Kobes, Franz, *Kindheitserinnerungen und Heimatsbeziehungen bei Theodor Storm*, Gebrüder Paetel, Berlin, 1917.

Laage, Karl Ernst, *Theodor Storm. Studien zu seinem Leben und Werk*, Erich Schmidt Verlag, Berlin, 1985.

Mare, Margaret, *Theodor Storm and his World*, Cambridge Aids to Learning, Cambridge, 1976.

- McCormick, E.A., *Theodor Storms Novellen*, AMS Press, Chapel Hill, 1969.
- Rogers, T.J., *Techniques of Solipsism*, Modern Humanities Research Association, Cambridge, 1970.
- Schütze, Paul, *Theodor Storm. Sein Leben und seine Dichtung*, Verlag von Gebrüder Paetel, Berlin, 1925.
- Schuster, Ingrid, *Theodor Storm - Die Zeitkritische Dimension seiner Novellen*, Bouvier, Bonn, 1971.
- Storm, Gertrud, *Theodor Storm. Ein Bild seines Lebens*, vols. 1 & 2, Georg Olms Verlag, Hildesheim, 1991.
- Stuckert, Franz, *Theodor Storm - der Dichter in seinem Werk*, Niemeyer Verlag, Tübingen, 1952.
- Stuckert, Franz, *Theodor Storm - sein Leben und seine Welt*, Bremen, 1955.
- Wooley, Elmer Otto, *Studies in Theodor Storm*, Indiana University Publications, Bloomington, Indiana, 1941.

ARTICLES

(*Schriften der Theodor Storm Gesellschaft* abbreviated as *STSG*)

- Arnold, P.J., "Theodor Storms Novellenbegriff", *Zeitschrift für Deutschkunde*, vol. 37, 1923, pp.281-288.
- Bernd, Clifford Albrecht, "Theodor Storm und die Romantik", *STSG*, vol. 21, 1972, pp.24-37.
- Boll, K.F., "Spuk, Ahnungen und Gesichte bei Theodor Storm", *STSG*, vol. 9, 1960, pp.9-23.
- Boll, K.F., "Storm: 'Meine Novellistik ist aus meiner Lyrik erwachsen.'", *STSG*, vol. 29, 1980, pp.17-32.
- Brecht, Walter, "Storm und die Geschichte", *Deutsche Vierteljahresschrift*, vol. 3, 1925, pp.444-462.
- Browning, R.M., "Association and Disassociation in Storm's Novellen. A Study on the Meaning of the Frame", *Publications of the Modern Languages Association*, vol. 66, 1951, pp.381-404.
- Coghlan, Brian, "Theodor Storms Novelle: eine Schwester des Dramas?", *STSG*, vol. 38, 1989, pp.26-38.
- de Cort, Josef, "Das Raumgefüge als Gestaltungselement in der epischen Dichtung", *Archiv für das Studium der neueren Sprachen und Literaturen*, vol. 207, 1971.

