

*Compliments of
the Author
Richmond College, Va.*

A STUDY
OF
LITERARY TENDENCIES IN THE NOVELLEN
OF
THEODOR STORM

A DISSERTATION

Submitted to the Faculty of the University of Virginia in
Partial Fulfilment of the Requirement for the
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BY
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To My Wife
Elizabeth Kilbourn Bingus

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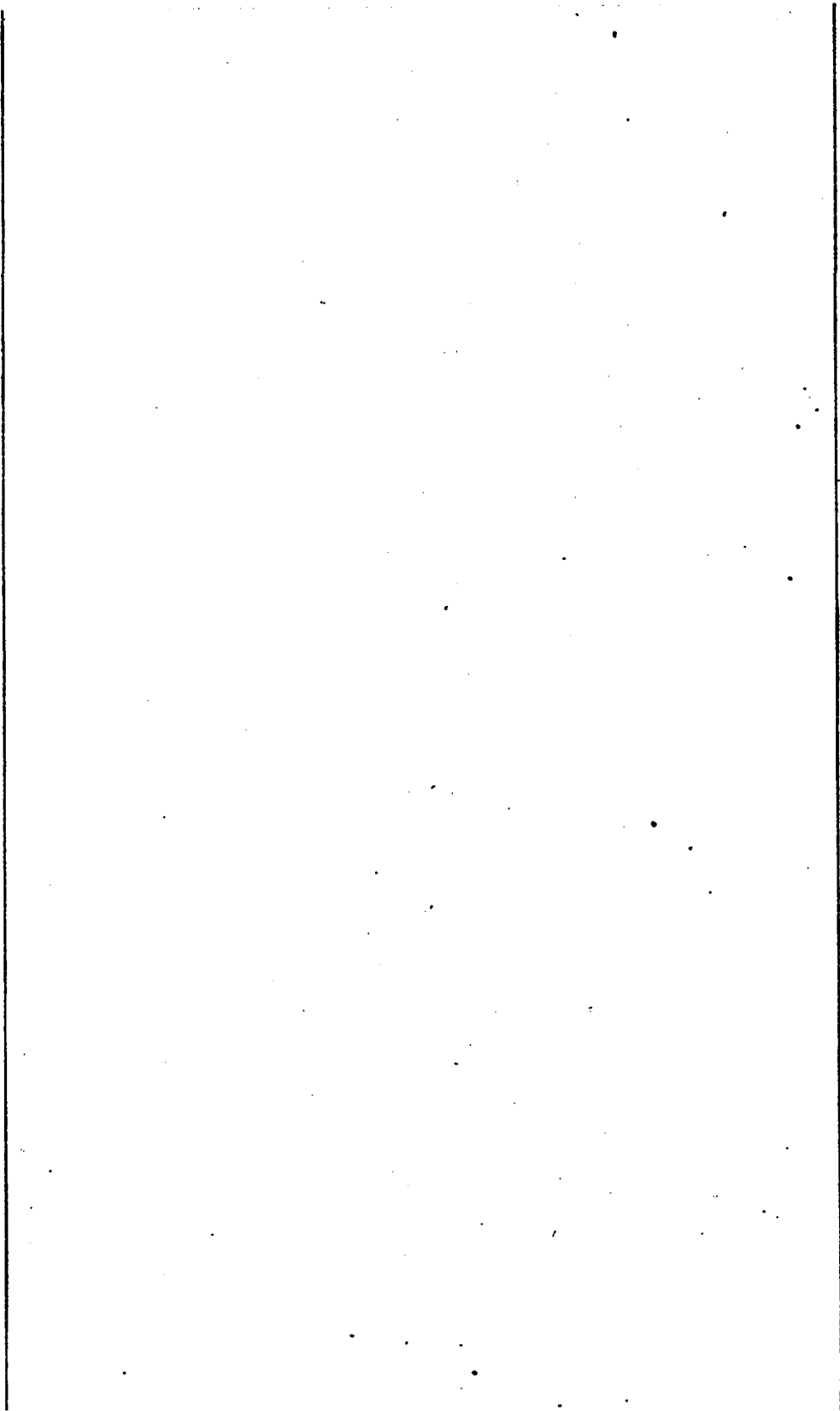
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The Novellen Chronologically Arranged.

