

BIBLIOGRAPHY

An almost complete bibliography up to the mid-1950's can be obtained from the use of the following three sources in conjunction:

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The bibliography which follows is confined to works referred to in my text and notes.

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NOTES

- 1 F. Martini, *Deutsche Literatur im bürgerlichen Realismus 1848-98*, Stuttgart 1962, p. 630ff.; and W. Kaysers, *Bürgerlichkeit und Stammestum in Theodor Storms Novellendichtung*, Berlin 1938.
- 2 L. W. Wedberg, *The Theme of Loneliness in Theodor Storm's Novellen*, The Hague 1964.
- 3 Apart from a fairy-tale, *Hans Bär*, which he wrote for Berta von Buchan in 1837.
- 4 Gertrud Storm (*Theodor Storm, Ein Bild seines Lebens*, I. Band, Berlin 1912, p. 158) records that the old lady was very annoyed at having been made the subject of the story.
- 5 SW I 395; the italics in all quotations from this story are mine.
- 6 See below, p. 48, esp. note 79.
- 7 See above, p. 3f., for the intense, 'present' reality with which Marthe seeks to invest her memories.
- 8 Storm to Constanze, 24.12.1845. This gives the lie to the much more sentimental account of the old woman given by Storm's daughter (Gertrud Storm, I 158): "Sie gehörte zu den einsamen Menschen; ihre Eltern waren lange tot, die Geschwister verheiratet. So kehrte sie gern in der Erinnerung in die Zeit ihrer Jugend zurück. – Tante Brick wußte Storm sein Heim wohnlich und behaglich zu gestalten. Mitunter, in der von Storm so geliebten Dämmerstunde, erzählte sie ihm von ihrem einfach verflochtenen Leben. Daraus entnahm der Dichter den Stoff seiner ersten Novelle, 'Marthe und ihre Uhr'".
- 9 F. Stuckert, *Theodor Storm, Sein Leben und seine Welt*, Bremen 1955, p. 242.
- 10 R. Pitrou, *La vie et l'œuvre de Theodor Storm*, Paris 1920, I, 3, 4.
- 11 F. Böttger, *Theodor Storm in seiner Zeit*, Berlin n.d., p. 118.
- 12 In this play, a man is driven into hysteria, and then comatose acquiescence, by his terror of two men who are pursuing him; we are never told the reason for the pursuit, and there is never any need to know it.
- 13 This poem, which Storm wrote in 1851, is called *In böser Stunde*; SW I 87.
- 14 'Bee's Lake, or the Curse of Silence. A Study of Storm's "Immensee"'; *German Life & Letters*, NS 16 (1962-3), p. 36f. My quotation appears on p. 48.
- 15 McHaffie and Ritchie suggest (p. 37) that something similar has happened already, during the incident described in the first paragraph of "Im Walde": "Reinhard's inability to deflect the schoolmaster's anger from Elisabeth contrasts markedly with the idealised picture he has of himself as her protector".
- 16 The linnet is later replaced by a canary, Erich's gift to Elisabeth.
- 17 This is the second occasion when Reinhard's awareness of his feelings and desires is associated with his inability to express or realise them (cf. above, p. 10f.).
- 18 A biographical incident is often quoted in support of the theory that maternal domination is the key to *Immensee*. Paul Schütze (*Theodor Storm, sein Leben und seine Dichtung*, Berlin 1907, quoted in SW I 656f.) describes the incident thus:
 Nicht ohne Anregung durch einen wirklichen Vorgang hat übrigens der Dichter *Immensee* geschaffen. Eines Tages – so hat er selbst mehrfach erzählt – befand er sich in einer Gesellschaft, in der man eine junge Dame erwartete. Sie erschien aber nicht, und es wurde dann erzählt, ein älterer, reicher, als nüchtern geschäftsmäßig charakterisierter Mann habe um sie angehalten, und diese Verlobung sei ein Werk der Mutter. Unter der Anregung diese Vorfalles erschien am nächsten Tage das Lied "Meine Mutter hat's gewollt".
 But one has to be very wary of using this piece of evidence in any analysis of the story (rather than just the poem); Schütze continues:
 Ob er die Novelle selbst schon früher begonnen hatte oder erst von diesem Liede aus darauf kam, darüber ist er sich selbst später nicht sicher gewesen.
- 19 That is, the first published version, in Biernatzki's *Volksbuch auf das Jahr 1850*.
- 20 That is, the Buchausgabe of 1851, in the collection called *Sommergeschichten und Lieder*.
- 21 SW I 417f. I am indebted to Goldammer's excellent and exhaustive notes (SW I 657ff.) for knowledge of these and other variants. E. A. McCormick also details all the variant