- Frommel, Otto, "Die Lebensanschauung Theodor Storms", *Deutsche Rundschau*, vol. 46, 1902, pp.338-353.
- Hansen, H-S., "Narzißmus in Storms Märchen", *STSG*, vol. 26, 1977, pp.37-56.
- Hinrichs, E., "Die Landschaft in den Dichtungen Theodor Storms", *Die Heimat*, vol. 35, 1925, pp.172-177.
- Jackson, David, "Theodor Storm - the Provincial", *Publications of the English Goethe Society*, vol. 55, 1985, pp.25-42.
- Jennings, Lee B., "'Shadows from the Void' in Theodor Storm's Novellen", *Germanic Review*, vol. 37, Columbia University Press, 1962, pp.174-189.
- Klinke, P., "Die Natursymbolik bei Storm", *Pädagogische Warte*, vol. 37, 1930, pp.88-98.
- Laage, Karl Ernst, "Das Erinnerungsmotiv in Theodor Storms Novellen", *STSG*, vol. 7, 1958, pp.17-39.
- Laage, Karl Ernst, "Dichtung und Wirklichkeit in Storms Novellen", *Husumer Nachrichten*, 14.7.1967, p.7.
- Laage, Karl Ernst, "Theodor Storms Landschaften", *Die Landschaft Theodor Storms*, ed. H. Spielmann, Neumünster, 1988, pp.12-25.
- Lukács, Georg, "The Bourgeois Way of Life and Art for Art's Sake - Theodor Storm", *Soul and Form*, Merlin Press, London, 1974, pp.55-78.
- Mainland, W.F., "Theodor Storm" *German Men of Letters*, vol. 1, ed. A. Natan, Oswald Wolff, London, 1961, pp.149-165.
- Mann, Thomas, "'Theodor Storm' - 1930", *Adel des Geistes, Werke von Thomas Mann*, Bermann-Fischer Verlag, Stockholm, 1945, pp.518-542.
- Mühlner, W., "Spuk und Gespensterfreude in den Werken Theodor Storms", *Niedersachsen*, vol. 18, 1911/12, pp.181-183.
- Piacentini, C., "Die Poesie im Werk Theodor Storms", *STSG*, vol. 17, 1968, pp.82-84.
- Ranft, Gerhard, "Theodor Storms Auffassung vom Wesen der Lyrik", *STSG*, vol. 8, 1959, pp.48-55.
- Raraty, M.M., "Theodor Storm's Plant Symbolism. Notes on the Sentiments of Flowers", *For Lionel Thomas: A Collection of Essays printed in his Memory*, R.W. Last, Hull, 1980.
- Schmidt, Erich, "Theodor Storm", *Deutsche Rundschau*, vol. 24, 1880, pp.31-56.
- Schumann, Willy, "Die Umwelt in Theodor Storms Charakterisierungskunst", *STSG*, vol. 11, 1962, pp.26-38.
- Sievers, Harry, "Storms Gedanken über Unsterblichkeit und Tod in ihrem inneren Zusammenhang", *STSG*, vol. 5, 1956, pp.18-42.

Steffen, W., "Mächte der Vererbung und Umwelt in Storms Leben und Dichtung", *Dichtung und Volkstum*, vol. 41, 1941, pp.475-480.

Stuckert, Franz, "Idyllik und Tragik in der Dichtung Theodor Storms", *Deutsche Vierteljahresschrift*, vol. 15, 1937, pp.510-543.

Stuckert, Franz, "Theodor Storms novellistische Form", *Germanisch-Romanische Monatsschriften*, vol. 27, ed. F.R. Schröder, Heidelberg, 1939, pp.24-39.

Wicht, Heinrich, "Das Unheimliche in der Lebensauffassung Storms und Hebbels", *Niedersachsen*, vol. 27, 1921/22, pp.581-582.

Wilkens, E., "Landschaftsschilderung bei Gotthelf, Stifter, Keller, Storm", Vortrag vor der Theodor Storm Gesellschaft in Husum, 12.9.1959, pp.2-17.

Wolf, W., "Landschaft, Tier- und Pflanzenwelt im Werke Theodor Storms", *STSG*, vol. 9, 1960, pp.31-42.

DISSERTATIONS

Arda, Z.C., *Symbole in den frühen Novellen Theodor Storms*, Anchora, 1972.

Bärwinkel, Sabine, *Gestaltung und Bedeutung der Natur in Theodor Storms Novellen 'Ein grünes Blatt', 'Waldwinkel' und 'Zur Chronik von Grieshuus'*, Magisterarbeit, Heidelberg, 1986.

Botzong, Hertha, *Wesen und Wert von Theodor Storms Märchendichtung*, Munich, 1935.

Buchholz, E., *Die Natur in ihrer Beziehung zur Seelenstimmung in den Frühnovellen Theodor Storms mit besonderer Berücksichtigung seiner Lyrik*, Doktorarbeit, Greifswald, 1914.

Dreesen, Willrath, *Romantische Elemente bei Theodor Storm*, Doktorarbeit, Dortmund, 1905.

Eichentopf, Hans, *Theodor Storms Erzählungskunst in ihrer Entwicklung*, Marburg, 1908.