First Husum Period.

- 1847. Marthe und ihre Uhr.
- 1848. Im Saal.
- 1849. Immensee. Posthuma.
- 1850. Ein grünes Blatt.

Potsdam Period.

- 1854. Im Sonnenschein.
- 1855. Angelika.
- 1856. Wenn die Äpfel reif sind.

Heiligenstadt Period.

- 1858. Auf dem Staatshof.
- 1859. Späte Rosen.
- 1860. Drüben am Markt.
- 1861. Im Schloss. Veronika.
- 1862. Auf der Universität. Unter dem Tannenbaum.
- 1863. Abseits.
- 1863-64. Von jenseit des Meeres.

Second Husum Period.

- 1867. In St. Jürgen. Eine Malerarbeit.
- 1870. Eine Halligfahrt. Der Amtschirurgus. Heimkehr. Lene Wies.
- 1871. Draussen im Haidedorfe. Zwei Kuchenesser der alten Zeit.
- 1872. Beim Vetter Christian.
- 1873. Viola Tricolor. Von heut und ehem.
- 1873-74. Pole Poppenspärer.
- 1874. Waldwinkel.
- 1874-75. Ein stiller Musikant.

12 THE NOVELLEN CHRONOLOGICALLY ARRANGED.

- 1875. Psyche. Im Nachbarhaus links.
- 1875-76. Aquis Submersus.
- 1876. Von Kindern und Katzen.
- 1877. Carsten Curator.
- 1877-78. Renate.
- 1878. Zur Wald- und Wasserfreude.
- 1878-79. Im Brauerhause.
- 1879. Eekenhof.
- 1879-80. Die Söhne des Senators.

Hademarschen Period.

- 1880-81. Der Herr Etatsrat.
- 1881-82. Hans und Heinz Kirch.
- 1882-83. Schweigen.
- 1883-84. Zur Chronik von Grieshuus.
- 1884. "Es waren zwei Königskinder."
- 1884-85. John Riew'.
- 1885. Ein Fest auf Haderslevhuus.
- 1885-86. Bötjer Basch.
- 1886. Ein Doppelgänger.
- 1887. Ein Bekenntnis.
- 1886-88. Der Schimmelreiter.

Introduction

Storm's Novellistik covers a period of more than forty years, beginning with "Marthe und ihre Uhr" written in 1847 and closing with "Der Schimmelreiter" finished only a few months before his death in 1888. He himself says that the writing of Novellen began as a relaxation from the duties of the day. In a letter to Eduard Mörike dated Dec. 2, 1855, he writes:

"So bald ich recht bewegt werde, bedarf ich der gebundenen Form. Daher ging von allem, was an Leidenschaftlichem und Herbem, an Charakter und Humor in mir ist, die Spur meist nur in die Gedichte hinein. In der Prosa ruhte ich mich aus von den Erregungen des Tages: dort suchte ich grüne stille Sommereinsamkeit."¹

Later and in another connection he says (quoted by Schütze²): "Meine Novellistik hat sich aus der Lyrik entwickelt." In a Foreword to a collection of his stories, written in 1881, but first printed in Köster's "Briefwechsel zwischen T. Storm and G. Keller," 1904, is the following:

"Die Novelle, wie sie sich in neuerer Zeit, besonders in den letzten Jahrzehnten, ausgebildet hat und jetzt in einzelnen Dichtungen in mehr oder minder vollendeter Durchführung vorliegt, eignet sich zur Aufnahme auch 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' (was Goethe in den Gesprächen mit Eckermann als 'eine sich ereignete unerhörte Begebenheit' bezeichnet): die heutige Novelle ist die Schwester des Dramas und die strengste Form der Prosadichtung. Gleich dem Drama behandelt sie die tiefsten Probleme des Menschen-