- readings of *Immensee* in his book "Theodor Storm's Novellen" (Chapel Hill, N. Carolina 1964, p. 22f.).
- 22 Storm sent a copy of the Biernatzki text to Tycho Mommsen, who returned it with some sharp and cryptic comments in the margin ("Lebende Bilder, tote Kunst" and suchlike). This is what principally decided Storm to embark on an extensive revision of the story.
- 23 Böttger, *op. cit.*, pp. 121f., 125.
- 24 See above, p. 9f.
- 25 The milestones in which were: in 1837 an abortive engagement to one Emma K.; from 1836 to 1842 an intense, painful and rather odd affection for Berta von Buchan, who was only twelve when he first conceived a passion for her, and whose mother seems (naturally enough) to have played a considerable part in ending the affair; in 1846 marriage to his first cousin Constanze Esmarch, a marriage founded only on a certain mutual cousinly affection; and only a year after the wedding, a passionate, requited, but obviously impossible love for Dorothea Jensen. One other point: the water-lily episode is a fairly accurate record of what Storm himself actually did one night in Berlin in 1838 (cf. Gertrud Storm, I, p. 137).
- 26 This is the opinion of, for example, Pitrou and McHaffie and Ritchie.
- 27 I shall be returning to these things later (below, p. 67ff.).
- 28 Cf. below, p. 257ff.
- 29 Fritz Martini (p. 641) sums up something of what I have been saying, like this:
 Leitmotive und Bildsymbole. . . schaffen die Suggestion eines aus verborgener Determination ablaufenden Geschehens. Ein Gewebe aus Kausalem und Irrationalem, das niemals in allen Faktoren ergründet werden kann, baut das Tragische in Storms Novellistik auf. Der Schauer dieser Gefangenschaft wird dadurch erhöht, daß das vorgezeichnete Geschick auch nicht durch die Fürsorge und Liebe gelöst werden kann, daß es keine Brücke vom Ich zum Du gibt.
 But he also says (p. 635):
 . . . Storms Dichtung spricht angesichts von Einsamkeit und Tod aus einer tiefgreifenden Verstörung des Weltverhältnisses.
 He seems to be implying here that solitude, for Storm, is a *disturbance* of the natural state of things, and not a norm. That I would not accept.
- 30 Cf. SW I 662f., and McCormick, p. 35ff.
- 31 In talking of reminiscence in Storm's work, critics usually seem to imply that he uses it somehow to protect us from reality, to make life seem less nasty than it is, to deceive us into ignoring the 'lachrymae rerum'. Thus Benno von Wiese (*Die deutsche Novelle von Goethe bis Kafka*, II. Band, Düsseldorf n.d., p. 219) writes of Storm: "Wie gerne war der Leser bereit, (die Täuschung einer . . . im poetischen Dämmerchein der Stimmung zerfließenden Welt) mit der wirklichen Welt zu verwechseln, zumal dann, wenn die Unerbittlichkeit des Tragischen durch eine zarte poetische Schwermut und den Goldton der Erinnerung gemildert wurde". Ernst Feise (*Xenion, Essays in the History of German Literature*, Baltimore 1950, p. 226) writes: "Immer zieht Storm den Stoff in sein Ich hinein, formt ihn aus rückschauender Erinnerung und legt so über das furchtbare Geschehen den lindernden Schleier der Zeit, der diesem Geschehen. . . die Härte des grellen Lichtes nimmt". And Therese Rockenbach (*Theodor Storms Chroniknovellen*, Brunswick 1916, p. 74) writes: "Die Form der Erinnerungsnovelle trägt dazu bei, über die oft tragischen Ereignisse einen mildernden und versöhnenden Schleier auszubreiten". C. A. Bernd (*Theodor Storm's Craft of Fiction*, Chapel Hill, N. Carolina 1963, p. 94) quotes these last two observations and finds Feise's "excellent" and Rockenbach's "also quite correct". I find all three meaningless when applied to *Immensee* and most of Storm's other stories.
- 32 This predicament, of course, is just like Marthe's (cf. above, p. 4f.).
- 33 SW I 439-42. Since the story is so short, I shall not give page-references for my quotations from it.
- 34 This is recalled by Ludwig Pietsch in a letter to Storm dated 19.12.1869.
- 35 Cf. below, p. 177.
- 36 Böttger, p. 153.
- 37 Heyse to Storm, 26.11.1854.
- 38 Storm to Heyse, 8.5.1855.
- 39 Heyse to Storm, 26.11.1854.
- 40 See above, p. 9.
- 41 Böttger (p. 161f.) gives a good account of the class problem as it appears in *Im Sonnenschein*, and infers a certain anti-Prussian feeling here (Storm wrote the story during his first unhappy years in Potsdam) from the fact that the officer class is *not* represented as "der erste Stand des Staates".

- 42 Kayser (p. 24) criticises this gap in the motivation: "Man empfindet, oft mitten beim Lesen, daß man 'nicht mehr mit kann'. So hakt trotz aller Einsicht gerade bei den Motivationszusammenhängen die Bindung an den Dichter aus. Der Leser kann ihre Bündigkeit nicht anerkennen. Er soll etwa in 'Immensee' bzw. in der Novelle 'Im Sonnenschein' glauben, daß die Mutter bzw. der Vater es so gewollt haben und daß damit alles begründet sei". Kayser goes on to claim that this is a weakness caused by Storm's inability to see the dictates of "der bürgerliche Raum" as anything less than absolute. I think the gap signifies something beyond that, and certainly that the reader *isn't* asked to think that everything is grounded in parental domination.
- 43 SW I 459. This occurs in my quotation on p. 26 above.
- 44 SW I 559ff. I shall be returning to this passage in another connection later (below, p. 78ff.) For various reasons, incidentally, the two friends are better known by these professional titles than by their names, so I have used the titles throughout. It is hard to think of the Doktor as "Christoph" or of the Justizrat as "Eduard".
- 45 Kayser (p. 16) is quite sure that this interpretation is the only possible one: "Wenn es in 'Drüben am Markt' von der Bürgermeisterstochter, die den Doktor betrachtet, heißt: 'In ihrem Gesichtchen zuckte es wieder wie vorhin, da sie vor dem Branntweinfäßchen kniete', so wissen wir aus dem 'vorhin', daß ein Ekelgefühl sie erfaßte. Für uns ist denn auch das 'Ich kann nicht', mit dem sie später die Werbung des Doktors ablehnt, nur scheinbar verhüllt und nicht unerklärlich wie für die Gestalten der Novelle". If this is obvious, why do the other critics offer different and conflicting interpretations? (cf. below, p. 30 note 47, p. 32 note 50). And anyway, it is just not true; Kayser completely ignores the many other signs, just as 'significant' as this one, which point in quite other directions.
- 46 I talk of some of these indications in the next few paragraphs.
- 47 This is Pitrou's view (II, 2, 4).
- 48 I have made this point more fully above, p. 17f.
- 49 The Justizrat reports (SW I 560): "Es war in unserem Garten, hinten an dem Steintischchen . . . was die kleine Hand in der weißen Manschette dort auf die Marmorplatte mag geschrieben haben, das hab ich freilich nicht entziffern können, aber gesprochen hat sie nichts hierüber".
- 50 Böttger (p. 326) claims that this is the real reason, though he makes an interesting reservation about calling it purely a 'class' issue: "Die Liebe zur Tochter des Bürgermeisters scheidet zwar nicht an einem Stände- und Klassegegensatz, aber doch an der unvollkommenen Erziehung des Plebejers, die ihre wirtschaftlichen und sozialen Ursachen hat, am Gegensatz und lächerlichen Kontrast von unentwickelten und entwickelten Formen des menschlichen Umgangs und Verhaltens". Stuckert's judgement is similar but confused. He says (p. 265) that there can be no lasting relationship between the "kleinbürgerlich", uncouth Doktor, and the charming patrician Sophie; the doctor realises this too late, but remains under the happy illusion that Sophie has rejected him for social, not personal reasons. But surely then, this is not an illusion? Stuckert is implying that the doctor is uncouth *because* "kleinbürgerlich" and that Sophie is charming *because* patrician – and therefore that the reasons are social rather than (or before being) personal.
- 51 See above, p. 31f.
- 52 See above, p. 29.
- 53 I shall be returning to this obscurity later (below, p. 77ff.)
- 54 Pitrou (III, 1, 4) and Böttger (p. 247) both point out the similarity between Agnes (the central figure of *In St Jürgen*) and Marthe (of *Marthe und ihre Uhr*). Böttger also remarks on the early, "biedermeierlich" quality of the work, as does Stuckert (p. 295). Moreover, Storm took as his model a story which he had known for many years (*Das Heimweh*, an anonymous tale which appeared in Biernatzki's *Volksbuch auf das Jahr 1849*); this in itself suggests a return to earlier preoccupations.
- 55 I shall be examining this moment more closely later (below, p. 63f.).
- 56 Kayser, p. 36f. Stuckert (p. 293f.) also, though less pungently, makes the point both about Harre's weakness and the sentimentality of the closing scene.
- 57 Storm to Pietsch, 8.11.1867.
- 58 Storm to Groth, 5.3.1868.
- 59 Kayser, p. 62.
- 60 See below, p. 116ff., p. 139ff.
- 61 See above, p. 16f.
- 62 Or rather, the part of the gallery that I have talked about. There are many more figures that belong there: Anne Lene (of *Auf dem Staatshof*, 1856); Anna (of *Im Schloß*, 1861); Lore (of *Auf der Universität*, 1862); Meta (of *Abseits*, 1863); and a dozen others in stories written after *In St Jürgen*.