Fech, Katrin, *Theodor Storm - Heimat und Landschaft*, Kiel, 1987.

Kanke, Gerd, *Probleme der Landschaftsdarstellung bei Theodor Storm*, Marburg, 1981.

Kuchenbuch, Thomas, *Perspektive und Symbol im Erzählwerk Theodor Storms*, Doktorarbeit, Marburg, 1969.

Mederer, H.P., *Naturobjekte als Substitute für sprachliche Kommunikation in den Novellen Theodor Storms*, Magisterarbeit, Munich, 1989.

Mederer, H.P., *Struktur und Funktion von Naturräumen in Theodor Storms Novellen 'Ein grünes Blatt', 'Viola Tricolor' und 'Zur Wald- und Wasserfreude'*, Hauptseminar, Munich, 1985.

- Mindrup, Sandra, *Ein Realist wider den Zeitgeist? Phantastik im Werk Theodor Storms*, Magisterarbeit, Oldenburg, 1995.
- Reinhold, F., *Die norddeutsche Heide als Gegenstand der Dichtung bei Annette von Droste-Hülshoff, Theodor Storm und Hermann Löns*, Doktorarbeit, Leipzig, 1932.
- Reitz, Walter, *Die Landschaft in Theodor Storms Novellen*, Doktorarbeit, Verlag von A. Franke, Bern, 1913.
- Sang, Jürgen, *Interpretationen der frühen Novellen Storms*, Tokyo, 1971.
- Seidel, Willy, *Die Natur als Darstellungsmittel in den Erzählungen Theodor Storms*, Munich, 1911.
- Stamm, H., *Theodor Storm - Eine Einführung in seine Stimmungskunst*, Erlangen, 1914.
- Ward, R.E., *The theme of foreignness in the works of Theodor Storm*, PhD dissertation, Nashville, 1967.
- Zuber, W., *Natur und Landschaft in der späteren Novellistik Theodor Storms - Zur epischen Integration der Naturdarstellung in der Entwicklungsgeschichte der deutschen Novelle*, Doktorarbeit, Tübingen, 1969.

INDIVIDUAL NOVELLEN

- Boswell, P.M. (ed.), *Der Schimmelreiter*, Bristol Classical Press, Bristol, 1994.
- Freund, Winfried, "Heros oder Dämon? Theodor Storm - Der Schimmelreiter", *Deutsche Novellen*, ed. W. Freund, W. Fink Verlag, Munich, 1993, pp.187-198.
- Freund, Winfried, "Rückkehr zum Mythos. Mythisches und Symbolisches Erzählen in Theodor Storms Märchen 'Die Regentrude'", *STSG*, vol. 35, 1986, pp.38-47.
- Jackson, David, "Theodor Storms 'Späte Rosen'", *German Life and Letters*, vol. 38, 1985, pp.197-204.
- Kunz, Josef, "Theodor Storms Novelle 'Draußen im Heidedorf' - Versuch einer Interpretation", *STSG*, vol. 22, 1973, pp.18-31.
- Ladendorf, Otto, "Theodor Storm - Immensee und Ein grünes Blatt", *Deutsche Dichter des 19. Jahrhunderts - Erläuterungen*, Leipzig & Berlin, 1903.
- Lohmeier, Dieter, *Auf dem Staatshof - Text, Entstehungsgeschichte, Schauplatz, Heide*, 1993.
- McHaffie, M.A. & Ritchie, J.M., "Bees Lake, or the Curse of Silence. A Study of Theodor Storm's Immensee", *German Life and Letters*, vol. 16, 1962-3, pp.36-48.
- Roebeling, Irmgard, "Prinzip Heimat - eine regressive Utopie?", *STSG*, vol. 34, 1985, pp.54-65.
- Tax, P.W., "Storms 'Die Regentrude' - auch 'eine nachdenkliche Geschichte'", *Modern Language Notes*, vol. 97, Chapel Hill, 1982, pp.615-635.