1. Mörike-Storm Briefwechsel.

2. Dr. Paul Schütze: Th. Storm, 3 Aufl., p. 298.

lebens; 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. Dass die epische Prosadichtung sich in dieser Weise gegipfelt und gleichsam die aufgabe des Dramas übernommen hat, ist nicht eben schwer erklärlich."³

Again Dec. 21, 1881; in a letter to Gottfried Keller, he writes: "Meine Novellistik hat meine Lyrik völlig verschluckt."⁴

These quotations from Storm himself about his own Novellen and the Novelle in general are the points of departure for this monograph. They indicate a change, moreover, a conscious change in the author's attitude toward this form of his literary activity. Though his philosophy of life and literary ideals underwent no sudden changes, the Storm of the 50's and the Storm of the 80's were very different men, with a different outlook on life and a changed literary theory and practice. I intend to show what some of these were in the beginning and what they later became in the gradual evolution of the poet, based on an examination of the sources, namely, his published writings and correspondence. As this monograph deals wholly with literary conceptions and tendencies, questions of mere style and diction are eliminated. For the sake of definiteness and concentration, the poetry and Märchen are not considered.

As a matter of general convenience the chronological classification of Storm's Novellen made by Schütze, is followed:

1. The first Husum period 1847-'53.
2. Potsdam period 1854-'56.
3. Heiligenstadt period 1857-'64.
4. Second Husum period 1865-'80.
5. Hademarschen period 1880-'88.

3. Storm-Keller Briefwechsel, p. 249f.

4. Storm-Keller Briefwechsel.

STIMMUNG.

The Novellen in the earlier years are so filled with a lyrical passion and emotion, that one hardly knows whether he might not call them prose-lyrics, as for example, "Ein grünes Blatt" (1850), "Imensee" (1849), "Im Sonnenschein" (1854). In the ordinary use of the word "Short Story,"⁵ these and several others can not be grouped under this title,—they embrace too much. They are far too short to be called Novels (Romanen) and they are not written in verse-form, hence, strictly speaking, not poems. There is little plot and connection of event with event, rather a succession of incidents taken out of a thousand possible others, in which we see how life, or better, how moments in life have affected the people placed before us. So far as the world about them is concerned, they might as well not be living, for it goes on its own way without their help or interest. What do "Marthe" (1847), Reinhard ("Imensee," 1849), Regine ("Ein grünes Blatt," 1850), Ehrhard ("Angelika," 1855), Anne Lene ("Auf dem Staatshof," 1858), Dr. Christoph ("Drüben am Markt," 1860), the Baron ("Im Schloss," 1861), or any character you please before 1865, know or care about the real outer world as it touches and affects the average mortal?

Two citations are given at length as being typical. So are all the people in the other stories referred to above. It is from the emotional side alone that these people have once touched the world and from which we see them. To them the memory of this contact is life. The spell of a reminiscent pessimism is upon them and holds them. Once has come to each an opportunity, a decisive moment; they have not risen to the occasion and said the determining word. The time

5. "Die Novelle hat es mit fertigen Charakteren zu tun, die durch eine besondere Verkettung der Umstände und Verhältnisse, in einen interessanten Konflikt gebracht werden, wodurch sie gezwungen sind, sich in ihrer aller-eigensten Natur zu offenbaren." Spielhagen, Beiträge zur Theorie und Technik des Romans, p. 245.

for it is then past and they remain, as it were, the victims of lost opportunities in the meshes of an old dream.