- ⁶³ Cf. below, p. 47ff.
- ⁶⁴ In this she resembles Marthe; cf. above, p. 4.
- ⁶⁵ E.g. E. K. Bennett, *A History of the German Novelle*, 2nd edn., rev. H. M. Waidson, Cambridge 1961, p. 162f.; and von Wiese, p. 217f.
- ⁶⁶ E.g. W. D. Williams, *The Stories of C. F. Meyer*, Oxford 1962, p. 10. Cf. also my quotations from von Wiese, Feise and Rockenbach above, p. 20 note 31.
- ⁶⁷ E.g. Stuckert, p. 240f.; Böttger, p. 123f.
- ⁶⁸ E.g. Kayser, p. 18, 20; W. Silz, *Realism and Reality, Studies in the German Novelle of Poetic Realism*, Chapel Hill, N. Carolina 1954, p. 117. Böttger (p. 122) rightly repudiates this when he says of *Immensee* "Am Ende steht nicht die Resignation, sondern die Qual einer Liebe, die nicht mehr leben, aber auch nicht sterben kann".
- ⁶⁹ E.g. Stuckert, pp. 240, 255, 295 etc. etc.; McHaffie and Ritchie, p. 37.
- ⁷⁰ E.g. Kayser, pp. 25, 31; McHaffie and Ritchie, p. 37.
- ⁷¹ E.g. Stuckert, p. 293f., Pitrou, I, 3, 6.
- ⁷² E.g. von Wiese, p. 217.
- ⁷³ In SW. Of the seven stories Goldammer calls "Märchen und Spukgeschichten", four have at least the rudiments of a Rahmen. Indeed, one of them, *Am Kamin*, pushes the technique to its limit: at one point the position is that the narrator tells us that Alexius tells the company that a relation told him that a Medizinalrat had told him. . .! (SWI 316ff.)
- ⁷⁴ I notice that Graham Hough uses a similar phrase, calling the traditional type of narrator "the wire-pulling puppet-master", in his talk on Henry James (published in: Ian Watt et al., *The Novelist as Innovator*, BBC London 1965, p. 71).
- ⁷⁵ E. M. Forster, *Aspects of the Novel*, London 1927, p. 87ff. Cf. also below, p. 118ff.
- ⁷⁶ Thomas Mann, *Der Erwähnte*, Fischer 1956, p. 8.
- ⁷⁷ See Appendix B.
- ⁷⁸ In the last five of this list of stories, the situation is doubly enforced: a fully-embodied person tells us what has been conveyed to him by the principal protagonists, who are self-evidently embodied and involved.
- ⁷⁹ For example, I talked earlier (above, p. 41) of the way the full extent of Agnes Hansen's suffering in *In St Jürgen* is probably hidden because the narrator's imaginative entry into her predicament seems less than total. And I shall be suggesting later that the "phantastischer Zug" which the narrator of *Ein Bekenntnis* admits as a part of his nature makes us suspect that the picture he draws of his friend Franz Jebe may be misleadingly sympathetic; for Franz is stated to have this "phantastischer Zug" too, and I claim that the basic and invalidating limitation of his character can be quite precisely defined in terms of "das Phantastische" (See below, Chap. III, sec. 2, esp. p. 180f.).
- ⁸⁰ I owe some of the formulations, particularly the terminology, of the problem of the narrator to Bernd, but my conclusions are opposite to his.
- ⁸¹ Bernd, p. 4. For the sake of simplicity, my quotation of the passage (above, p. 47) follows Bernd's exactly in its omissions.
- ⁸² Bernd, p. 7.
- ⁸³ Bernd, p. 77. It is not easy to see just what Bernd means by this formulation.
- ⁸⁴ Not very much further, in fact: everything I discuss here is contained in the introductory section of the novel, which makes it more difficult to understand why Bernd has ignored it.
- ⁸⁵ Mann, *Der Erwähnte*, p. 11.
- ⁸⁶ Mann, p. 11f.; my italics.
- ⁸⁷ Mann, p. 12; my italics.
- ⁸⁸ Mann, p. 12.
- ⁸⁹ Mann, p. 13; my italics.
- ⁹⁰ Kleist, Kafka and Robbe-Grillet, for instance, tend to give their characters initials rather than names; thus the Marquise von O. . . K., and A and B.
- ⁹¹ It is worth mentioning also that in these stories which have a fully-embodied first-person narrator, an elaborate account is often given of the way the narrator *became* acquainted with the character(s) whose story he is telling: that is, the processes of acquaintance are treated in a manner which suggests that they are thought to be in themselves interesting, 'problematic' and worthy of detailed attention (Cf. especially *Im Nachbarhause Links*, "Es waren zwei Königskinder" and *John Riew*, which latter story I discuss in this connection below, p. 100f.)
- ⁹² At the end of the story (SW I 560) his friend does in fact call him "Christoph", but this is the only time.
- ⁹³ See Appendix B.
- ⁹⁴ Indeed, in two early stories, *Posthuma* (1850) and *Wenn die Äpfel reif sind* (1856), the characters' names never emerge at all.