Ward, M.G. (ed.), *Der Schimmelreiter*, Glasgow Introductory Guides to German Literature, Glasgow, 1988.

Wittmann, Ulla, "Die Regentrude Interpretationen", *Ich Narr vergaß die Zauberdinge. Märchen als Lebenshilfe für Erwachsene*, Interlaken, 1987, pp.234-245.

Wittmann, Lothar, "Theodor Storm - Der Schimmelreiter", *Deutsche Novellen des 19. Jahrhunderts*, ed. H. Gaese, Frankfurt, 1961, pp.50-92.

Wührl, Paul, "Der Sieg der Natur über das Spekulantentum - Theodor Storm: 'Die Regentrude'", *Das deutsche Kunstmärchen*, Heidelberg, 1984, pp.229-233.

OTHER AUTHORS

PRIMARY MATERIAL

Chamisso, Adelbert von, *Peter Schlemihls wundersame Geschichte*, Reclam, Stuttgart, 1980.

Eichendorff, Joseph von, *Aus dem Leben eines Taugenichts*, in *Werke*, vol. 2, ed. J. Perfahl, Winkler Verlag, Munich, 1978, pp.565-647.

Eichendorff, Joseph von, *Das Marmorbild*, in *Werke*, vol. 2, ed. J. Perfahl, Winkler Verlag, Munich, 1978, pp.526-564.

Eichendorff, Joseph von, "Geschichte der poetischen Literatur Deutschlands" in *Werke*, vol. 6, ed. H. Schulz, Deutscher Klassiker Verlag, Frankfurt am Main, 1993, pp.805-1076.

Theodor Fontanes Briefe an seine Familie, vols. 1 & 2, F. Fontane & Co., Berlin, 1905.

Fontane, Theodor, "Theodor Storm. Von Zwanzig bis Dreißig." *Theodor Fontane Sämtliche Werke*, vol.4, Carl Hanser Verlag, Munich, 1973, pp.356-378.

Fouqué, Friedrich de la Motte, *Undine*, ed. Falck Lebhahn, London, 1896.

Gerstäcker, Friedrich, *Germelshausen*, Münchner Lesebogen Nr. 138, Münchner Buchverlag, 19-?.

Hardenberg, Friedrich von (Novalis), *Gedichte. Die Lehrlinge zu Sais*, Reclam, Stuttgart, 1984.

Heine, Heinrich "Seegespenst" (Die Nordsee erster Zyklus), *Heinrich Heine Sämtliche Werke I/i*, ed. M. Windfuhr, Hoffmann und Kampe Verlag, Munich, 1975, pp.384-389.

Hoffmann, E.T.A., *Der goldne Topf*, Reclam, Stuttgart, 1987.

Keller, Gottfried, *Die Leute von Seldwyla*, Moritz Schauenburg Verlag, Lahr/Baden, 1958.

Müllenhoff, Karl, "Rungholt" in *Sagen, Märchen und Lieder der Herzogthümer Schleswig, Holstein und Lauenburg*, pp.130-131.

Schiller, Johann Friedrich, "Über naive und sentimentalische Dichtung" in *Sämtliche Werke - Erzählungen. Theoretische Schriften*, vol. 5, ed. G. Fricke & H.G. Göpfert, Hanser Verlag, Munich, 1959, pp.1150-1173.

Stifter, Adalbert, *Bunte Steine*, Goldmanns Gelbe Taschenbücher, Wilhelm Goldmann Verlag, Munich.

Straßburg, Gottfried von, *Tristan*, 2 vols., Reclam, Stuttgart, 1980.

Tieck, Ludwig, *Der blonde Eckbert. Der Runenberg. Die Elfen.*, Reclam, Stuttgart, 1986.

Tieck, Ludwig, "Shakespeares Behandlung des Wunderbaren" in *Ludwig Tieck - Ausgewählte Kritische Schriften*, Ernst Ribbat, Max Niemeyer Verlag, Tübingen, 1975, pp.1-38.

Wieland, Christoph Martin, *Die Novelle ohne Titel, C.M. Wieland Sämtliche Werke*, vol. 12, Hamburger Stiftung zur Förderung von Wissenschaft und Kultur, Hamburg, 1984, pp.172-216.