"Das Grab lag im tiefen Schatten der Kirchmauer. Er hing den Rosenkranz über das schwarze Kreuz; dann lehnte er den Kopf daran. Der Wächter ging draussen vorüber; aber er bemerkte ihn nicht; die Stimmen der Mondnacht erwachten: das Säuseln der Gräser, das Springen der Nachtblüten, das feine Singen in den Lüften; er hörte es nicht, er lebte in einer Stunde, die nicht mehr war, umfungen von zwei Mädchenarmen, die sich längst über einem stillen Herzen geschlossen hatten. Ein blasses Gesichtchen drängte sich an seines; zwei kinderblaue Augen sahen in die seinen" ("Posthuma," 1849, Vol. II, p. 163). Again in "Angelika," 1855,— "Aber sie kam nicht, die er rief, sie konnte nicht mehr kommen: der Zauber ihres Wesens, wie er noch einmal vom Abendschein erinnernder Liebe angetraht erschien, war in der ganzen Welt nur noch in seiner Brust zu finden. Da stand er auf, und seine Schreibschatulle aufschliessend, nahm er ein Päckchen Briefe aus einer Schublade und löste die Schnur, womit sie zusammengebunden waren; dann nahm er den eben gelesenen Brief, legte ihn zu den anderen und verschloss das Päckchen wieder an seinen alten Ort" (V. I, p. 310).

The feeling which the characters have, is not expressed in words coming from the persons themselves, or from the author about them. It comes out of the general setting, the background and atmosphere in which the whole is immersed. The misfortune that comes to such people is not felt as a sudden overwhelming calamity, such as strikes even a strong man down. It comes slowly and is received almost with a sad smile as if foreordained by fate. The after effects are slowly realized and thus two people may be almost painlessly separated from each other. One at times even has the feeling that these are not complete men and women in the full exercise of all their faculties. They seem to be held under the sway of some powerful enchantment, which takes from them the power to move and act, while leaving them still in possession of feeling and will. The two quotations above, though

introduced for another purpose, illustrate as well these statements.

Many of the earlier Novellen are, likewise, so filled with lyric passion, that in those places where another novelist reaches his highest dramatic climaxes, Storm bursts into song.⁶ With him the climax has as its natural fruition, a lyric developed out of a preceding situation. The song "Hier an der Bergeshalde" (V. I, p. 12), which Reinhard wrote in his Pergamentband on returning home from the wild strawberry hunt in the forest; that of the "Zithermädchen mit den schwarzen Augen": "Heute, nur heute bin ich so schön" (V. I, p. 14), are the flowering out of the Stimmung of the scenes in which they are found. In "Von jenseit des Meeres" (1863-'64) are brought together in six lines all the pent up passion, longing and despair of the heroine Jenni, which are pictured in the story:

Ich bin eine Rose, pflück mich geschwind;
Bloss liegen die Würzlein vor Regen und Wind.

Nein, geh nur vorüber und lass du mich lös;
Ich bin keine Blume, ich bin keine Ros',

Wohl wehet mein Röcklein, wohl fasst mich der Wind;
Ich bin ein heimat- und mutterlos Kind. (V. I, p. 255.)

That Storm was in a measure conscious of this quality in his Novellen is indicated by a sentence from a letter to Mörike of date Dec. 2, 1885, quoted in the Introduction. "In der Prosa ruhte ich mich aus von der Erregungen des Tages; dort suchte ich grüne stille Sommereinsamkeit." Schütze quotes him as giving expression to this phase of his prose composition as follows: "Meine Novellistik hat sich aus der Lyrik entwickelt und lieferte zuerst nur einzelne Stimmungsbilder oder solche eizelne Szenen, wo dem Verfasser der darstellende Vorgang einen besonderen Keim zu poetischer Darstellung zu ent-

6. See Chapter on Storm in R. M. Meyers Deut. Lit. d. 19. Jahrhunderts.

halten schien; andeutungsweise eingewebte Verbindungsglieder gaben dem Leser die Möglichkeit, ein grösseres geschlossenes Ganzes, ein ganzes Menschenschicksal mit der bewegenden Ursache und seinem Verlaufe bis zum Schlusse vorzustellen."⁷

These statements from Storm are taken from the early years and apply to the earlier stories. In the later stories is a falling off in these lyric qualities, but it is not a sudden loss. These characteristics yield to other and more definite motives and treatment. There develops a more intimate touch of the actual. For discussion of these new phases, see chapter on Purpose story and succeeding chapters.