- 95 See Appendix C.
- 96 The assertion that these are Dutch coffee-cups looks like a lapse in standpoint – the narrator is ‘giving’ us something a stranger would have no means of discovering; unless, as is possible, Dutch cups are at this time associated with high quality in china; then the inference would be reasonable for a stranger to make. So far as I can see, this is the *only* lapse (if it is one) in the whole of the opening section.
- 97 See above, p. 54f.
- 98 But they only *tend* to do so; even in these stories, there are certain significant reservations which relate to my theme and which I shall be discussing later.
- 99 SW III 7. Editions agree on the penultimate word. This use of ‘erholen’ (as a slightly intensified ‘holen’) is presumably an archaism that survived in dialect..
- 100 See above, p. 49ff.
- 101 See above, p. 48f.
- 102 This same situation frequently appears in Thomas Mann’s early work: *Der Wille zum Glück* (1896), *Der kleine Herr Friedemann* (1897), *Tristan* (1903) and *Tonio Kröger* (1903) are all concerned with artist figures who at one time or another are unhappily in love with girls who, like Gertrud, have a “blondes Köpfchen” and a “heitere Natur” (she is described in this way in SW II 244). Friedemann, indeed, is uncannily like Brunken, hunchbacked but with fine eyes and a face that is “beinahe schön zu nennen”.
- 103 See above, p. 70.
- 104 I shall be talking more of this later (below, p. 84ff).
- 105 Cf. SW IV 315f., 318f., 322f., 324f., 332f.
- 106 SW IV 389; cf. also p. 345, 367, 385f., 387, 388f.
- 107 In *Ein Bekenntnis*; cf. below, p. 169ff.
- 108 In *Der Schimmelreiter*; cf. below, p. 184ff.
- 109 *John Riew*’ comes up again in this connection below, p. 167f.
- 110 See above, p. 10.
- 111 See above, p. 51ff.
- 112 See above, p. 60ff.
- 113 In section 4 of this chapter, above, p. 67ff.
- 114 And of course the situation of *Angelika*.
- 115 5.5.1875; my italics.
- 116 Heyse to Storm, 21.10.1875; Heyse’s italics.
- 117 Storm to Heyse, undated; Storm’s italics.
- 118 In *Veronika, Waldwinkel, Aquis submersus* et al.
- 119 In *Von jenseit des Meeres, Aquis submersus* and *John Riew*’.
- 120 In *Eekenhof* and the poem *Geschwisterblut*.
- 121 In *Schweigen*.
- 122 In *John Riew*’.
- 123 In *Ein Bekenntnis*.
- 124 Like the grotesque exhibitionist Etatsrat (of *Der Herr Etatsrat*) or the near-nymphomaniac murderess Wulfhild (of *Ein Fest auf Haderslevhuus*).
- 125 Cf. J. W. Smeed, ‘Theodor Storm and his Reading Public, Some Cases of Editorial Interference and its Effect’, *Durham University Journal*, June 1960, p. 125ff.
- 126 See above, p. 67ff.
- 127 See below, p. 94.
- 128 See above, p. 59f.
- 129 SW III 371; in this and all the subsequent quotations from *Hans und Heinz Kirch*, the italics are mine.
- 130 From this point on, for simplicity’s sake, I use the term ‘Heinz’ (in single inverted commas) as a convenient shorthand for ‘the man who has returned, claiming to be Heinz’.
- 131 There is a single exception to this: ‘Heinz’ is once called by name (“hatte sich Heinz”, SW III 381).
- 132 That is, the conversation I have just discussed (above, p. 90f.).
- 133 See above, p. 90f.
- 134 This is what I meant when I said (above, p. 85) that our ‘prejudices’ are relevant as well as those of the narrator or characters.
- 135 In this regard, it is interesting to note that in the real-life situation on which Storm closely modelled his story, the family concerned *never found out* for certain whether the returned wanderer was genuine or a fraud. Storm sketches the outlines of this real-life situation as part of the entry for 5.10.1881 in his journal *Was der Tag gibt* (quoted by Gertrud Storm, II, p. 211ff.).
- 136 Forster, p. 88.

- 137 SW IV 233: this is the phrase of a kindly though somewhat ineffectual Bürgermeister, whose comments throughout presumably reflect Storm's attitude.
- 138 See above, p. 61ff.
- 139 See above, p. 54.
- 140 Cf. particularly the extracts from *Im Sonnenschein* (p. 55f.), *Der Schimmelreiter* (p. 65ff.), *Eine Halligfahrt* (p. 72), *Drüben am Markt* (p. 79) and *Hans und Heinz Kirch* (pp. 74, 92, 93).
- 141 Forster, p. 74. He also talks (p. 77f.) about love and marriage as convenient endings, stressing that the unproblematic permanence a novelist attributes to these is an illusion which we want a book to encourage us in.
- 142 It happens most clearly in: *Marthe und ihre Uhr*, *Eine Halligfahrt*, *Draußen im Heidedorf*, *Waldwinkel*, *Ein stiller Musikant*, *Aquis submersus*, *Zur "Wald- und Wasserfreude"*, *Eekenhof*, *Der Herr Etatsrat*, *Hans und Heinz Kirch*, *Zur Chronik von Grieshuus*, and *Ein Fest auf Haderslevhuus*; and in one or two other stories there are more ambiguous examples of the same phenomenon.
- 143 See above, p. 48ff.
- 144 Keller to Storm, 25.3.1879.
- 145 Percy Lubbock uses this phrase in *The Craft of Fiction*, London 1921, n.e. 1954, e.g. p. 126.
- 146 Cf. above, p. 61. It is sometimes said (e.g. Lubbock, pp. 74, 142) that the renunciation of omniscience is easier in short works of fiction than in long ones. I should have thought just the reverse to be true, particularly in view of the 'space-saving' properties of omniscience.
- 147 Cf. above, p. 51ff.
- 148 See above, p. 59f.
- 149 Cf. p. 84ff.
- 150 The exception is *Renate*.
- 151 C. A. Bernd traces the appearance of these elements of transience in *Aquis submersus* and *In St Jürgen*; as might be expected, his argument holds up better for the former (and by extension for the other historical pieces) than for the latter.
- 152 SW III 252. When the story was first published (in the *Deutsche Rundschau*, XXI, October 1879), it had a different ending. There was a concluding section (quoted by Goldammer, SW III 610f.) which tells of a couple, brother and sister, who lived together in Norway till their death and who were rumoured to belong to a noble German family (the implication being, of course, that they were none other than Detlev and Heilwig). For the first *Buchausgabe* (1880), and in all editions thereafter, Storm cut out this section and replaced it with the closing sentence which I quote here. He doesn't say anywhere why he did this; one imagines that he relied on some internal barometer which told him that the first ending did not 'feel right'. Vague as that original ending appears, was it nonetheless perhaps *still* too conclusive for Storm? I suspect so.
- 153 SW III 557; Storm seems to have written this himself.
- 154 See above, p. 59ff.
- 155 See above, p. 59ff.
- 156 Graham Hough, 'Chance and Joseph Conrad', *The Listener*, 26.12.1957, p. 1063ff.
- 157 Hough, p. 1063.
- 158 Hough, p. 1064.
- 159 Hough, p. 1065.
- 160 Hough, p. 1065.
- 161 Hough, p. 1064.
- 162 Hough, p. 1065.
- 163 Percy Lubbock, *The Craft of Fiction*, London 1921, n.e. 1954.
- 164 Lubbock, p. 116.
- 165 Lubbock, p. 251f.; his italics.
- 166 Bernd, pp. 3, 5 and notes 1, 2 and 3.
- 167 Lubbock, p. 130.
- 168 Lubbock, p. 144f.
- 169 Lubbock, p. 190.
- 170 One recalls the Brechtian ideas of "alienation", and especially Brecht's distinction between 'epic' and 'dramatic' theatre.
- 171 The phrase is Strindberg's, from his preface to *Miss Julia*.
- 172 See above, p. 54.
- 173 See above, p. 54.
- 174 *Howards End*, chap. XXXV.
- 175 By Lance Sieveking and Richard Cottrell, directed by Toby Robertson, 1965.
- 176 See above, p. 55ff.
- 177 Oscar Wilde, *Plays*, Penguin 1954, p. 38ff.