SECONDARY MATERIAL

BOOKS

Aust, H., *Theodor Fontane: "Verklärung" - Eine Untersuchung zum Ideengehalt seiner Werke*, Bouvier, Bonn, 1974.

Goebel, R.O., *Eichendorff's Scholarly Reception: A Survey*, Columbia, Camden House, 1993.

Kreuzer, I., *Märchenform und individuelle Geschichte*, Vandenhoeck und Ruprecht, Göttingen, 1983.

Lillyman, W.J., *Reality's Dark Dream*, W. de Gruyter, Berlin & New York, 1979.

Segebrecht, Wulf, *Ludwig Tieck - Wege der Forschung*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1976.

Zeydel, E.H., *Ludwig Tieck - The German Romanticist*, Olms Verlag, Hildesheim, 1971.

ARTICLES

Bormann, A. von, "Joseph von Eichendorff: Aus dem Leben eines Taugenichts" in *Romane und Erzählungen zwischen Romantik und Realismus - Neue Interpretationen*, ed. P.M. Lützeler, Reclam, Stuttgart, 1983.

Hillach, A. und Krabiel, K-D., "Das Marmorbild", *Eichendorff - Kommentar zu den Dichtungen*, vol. 1, Winkler Verlag, Munich, 1971, pp.139-142.

Lohmeier, D., "Theodor Fontane über den 'Eroticismus' und die 'Husumerei' Storms: Fontanes Briefwechsel mit Hedwig Büchting", *STSG*, vol. 39, 1990, pp.26-43.

Thalmann, Marianne, "Der Romantische Garten" in *Romantik in kritischer Perspektive - 10 Studien*, Lothar Stiehm Verlag, Heidelberg, 1976, pp.29-43.

LITERARY THEORY

GENERAL

David, Claude, *Geschichte der deutschen Literatur. Zwischen Romantik und Symbolismus 1820-1885*, Gütersloh-Mohn, 1966.

Garland, H. & M., *The Oxford Companion to German Literature*, Clarendon Press, Oxford, 1976.

Gearey, J. & Schumann, W., *Einführung in die deutsche Literatur*, New York, 1964.

Glaser, H.A. (ed.), *Deutsche Literatur. Eine Sozialgeschichte*, vols 6 & 7, Rowohlt, Hamburg, 1980.

Killy, Walther (ed.), *Literatur Lexicon - Autoren und Werke deutscher Sprache*, vols 3 & 11, Berthelsmann, Munich, 1989.

Nadler, J., *Literaturgeschichte der deutschen Stämme und Landschaften 1814-1914*, vol. 3, Stuttgart, 1928.

Ritchie, J.M., *Periods in German Literature*, vol. 1, Wolff, London, 1966.

Robertson, J.G., *A History of German Literature*, ed. E. Purdie, W. Blackwood & Sons, Edinburgh & London, 1959.

Rosbacher, Karlheinz, *Heimatkunstabewegung und Heimatroman. Zu einer Literatursoziologie der Jahrhundertwende*, Ernst Klett, Stuttgart, 1975.

Schama, Simon, "Der Holzweg: The Track through the Woods", *Landscape and Memory*, Fontana Press, London, 1996.

Schmidt, Julian, *Geschichte der deutschen Literatur seit Lessings Tod*, Leipzig, 1858.

Stahl, E.L. & Yuill, W.E., *German Literature of the Eighteenth and Nineteenth Centuries*, Cresset, London, 1970.

ROMANTICISM - ARTICLES AND BOOKS

Best, O.F. & Schmidt, H-J. (ed.), *Die deutsche Literatur in Text und Darstellung - Die Romantik I*, vol. 11, Reclam, Stuttgart, 1974.

Cardinal, Roger, *German Romantics in Context*, Studio Vista, London, 1975.