The little which the characters have to say about themselves is meager and inadequate. The author uses another method,—the natural unconscious signs of the inner feeling or conflict are noted and given. This form of expression becomes so convincing, because so unconscious and instinctive. Anne Lene (*Auf dem Staatshof*, 1858) says nothing of the convulsive passion in her heart, but Marx notices the tremulous shaking of the top of the tree against which she is leaning and already knows the vibrating anguish of her soul. In "*Auf der Universität*" (1862), Storm describes the aimless wandering of Philip über die Haide. This four page description of a North German heath in springtime was, however, not the real purpose. This we learn near the close of the paragraph in the one passionately uttered word and the accompanying gesture: "'Lore', flüsterte ich und streckte meine Arme in die laue Luft.'" (V. II, p. 110f.)

Stimmung is to be found in every story Storm wrote from first to last, but in varying proportions. In the 50's it is the all essential element, without which the story cannot exist. Here occurrences are incidental and contributory. One has but to think of "*Ein grünes Blatt*," "*Angelika*," where the incidents scarcely suffice to pass over from one mood or reverie to another, and where nothing definite or decisive happens. In the stories of the late 70's and 80's, though the Stim-

7. Schütze, p. 298.

8. V. II, p. 110f.

mung remains, it now takes a minor rôle and becomes incidental to the succession of events, which have bearing on and help toward the resolution of his plot. That this disappearance of the Stimmung story was a conscious change, the following sentence from a letter to Emil Kuh concerning "Draussen im Haidedorfe" shows: "Ich glaube, darin bewiesen zu haben, dass ich auch eine Novelle ohne den Dunstkreis einer bestimmten Stimmung * * * schreiben kann." The stories of the late period are built on a different plan. He puts into practice his new theories as to the place and province of the Novelle in modern literature (see Introduction). The loose sketchiness disappears; unity and concentration become more marked; secondary incidents look toward the solution of the main. "Schweigen" (1882-'83), for example, handles a psycho-pathological problem. A young man marries without having told his wife of a temporary mental aberration, from which he at one time had suffered. He later feels this silence on his part as a crime and fancying to note in himself returning symptoms of this disease, he decides to take his life in order to set his wife free. The silence is finally broken, the supposed symptoms disappear, and thus a tragic ending is avoided. The doctor in "Bekentnis" (1887) prepares and gives his beloved wife a sleeping potion, that this may free her of needless suffering from an incurable disease. Later he learns to his horror, that a remedy had been found for this ailment, which he might have known about. He tries it on another and succeeds in affecting a cure. At first he is overcome with remorse, but takes heart and then writes his friend: Dass du zur rechten Zeit mich fandest, dass ich zu dir das Ungeheure von der Seele sprechen konnte, hat meinen Geist befreit: ich bin jetzt fest entschlossen: ich gehe fort, weit fort, für immer nach Orten, wo mehr die Unwissenheit als Krankheit und Seuche den Tod der Menschen herbeiführt. Dort will ich in Demut mit meiner Wissenschaft dem Leben

9. Briefwechsel zw. Th. Storm u. E. Kuh, p. 268.

dienen.¹⁰ (V. VIII, p. 163). Thirty years later, at life's end, he says proudly: "Ich habe ehrlich ausgehalten."

It is furthermore referring to this new kind of story that he writes G. Keller Dec. 21, 1884, "Meine Novellistik hat meine Lyrik völlig verschluckt."¹¹ He now has the leisure or can take the time from his official duties to make special studies (see letter to Hermione von Preuschen^{11a}), before actually taking up the work of composition. It is now for the first time that real types of people are developed—of the sailor in "Haus und Heinz Kirch" (1881-'82) and "John Riew" (1884-'85), heredity in "Carsten" (1877), a pathological case in "Schweigen" (1882-'83), religious and other forms of fanatical superstition in "Renate" (1877-'78), "Im Brauerhaus" (1878-'79) and "Schimmelreiter" (1886-'88).