- 178 See above, p. 67ff.
- 179 SW IV 622f. The preface was originally intended to introduce the 11th volume of the Gesamtausgabe of Storm's works. He wrote it "Im ersten Zorn" (letter to Heyse, 1.8.1881), after reading a newspaper report that Georg Moritz Ebers had claimed that the Novelle was a thing a novelist might dash off as a recreation from the serious business of writing novels. The report grossly misrepresented what Ebers had actually said, and Storm, on the advice of Heyse, Keller and possibly Erich Schmidt, wisely withdrew the preface. Ebers was a Jew; in a letter to Keller (14.8.1881), Storm let slip an anti-Semitic comment (which was uncharacteristic of him); Keller wrote a sharp reply (18.8.1881), and Goldammer (ed. *Der Briefwechsel zwischen Theodor Storm und Gottfried Keller*, Berlin 1960, p. 16f.) picks on this unfortunate episode as emblematic of the growing strains in the long pen-friendship between these two "Peripherie-Germanen". The preface was first published in 1913 by Fritz Böhme, in a supplementary volume to his edition of Storm's works.
- 180 In a letter to Keller (14.8.1881), Storm refers to his own theorisings about literary genres as "dergleichen dummes Zeug, was keinen andern Grund hat, als daß man selbst nichts machen kann".
- 181 For example, his observations on the element of the grotesque in *Der Herr Etatsrat* were all written after the story had been published (August 1881) and in reply to comments from friends (letters to Margarete Mörike, 23.8.1881; to Erich Schmidt, September 1881; to Ernst Esmarch, 4.7.1882).
- 182 Gertrud Storm (I, p. 128) reports Storm as saying (apropos of the force which usually sparked off his stories): "Es formulierte sich oft fast ohne allen Willen, es kam von selbst und wurde von mir festgehalten".
- 183 Letter to Heyse, 20.6.1876.
- 184 Letter to Keller, 8.8.1882, apropos of *Schweigen*.
- 185 Letter to Lorenzen, 23.5.1877, apropos of *Carsten Curator*. Cf. also letters to Heyse, 17.10.1881, apropos of *Hans und Heinz Kirch*, and 29.8.1886, apropos of *Der Schimmelreiter*, which Storm calls "ein böser Block".
- 186 Letter to his parents, 27.3.1859. Cf. also his letter to Brinkmann, 11.9.1852, where he writes of *Immensee*: "Ich weiß jetzt auch, worin sein Wert und seine Bedeutung liegen. Es ist eine echte Dichtung der Liebe und durch und durch von dem Dufte und der Atmosphäre der Liebe erfüllt. Von diesem Gesichtspunkt aus muß jede Beurteilung ausgehen". That is not exactly an epoch-making insight.
- 187 Letter to Fontane, 23.3.1853.
- 188 Letter to Petersen, 23.4.1880.
- 189 Letter to Heyse, 7.2.1885.
- 190 Letter to Keller, 8.8.1882.
- 191 Letter to Westermann, 6.10.1876, apropos of *Carsten Curator*.
- 192 Letter to Heyse, 3.11.1878.
- 193 Letter to his son Ernst, 22.5.1871.
- 194 Letter to Petersen, 14.3.1883. Cf. also letters to Kuh, 6.7.1876; to Petersen, 9.9.1877.; to Heyse, 3.11.1878; to Heyse, 2.5.1879 and 15.11.1882; to his daughter Lisbeth, 6.5.1883; and to Keller, 5.5.1883.
- 195 By Graham Hough in 'Henry James' (*The Novelist as Innovator*, p. 72ff.).
- 196 SW I 249ff. Storm was also quite keen on amateur dramatics (cf. Stuckert, p. 437f.).
- 197 Lubbock, p. 116.
- 198 Lubbock, p. 126.
- 199 Hough, p. 75.
- 200 Hough, p. 69.
- 201 Forster, *Aspects of the Novel*, p. 88.
- 202 I made this point briefly above, p. 47.
- 203 'An Interview with Ernest Hemingway', *The Paris Review*, Spring 1958, p. 84; my italics.
- 204 Forster, p. 88; my italics.
- 205 Lubbock, p. 48f.
- 206 Lubbock, p. 74.
- 207 Kayser, p. 22f.
- 208 See above, p. 9ff.
- 209 Kayser, p. 25.
- 210 Kayser, p. 16.
- 211 See above, p. 29ff.
- 212 Kayser's argument is distorted here by the fact that he begins (p. 15) his discussion of the "als ob" type of construction by giving two untypical examples. He quotes (from *Immensee*, SW I 421) "Nun war es, als träte etwas Fremdes zwischen sie", and (from

- Angelika*, SW I 486) "Er schrak zusammen, als sei hinter ihm die Tür seines Glückes zugefallen". He says that the turn of phrase is pointless: "Denn tatsächlich ist etwas Fremdes zwischen sie getreten, tatsächlich ist die Tür des Glückes zugeschlagen". But these cases are specialised: the two sentences he quotes are clearly pieces of "erlebte Rede", similes or comparisons made in the mind of the character himself, not tentative deductions about possible states of mind made by a stranger looking on. My quotation from *Drüben am Markt* (above, p. 101) should make the difference clear, as should the many examples of the construction contained in my quotation from *Im Sonnenschein* (above, p. 55f.).
- 213 W. D. Williams, *The Stories of C. F. Meyer*.
- 214 Williams, p. 10.
- 215 Williams, p. 11.
- 216 Williams, p. 12.
- 217 Cf. above, p. 4, 20, 43.
- 218 Williams, p. 12.
- 219 Reinhard is beset by Hamlet's predicament, forced into a position where he must "take arms against a sea of troubles" – what arms to take against a sea?
- 220 See above, p. 119.
- 221 See Appendix A.
- 222 W. F. Mainland, 'Theodor Storm', *German Men of Letters*, ed. A. Natan, London 1961, p. 162.
- 223 See above, p. 118ff.
- 224 Possible exceptions are: (a) the use, twice, of the word "unwillkürlich", and (b) the identification of the old woman as "die Haushälterin". These are cases so near the borderline between omniscience and non-omniscience that they are not worth arguing about. But McHaffie and Ritchie (p. 36) make another point: "It is only his dark eyes, which contrast so strangely with his snow-white hair, which point to a concealed tragedy ('Augen, in welche sich die ganze verlorene Jugend gerettet zu haben schien'). This is perhaps more than the casual observer in the street could possibly see. . ." I would take issue with this: why should the old man's youthful eyes point to a concealed tragedy? McHaffie and Ritchie seem to have misunderstood the meaning of the words they quote, especially the word "verlorene". Surely the phrase is a perfectly reasonable (though imaginative) image which a "casual observer" might well choose to describe how the man's youth seems (and again we have a 'schien') to have all drained into his eyes, leaving the rest of his body old?
- 225 The same goes for all the other names in the story.
- 226 At this point we have been brought to the extremes of caution enjoined by the military mind and splendidly satirised by Henry Reed in his poem *Judging Distances*, in terms which reflect Storm's standpoint with surprising accuracy:
- . . . and lastly
That things only seem to be things.
A barn is not called a barn, to put it more plainly,
Or a field in the distance, where sheep may be safely grazing.
You must never be over-sure. You must say, when reporting,
At five o'clock in the central sector is a dozen
of what appear to be animals; whatever you do
Don't call the bleeders *sheep* . . .
- . . . The still white dwellings are like a mirage in the heat,
And under the swaying elms a man and a woman
Lie gently together. Which is, perhaps, only to say
That there is a row of houses to the left of arc,
And that under some poplars a pair of what appear to be humans
Appear to be loving.
- 227 McHaffie and Ritchie (p. 36f.) notice some of the uncertainties I have mentioned, but they preface their account of these uncertainties by saying: "Immensee' is almost pure 'Stimmung' with all sorts of things hinted at but nothing stated explicitly"; and they conclude it by noting: "How 'Biedermeier' the whole situation is. . ." To attach these labels to this particular phenomenon seems to me to beg the questions. Of course Storm's early work is full of "Stimmung" (so many people have said it that I suppose it must be true), and of course one can see him as a writer in the Biedermeier tradition; but in what way do these two terms illuminate the actual individual problem here, the problem of narrative uncertainty? Is such a problem the monopoly of the Biedermeier mode or the *Stimmung* technique? Surely not.