- Huch, Ricarda, *Blütezeit der Romantik*, H. Haessel Verlag, Leipzig, 1920.
- Hughes, G.T., *Romantic German Literature*, Edward Arnold Publishers Ltd., London, 1979.
- Menhennet, Alan, *The Romantic Movement*, Croon Helm, London, 1981.
- Prawer, S.S., *The Romantic Period in Germany*, Weidenfeld & Nicholson, London, 1970.
- Schumacher, Hans, *Narziß an der Quelle: Das romantische Kunstmärchen - Geschichte und Interpretation*, Athenaion Verlag, Wiesbaden, 1977.
- Thalmann, M., "Der Romantische Garten", *Romantik in kritischer Perspektive - 10 Studien*, Heidelberg, 1976, pp.29-43.
- Vaughan, William, *Romantic Art*, Thames & Hudson, London, 1978.
- Willoughby, L.A., *The Romantic Movement in Germany*, Russell & Russell, New York, 1966.

REALISM - BOOKS

- Aust, Hugo, *Literatur des Realismus*, Metzler, Stuttgart, 1977.
- Bark, J., *Biedermeier - Vormärz / Bürgerlicher Realismus*, Stuttgart, 1984.
- Bernd, Clifford Albrecht, *German Poetic Realism*, Twayne's World Authors Series 605, University of North Carolina Press, Boston, 1981.
- Bernd, Clifford Albrecht, *Poetic Realism in Scandinavia and Central Europe 1820-1895*, Camden House, Columbia, 1995.
- Boeschstein, H., *German Literature of the Nineteenth Century*, Arnold & St. Martin's Press, London & New York, 1969.
- Brinkmann, R., *Wirklichkeit und Illusion: Studien über Gehalt und Grenzen des Begriffs Realismus für die erzählende Dichtung des neunzehnten Jahrhunderts*, Niemeyer, Tübingen, 1966.
- Buckley, T., *Nature, Science, Realism*, Peter Lang Publishing, New York, 1995.
- Cowen, Roy C., *Der poetische Realismus. Kommentar zu einer Epoche*, Winkler, Munich, 1985.
- Dickson, K.A., *Revolution and Reaction in the Nineteenth Century - Poetic Realism*, Great Britain, 1971.
- Field, G.W., *A Literary History of Germany. The Nineteenth Century, 1830-1890*, Ernest Benn, Barnes & Noble, London & New York, 1975.
- Huyssen, A. (ed.), *Die deutsche Literatur in Text und Darstellung. Bürgerlicher Realismus*, vol. 11, Reclam, Stuttgart, 1974.

- Konitzer, U., *Klassiker heute - Realismus und Naturalismus*, Fischer Taschenbuch Verlag, Frankfurt, 1983.
- Korte, H., *Ordnung und Tabu - Studien zum Poetischen Realismus*, Bouvier, Bonn, 1989.
- Martini, Fritz, *Die deutsche Literatur im bürgerlichen Realismus 1848-1898*, Metzler, Stuttgart, 1962.
- Müller, K.D., *Bürgerlicher Realismus. Grundlagen und Interpretationen*, Athenäum, Königstein, 1981.
- Preisendanz, Wolfgang, *Wege des Realismus. Zur Poetik und Erzählkunst im neunzehnten Jahrhundert*, Fink Verlag, Munich, 1977.
- Sagarra, E., *Tradition and Revolution. German Literature and Society 1830-1890*, Weidenfeld & Nicolson, London & New York, 1971.
- Silz, Walter, *Realism and Reality. Studies in the German Novelle of Poetic Realism*, University of North Carolina Press, Chapel Hill, 1965.
- Stern, J.P., *Idylls and Reality. Studies in Nineteenth Century German Literature*, Methuen, London & New York, 1971.
- Ward, M.G. (ed.), *Perspectives on German Realist Writing - 8 Essays*, Edwin Mellen Press, Lewiston, 1995.
- Widhammer, H., *Realismus und klassizistische Tradition. Zur Theorie der Literatur in Deutschland 1848-1860*, Niemeyer Verlag, Tübingen, 1972.
- Widhammer, H., *Die Literaturtheorie des deutschen Realismus 1848-1860*, Metzler, Stuttgart, 1977.