In many of the early stories there is a hazy outline, which Storm strove to remove from his later productions. Mörike as early as 1853 and other critics since have noticed this indistinctness. It came no doubt in part from the lyric character of story he wrote, for be it remembered, it is atmosphere and feeling Storm wishes in the early stories to recall and bring before the reader, rather than people. His characters become in a sense the means by which this surcharged emotion is conveyed. It comes also in part from his manner of composition. Reference has already been made to his stories as a recreation and rest from the toil of the day (see Introduction). In a letter to E. Kuh, he says: "Ich arbeite übrigens meist auf Lappen und schreibe danach das Ganze zusammen."¹²

The early story in its completed form often still retains marks of its genesis. The quotation from Storm given above indicates that the author was conscious of the loosely held together sketchy character of many of the stories. "Ein grünes Blatt" consists of but a single episode—a casual meeting of two persons. "Wenn die Äpfel reif sind" is a single incident

10. V. VIII, p. 163.

11. Storm-Keller Briefwechsel.

11a. See p. 38.

12. In a letter to his mother, December 17, 1854, speaking of "Im Sonnenschein" he writes: "Ich habe es diesen Sommer auf meinen Spatziergängen bienenartig zusammen gelesen." Storm's Briefe in die Heimat.

in a garden. In "Immensee" is a series of typical but loosely bound sketches "auf den Lappen gearbeitet," as he in a letter to Kuhl (previously referred to) describes them. In such stories the fitting together of the "einzelne Stimmungsbilder" often does not produce a distinctive whole. For example, in the last story mentioned above, the connection between chapters, "Im Walde" and "Da stand das Kind am Wege," leaves much to be imagined and filled out by the reader, which the author by hint, suggestion or otherwise has not provided for. Further illustrations of this same manner of composition are "Im Saal" (1848), "Im Sonnenschein" (1854), "Angelika" (1855), "Auf dem Staatshof" (1858), "Drüben am Markt" (1860), "Im Schloss" (1861), "Auf der Universität" (1862).

Storm was also aware of the preponderance of the lyric element in his early Novellen (see Introduction) and strove to change it. Because in the 50's and early 60's this quality so completely predominates in everything he wrote and furthermore because it continues until the very end to occupy an important place in his stories, even the student has often failed to see the significant selfconscious epic development, which the author as early as 1861 ("Im Schloss") enters upon. True he often falls back into the old manner, as in "Halligfahrt," 1870, but the preponderatingly lyric story does not appear at all after the "Stiller Musikant" in 1875.

In these Stimmung stories the incident about which he builds the framework is not generally an action; it is the intense emotion with which the author is held in the face of a situation calling for an action. In other words, it is the moments, that in an artistic temperament call forth a song or a picture. Such was at first and such in a measure continued to be Storm's attitude toward his Novellistik material, with this difference,—and herein is one of the important phases of his literary development,—more and more it becomes the happening or series of happenings, which he describes or represents. For example, the two stories "Ein grünes Blatt" (1850) and "Psyche" (1875), are alike in that the theme is built out of the accidental meeting of two young

people. From the former there come a series of "Stimmungsbilder"—in the *Immenhof*, a nocturnal walk through a gloomy forest and a goodbye. In the latter, a young girl is bathing, a storm suddenly comes up and she is snatched from drowning by a young artist. Though they instantly separate, the hearts of both are set on fire. The moment of rescue has so wrought on the young man's imagination, that he later makes the incident the theme for a most inspiring artistic conception. The work is brought to completion, placed on exhibition in Berlin, and here later the maiden sees herself as the *Psyche*, etc.