- 228 McHaffie and Ritchie, p. 47.
- 229 *Ludwigs Werke*, hrsg. V. Schweizer, Meyers Klassiker-Ausgaben, Leipzig n.d., 3. Band, p. 11f. The use of the word "unwillkürlich", the reference to the gold/silver headed cane, and the observation about a "vorübergegangene Mode", are extraordinary coincidences in these two very similar scenes.
- 230 Ludwig, III, p. 12.
- 231 See above, p. 47ff.
- 232 *Ludwigs Werke*, 3. Band, p. 13ff.
- 233 SW I 409. All the temporal transitions in the story have this same terse, strained quality: "Sieben Jahre waren vorüber" (SW I 412); "Es war im Juni; Reinhard sollte am andern Tage reisen" (SW I 412); "Weihnachtabend kam heran" (SW I 417); "Als es Ostern geworden war, reiste Reinhard in die Heimat" (SW I 421); "Fast zwei Jahre nachher saß Reinhard. . ." (SW I 425); "Wiederum waren Jahre vorüber" (SW I 425).
- 234 See above, p. 123f.
- 235 There are indeed one or two longish passages of such description in the first version; significantly, Storm extirpates them for the Buchausgabe (cf. SW I 657ff., McCormick, p. 22ff.).
- 236 See above, p. 131, note 235.
- 237 See above, p. 126.
- 238 *Dantons Tod*, Act I Scene 1.
- 239 In what follows, of course, I am referring back in turn to the half-dozen technical elements examined earlier (pp. 45-122) and showing them in the 'solipsistic' light.
- 240 There are strange affinities here with the blind Argentinian writer Jorge Luis Borges, in whose extraordinary stories one often finds moments like this one: "Things duplicate themselves in Tlön. They tend at the same time to efface themselves, to lose their detail when people forget them. The classic example is that of a stone threshold which lasted as long as it was visited by a beggar, and which faded from sight on his death. Occasionally, a few birds, a horse perhaps, have saved the ruins of an amphitheatre". (J. L. Borges, *Fictions*, ed. A. Kerrigan, London 1965, p. 29).
- 241 According to the Oxford English Dictionary.
- 242 Boswell records: "After we came out of the church, we stood talking for some time together of Bishop Berkeley's ingenious sophistry to prove the non-existence of matter, and that every thing in the universe is merely ideal. I observed, that though we are satisfied his doctrine is not true, it is impossible to refute it. I never shall forget the alacrity with which Johnson answered, striking his foot with mighty force against a large stone, till he rebounded from it, 'I refute it thus' ". (*Boswell's Life of Johnson*, ed. G. B. Hill, rev. L. F. Powell, Oxford 1934, p. 471).
- 243 This admirable résumé is from *The Oxford Companion to English Literature*, ed. Sir P. Harvey, Oxford 1932, 3rd edn., 1946, p. 82.
- 244 Cf. Stuckert, p. 144f.
- 245 This is essentially the position which David Hume adopts, as the only antidote to the annihilating consequences of his own sceptical thinking, which is more consistent and far-reaching even than Berkeley's, especially in the matter of the logic of causation. See Appendix D.
- 246 Another writer who seems to me to inhabit, now and then at least, the borderland between the 'philosophical' and the 'literary' – and to achieve distinction there – is John Wisdom. One finds the solipsistic doubt (and the possibility of transcending it) beautifully expressed in his book *Philosophy and Psycho-analysis*, Oxford 1957, esp. p. 169f.
- 247 I say this purely for argument's sake and imply no criticism of Berkeley, who is well-known as a delightful stylist incapable of wan presentation.
- 248 Cf. above, p. 67.
- 249 See above, p. 116ff.
- 250 In a review of Barry Bermange's *No Quarter* (*The Observer*, 18.10.1964, p. 24).
- 251 See above, p. 116, note 185.
- 252 See above, p. 116f.
- 253 See above, p. 58ff. I shall be returning to this inconsistency later (below, p. 150ff.).
- 254 See above, p. 56, note 96.
- 255 See above, p. 80.
- 256 See above, p. 117.
- 257 It was from this appeal that I started (above, p. 45), but I hope to have defined more closely since.
- 258 Cf. above, p. 161.
- 259 Cf. for example, my quotations from *Hinzelmeier* (above, p. 62) and from *Immensee*