ARTICLES

- Auerbach, E., "Germinie Lacerteux", *Mimesis: The Representation of Reality in Western Literature*, Princeton University Press, Princeton, New Jersey, 1953, pp.516-519.
- Biese, Alfred, "Theodor Storm und der moderne Realismus", *Literarische Volkshefte*, vol. 9, Berlin, 1888, pp.7-39.
- Brinkmann, R., "Zum Begriff des Realismus für die erzählende Dichtung des neunzehnten Jahrhunderts", *Begriffsbestimmung des literarischen Realismus*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1974, pp.222-235.
- Daemmrich, H., "Realismus", *Geschichte der deutschen Literatur - Vom Realismus bis zur Gegenwartsliteratur*, vol. 3, ed. E. Bahr, Tübingen, 1948, pp.15-22.
- Demetz, P., "Zur Definition des Realismus", *Literatur und Kritik*, vol. 16/17, 1967, pp.333-345.

- Fehr, Karl, "Realism (1830-1885)", *German Literature - A Critical Survey*, ed. B. Boesch, Methuen & Co., London, 1971, pp.254-289.
- Fontane, Theodor, "Unsere lyrische und epische Poesie seit 1848", *Theodor Fontane Werke - Literarische Essays und Studien*, vol. 21, pt. 1, Nymphenburger Verlag, Munich, 1963, pp.7-33.
- Heselhaus, C., "Das Realismusproblem", *Begriffsbestimmung des literarischen Realismus*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1974, pp.337-364.
- Lohmeier, Dieter, "Erzählprobleme des Poetischen Realismus", *STSG*, vol. 28, 1979, pp.109-121.
- Nickelsen, E., "Poetischer oder bürgerlicher Realismus in Theodor Storms Novellenkunst", *German Studies in India*, March-June 1989, pp.45-46.
- Ritchie, J.M., "Die Ambivalenz des 'Realismus' in der deutschen Literatur 1830-1880", *Begriffsbestimmung des literarischen Realismus*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1974, pp.376-399.
- Ritchie, J.M., "Theodor Storm und der sogenannte Realismus", *STSG*, vol. 34, 1985, pp.21-31.
- Swales, Martin, "The Problem of Nineteenth Century German Realism", *Realism in European Literature*, ed. N. Boyle & M. Swales, Cambridge University Press, Cambridge, 1986, pp.68-84.
- Wellek, Rene, "Der Realismusbegriff in der Literaturwissenschaft", *Begriffsbestimmung des literarischen Realismus*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1974, pp.400-433.

THE NOVELLE

- Bennett, E.K., *The German Novelle*, Cambridge University Press, Cambridge, 1971.
- Degering, Thomas, *Kurze Geschichte der Novelle*, W. Fink Verlag, Munich, 1994.
- Eisenbeiß, U., *Das Idyllische in der Novelle der Biedermeierzeit*, Verlag W. Kohlhammer, Stuttgart, 1973.
- Ellis, J.M., *Narration in the German Novelle - Theory and Interpretation*, Cambridge University Press, Cambridge, 1974.
- Himmel, H., *Geschichte der deutschen Novelle*, Francke Verlag, Berne & Munich, 1963.
- Klein, Johannes., *Geschichte der deutschen Novelle von Goethe bis zur Gegenwart*, Steiner, Wiesbaden, 1954.
- Lockemann, Fritz, *Gestalt und Wandlungen der deutschen Novelle*, Max Hueber Verlag, Munich, 1957.

Paulin, Roger, *The Brief Compass - The Nineteenth Century German Novelle*, Clarendon Press, Oxford, 1985.

Polheim, K.K. (ed.), *Theorie und Kritik der deutschen Novelle von Wieland bis Musil*, Max Niemeyer Verlag, Tübingen, 1970.

Swales, Martin, *The German Novelle*, Princeton University Press, Princeton, 1977.

Wiese, Benno von, *Die deutsche Novelle von Goethe bis Kafka*, vol. 2, August Bagel Verlag, Düsseldorf, 1962.