- (above, p. 131).
- 260 See above, p. 100f., 120ff.
- 261 This is only a hypothetical point; I have no desire to take up the question of specific influences, since to do so cannot really contribute to any elucidation of the aspects discussed here.
- 262 Forster, *Aspects of the Novel*, p. 25.
- 263 "Das quälende Rätsel des Todes" is a phrase Storm used in a letter to Mörrike (3.6.1865) just after Constanze's death.
- 264 Since all this is perfectly well-known, I find it hard to understand what prompts judgments like the one with which Ronald Taylor begins the introduction to his translation of *Immensee* (*Three German Classics*, transl. R. Taylor and M. Hamburger, London 1966, p. 9): "The stories and the lyrical poetry of Theodor Storm are as unproblematical as their author's life was uneventful". (As it happens, that is literally true: Storm's life was *not at all* uneventful, and his work is unproblematical to exactly the same extent, i.e. not at all).
- 265 *Immensee* (1849), *Posthuma* (1850), *Im Sonnenschein* (1854), *Angelika* (1855).
- 266 *Unter dem Tannenbaum* (1862), *Abseits* (1863).
- 267 *Späte Rosen* (1859).
- 268 *Viola tricolor* (1873).
- 269 *Carsten Curator* (1877), *Hans und Heinz Kirch* (1881-2), *Bötjer Basch* (1885-6).
- 270 Notably *Draußen im Heidedorf* (1871-2).
- 271 Rather more than two-thirds of Storm's works are set in Schleswig-Holstein.
- 272 A much more glaring example of this kind of mistake is to be found in L. W. Wedberg's *The Theme of Loneliness in Theodor Storm's Novellen*. Cf. my review of this book in *German Life & Letters*, n.s. Vol. XIX, No. 2, January 1966, p. 119ff.
- 273 Böttger, p. 352.
- 274 Böttger, p. 231.
- 275 Böttger, p. 231.
- 276 Böttger, p. 298f.
- 277 Silz, p. 117.
- 278 Bennett, p. 171.
- 279 Kayser, p. 64.
- 280 The main arguments of this study show where and how and how strongly I disagree with these critics; I would want to dissociate myself particularly from Silz.
- 281 *Marthe und ihre Uhr, Immensee, Posthuma, Im Sonnenschein, Angelika, Wenn die Äpfel reif sind, Drüben am Markt, In St Jürgen, Eine Halligfahrt, Draußen im Heidedorf, Waldwinkel, Ein stiller Musikant, "Es waren zwei Königskinder", Die Armesünderglocke* (unfinished).
- 282 *Auf dem Staatshof, Veronika, Im Schloß, Auf der Universität, Von jenseit des Meeres, Im Nachbarhause links, Zur "Wald- und Wasserfreude"*.
- 283 *Im Saal, Ein grünes Blatt, Unter dem Tannenbaum, Abseits*.
- 284 *Hans Bär, Der kleine Häwelmann, Hinzelmeyer, Am Kamn, Die Regentrude, Bulemanns Haus, Der Spiegel des Cyprianus*.
- 285 *Späte Rosen, Eine Malerarbeit, Beim Vetter Christian, Viola tricolor, Psyche, Die Söhne des Senators*.
- 286 *Carsten Curator, Der Herr Etatsrat, Hans und Heinz Kirch, Bötjer Basch*.
- 287 *Aquis submersus, Renate, Eekenhof, Zur Chronik von Grieshuus, Ein Fest auf Haderslevhuus*.
- 288 *Pole Poppenspüler, Im Brauerhause, Schweigen, John Riew', Ein Doppelgänger, Ein Bekenntnis*.
- 289 It can be seen from this classification that the facts ascertained at the shallow level of subject-matter can be of some help at the deeper level of theme.
- 290 See above, p. 143f.
- 291 See above, p. 136.
- 292 See above, pp. 54f., 58ff.
- 293 See Appendix C.
- 294 See Appendix D.
- 295 See above, p. 104f.
- 296 See above, p. 73ff.
- 297 See above, p. 84ff.
- 298 See above, p. 122.
- 299 See above, p. 104ff.
- 300 See above, p. 48f.
- 301 See above, p. 65ff.
- 302 See above, p. 97f.
- 303 See above, p. 100f.

- 304 See above, p. 100f.
- 305 Th. Fontane, *Gesammelte Werke*, Jubiläumsausgabe, 2. Reihe, 2. Band, p. 224ff.
- 306 Fontane, p. 233.
- 307 Fontane, p. 242.
- 308 Fontane, p. 246f.
- 309 Storm uses this word in a letter to Emil Kuh in 1872; but this time he had written only about half his stories, and hardly any of his finest ones, so that his opinion of himself may have risen subsequently.
- 310 Fontane (*loc. cit.*) gives an interesting account of all this.
- 311 Much surer on other people's work than on his own.
- 312 Cf. Stuckert, Chap. 13, esp. p. 438ff.
- 313 Martini (p. 640) points to "das Autochthone seiner Natur, das ihm fremden Bildungseinflüssen wenig zugänglich machte", and Böttger (p. 121) notes: "Ganz auf sich gestellt, half sich der Erzähler als reiner Autodidakt voran, dem das Erbe nichts, die selbständige Verarbeitung der erlebten Wirklichkeit alles bedeutete". Cf. also Stuckert, p. 144f., 443f.
- 314 Notably at the end of *Viola tricolor*.
- 315 In later stories, especially *Aquis submersus*, *Carsten Curator* and *John Riew*'.
- 316 Tübingen 1957. The subtitle is: "Studien über Gehalt und Grenzen des Begriffs Realismus für die erzählende Dichtung des neunzehnten Jahrhunderts".
- 317 Brinkmann, p. 314; author's italics. The two quotations I have asterisked are taken from the writings of Ranke.
- 318 Brinkmann, p. 303.
- 319 Brinkmann, p. 303.
- 320 Brinkmann, p. 130ff.
- 321 Brinkmann, p. 144f.
- 322 Brinkmann, p. 304.
- 323 Brinkmann, p. 305.
- 324 Brinkmann takes the belief in a binding, universal causality as one of his criteria for the 'objectivist', 'absolutist' view of the world. In this connection it is worth remembering that one of the main planks of David Hume's scepticism is the problem of proving cause and effect.
- 325 Brinkmann, p. 214.
- 326 Brinkmann, p. 308; author's italics.
- 327 See above, p. 128ff.
- 328 Raabe, Meyer, Keller, Freytag, Fontane, and of course Storm, all published novels or stories between 1870 and 1880.
- 329 And, incidentally, between *Der arme Spielmann* and *Zwischen Himmel und Erde* in point of time.
- 330 Brinkmann, p. 216; cf. above, p. 134.
- 331 Brinkmann, p. 243f.
- 332 Brinkmann, p. 252; cf. the characterisation of Erich in *Immensee* (above, p. 133ff.).
- 333 Brinkmann, p. 287f. I think this is precisely the nature of, for example, the various functions in *Immensee* of the strawberries, the yellow bird, the book of poems, the folk-song collection and the water-lily.
- 334 Brinkmann, p. 306f.
- 335 Brinkmann, p. 243f.
- 336 Brinkmann, p. 308.
- 337 Brinkmann, p. 306.
- 338 E. Auerbach, *Mimesis*, Bern 1946, p. 476f.
- 339 J. P. Stern, *Re-interpretations*, London 1964, p. 2.
- 340 Stern, p. 10.
- 341 Stern, p. 31.
- 342 Stern, p. 76f.
- 343 Stern, pp. 61, 76f.
- 344 The remaining writers are Büchner, Schopenhauer, Heine, Stifter, Fontane and, in passing, Keller.
- 345 Stern, p. 291; author's italics.
- 346 Stern, p. 101.
- 347 See above, pp. 117f., 125, 134ff., 139ff.
- 348 Apropos of Brinkmann's study I talked (above, p. 155ff.) of the breaking down of the distinction between 'subject' and 'object'; that I now talk of the 'chasm between subject and object' is only an apparent contradiction. The conflict is between two metaphors, each imperfectly describing aspects of the same phenomenon and each useful in its context.

- Neither 'breaking-down' nor 'chasm' have any self-contained validity.
- 349 SW IV 308. I am indebted to Mr T. D. Jones of Jesus College for first drawing my attention to this passage.
- 350 See above, p. 62.
- 351 Fontane (*op. cit.*, p. 242) picks out this revealing detail.
- 352 Bernd draws this conclusion from *Aquis submersus*, where the deficiency is very clear, and from *In St Jürgen*, where it is less so. For the inadequacy of memories as an escape, see above, pp. 4, 20, 41, 42f.
- 353 See above, pp. 149, 150f., 151f., 152f.
- 354 See above, p. 65ff.
- 355 Stern, p. 10.
- 356 Stern, p. 303f.
- 357 Stern, p. 307.
- 358 Stern, p. 306.
- 359 In fact, the Pate tells Jacques the first two (*Hadlaub* and *Der Narr auf Manegg*) and gets him to copy the third (*Der Landvogt von Greifensee*; the Pate has written his own version of this, not being satisfied with the common account).
- 360 *Gottfried Kellers Gesammelte Werke*, Insel-Ausgabe, 4. Band, Leipzig 1922, p. 236.
- 361 Jacques is rather closer to the central figure of Stifter's *Der Nachsommer*, Heinrich Drendorf, who learns not from his own present mistakes but from his mentor's past ones, and who lives by a received, not an experienced, wisdom.
- 362 And in this respect she accords perfectly with what Dr Stern says of Judith and Anna in *Der grüne Heinrich* (cf. above, p. 162ff.).
- 363 In *Pankraz der Schmoller*.
- 364 In *Frau Regel Amrain und ihr Jüngster*. "Regel" is short for the mightily symbolic name "Regula" (as if the abbreviation weren't symbolic enough). There is, it is true, a passage in this story (Keller, *ed. cit.*, 3. Band, p. 180ff.) where Fritz goes off to war with a mob of Seldwyler, and finds at the end of the day that what had at first seemed to him a splendid jaunt, a game of soldiers, has turned into grim and bloody reality, with dead and wounded comrades strewn about him. There the outside world *does* clamour to be heard, and the consequences of the hero's stupidity are real and terrible. But ultimately the implacable actuality of the scene is pushed away, and the experience becomes just another lesson, one more stage in the process of 'becoming' – in this case, becoming a responsible lad.
- 365 In *Die mißbrauchten Liebesbriefe*. The educative capacity of Nature, from which Wilhelm is made to benefit during his period of solitude and regeneration, seems to me one of the most dubious propositions in Keller's whole scheme of "Bildung".
- 366 Letters to his daughter Lisbeth, 20.2.1885, and to Schmidt, 3.2.1885.
- 367 Letters to Heyse, 4.12.1885, and to Gebr. Paetel, 5.12.1885.
- 368 This is how Tede Haien describes cancer in *Der Schimmelreiter* (SW IV 328).
- 369 Thomas Mann gives a splendid brief account of this deception in his essay on Storm (Th. Mann, *Gesammelte Werke* in 12 Bden., S. Fischer Verlag, IX. Bd, 1960, p. 266f.). I owe the biographical details of the preceding paragraphs to Stuckert, pp. 112f., 394, 399.
- 370 Pitrou, I, 3, 6.
- 371 Kayser, p. 22ff.
- 372 Stuckert, p. 244f.
- 373 Böttger, p. 125.
- 374 Letters to Heyse, 4.12.1885 and 25.5.1887.
- 375 Stuckert, p. 394f.
- 376 Letter to Heyse, 15.7.1887.
- 377 *Ibid.*, Storm's italics.
- 378 See above, p. 174.
- 379 *Agnes Bernauer*, Act IV, Scene 4.
- 380 See above, p. 174.
- 381 SW IV 239-88; the pages are large, and the print is small.
- 382 17.7.1887.
- 383 Storm to Heyse, 15.7.1887.
- 384 The regretful, mock-resigned way in which Storm rejects the idea of changing the story is reminiscent of his tone in my quotations from his letters apropos of *In St Jürgen*, and could perhaps be explained by the construction I put on those quotations (See above, p. 39).
- 385 See above, p. 172.
- 386 See above, p. 176.
- 387 See above, p. 175f.

- 388 A significant zeugma, this, relegating even a colleague to the status of a coach. Franz cannot treat his assistant as a person; he is a thing which is necessary, like the coach, for the efficient running of the practice. There's many a true word spoken in syntactical jest.
- 389 See above, pp. 173, 175.
- 390 This appears to have been something of a fashion; Fontane draws attention to the desire, and roundly dismisses it for what it is, in the 35th chapter of *Effi Briest* (there is nothing to suggest that he is commenting here on *Ein Bekenntnis*, though he would certainly have read the story before he came to write his novel). In the relevant passage, Insetten says: "Und da hab ich mir denn, weil das alles nicht geht, als ein Bestes herausgeklügelt: weg von hier, weg und hin unter lauter pechschwarze Kerle, die von Kultur und Ehre nichts wissen. Diese Glücklichen. .!" To which Willersdorf replies: "Ach was, Insetten, das sind Launen, Einfälle. Quer durch Afrika, was soll das heißen? Das ist für 'nen Leutnant, der Schulden hat. . ."
- 391 The exception is the jackdaw episode, which I have moved from its place early on in the text to its proper chronological position in Franz's life.
- 392 Pitrou, p. 725.
- 393 Böttger, p. 354ff; my italics. One wonders whether such "technisch-wissenschaftlich Gebildete", as Böttger describes did in fact exist at all in the 18th century; and also whether Böttger is not projecting into a historical context the problem he himself is faced with in present-day East Germany. I owe these points to a conversation with Dr J. P. Stern.
- 394 Stuckert, p. 399ff.
- 395 Stuckert, p. 400f.
- 396 The foregoing is described in SW IV 384ff.
- 397 SW IV 398. The last sentence is an echo of the biblical injunction, "Hat jemand ein Amt, so warte er des Amtes" (Romans 12, 7 in the Luther version).
- 398 I talk more about the element of 'hybris' below, p. 190f.
- 399 For instance, my quotations above, p. 188f.
- 400 Stuckert, p. 406.
- 401 Or rather one and a half.
- 402 See above, p. 185.
- 403 Apropos of *Im Sonnenschein* (see above, p. 25).
- 404 Apropos of *In St Jürgen* (see above, p. 39 and of *Ein Bekenntnis* (see above, p. 176f.).
- 405 The term was coined, I believe, by David Riesman (D. Riesman with N. Glazer and R. Denny, *The Lonely Crowd*, Yale 1950, especially the later chapters).
- 406 See above, pp. 39, 116ff., 125ff., 134ff., 139ff.
- 407 T. S. Eliot, *The Three Voices of Poetry*, London 1953, p. 18; author's italics.
- 408 See above, pp. 28, 43, 169.
- 409 *Der Schimmelreiter* is almost the only story which encourages us to make free with capital letters.
- 410 Of the early stories I discussed, only *Posthuma* comes close to implying any condemnation of its central character (and therefore positing the existence of will or moral choice); but there, the young man is not condemned for inactivity, and apart from this, I think the dominant mood of the story is 'fatalistic' (see above, p. 21ff.).
- 411 In *Immensee*, *Im Sonnenschein*, *Drüben am Markt*, *Angelika* and *In St Jürgen* respectively.
- 412 Cf. above, p. 19f.
- 413 See above, pp. 149, 151, 152f., 162f., 165.

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