In "*Auf dem Staatshof*" (1858) in the very first paragraph the author referring to the climacteric incident of the story, viz., the drowning of Anne Lene says: "Ich weiss nicht, wie es zu Ende ging, und ob es eine Tat war oder nur ein Ereignis, wodurch das Ende herbeigeführt wurde."¹³ These two words "Ereignis" and "Tat" contain in their characteristic meanings the germ of the really essential difference between the early stories and the late,—passive receptivity and active selfwill. Practically every story written before and including 1860, from "*Marthe*" to "*Drüben am Markt*" belong to the non-resistants—people who can receive impressions but who have no will-power to execute their desires. Think of "*Immensee*" (1849), "*Posthuma*" (1849), "*Ein grünes Blatt*" (1850), "*Im Sonnenschein*" (1854), "*Angelika*" (1855), "*Auf dem Staatshof*" (1858); not one character could bring himself to do the thing that was vaguely in his heart to do. So femininely weak is the courage in most cases that there is not even a conflict, merely a vague longing, or an indefinite feeling of insufficiency.

On the other hand, practically every one of the 18 or 19 stories from "*Aquis Submersus*" (1875-76) to "*Schimmelreiter*" (1886-88) belong to the positive group, those who had a definite wish and the heart to try to attain it. One needs to have but the slightest acquaintance with such stories as "*Carsten Curator*" (1877), "*Im Brauerhaus*" (1878-79), "*Hans und Heinz Kirch*" (1881-82), and the other stories following, to recall the struggles,—sometimes victories, sometimes defeats,

13. V. I, p. 57.

but always a conflict about which gather and center the events of the story.

The 18 or 20 stories written between 1860 and 1875 belong sometimes to the earlier group as "Halligfahrt" (1870), "Stiller Musikant" (1874-5) perhaps, "Waldwinkel" (1874) and "Im Nachbarhause links" (1875); sometimes in the second, as "Im Schloss" and "Veronika" (1861), "Auf der Universität" (1862) "Abseits" (1863), "In St. Jürgen" and "Malerarbeit" (1867) and others. However this is a transition period. Neither those classified with the first group nor those put with the second have the distinctive marks found in the early and late stories. For example, "Der stiller Musikant" did once make a feeble effort to play in public (V. IV, p. 178f), but on account of his overwrought nervous condition completely failed and then gave up forever. On the other hand, Anne ("Im Schloss") (1861) accepted submissively the will of her father at first,^{13a} but later asserted her own will and obtained it; Eddie Brunken ("Malerarbeit") only becomes resigned to his fate after a manly struggle, in which he saw his hopes and ideals impossible of realization. The poet passes over from the Stimmung story with negative resigned characters through a transitional one partaking of the qualities of both early and late, into the type of story where there are action and people with a will and conviction.

DEEPENING OF MOTIVE.

The examination of a series of stories, taken in the chronological order of their composition, in which Storm has treated practically the same theme, namely,—disappointed love,—indicates a deepening of the motive and an increasing definiteness of conception. Storm usually gives as the ground for the wrong adjustment in the lives of his people, some outward condition, as objection of parents, social inequality, or financial necessity, but the essential reason lies more often in the

^{13a} V. I, p. 163, I, p. 169.

character of the persons themselves—"wortlos, tatlos, willenlos."

The childhood years of Reinhard and Elizabeth ("Im-mensee" 1849) sketched in a series of pictures, are idyllic in their naive simplicity and innocence, and that they should grow up into lovers is a natural consequence. Exactly what they each feel, think, and hope, is not stated in words. That this budding love did not come into fruition, seems to lie wholly in the apathetic Reinhard. That he suffered through a lonesome life may perhaps be conclusively inferred, but that he ever saw himself as others see him, realized the inherent weakness in his own nature and felt a pang on account of it is altogether improbable.

In "Angelika" (1855) the psychic problem is more artistically presented and the finest threads that can unite two hearts, are followed out. The outward circumstances of Ehrhard are most hazily presented, but his heart's longing is clear. Apparently he thinks the means at his command are not sufficient to hold Angelika's attachment to him, yet he feels he has her heart secure. There is never a mention of physical charms, for, as Storm represents it, it is purely a psychic relation between them. However, such conditions could not continue unchanged. "Während dessen nährten sich ihr manche, die sie sonst fern gehalten, die sich instinktmässig nicht ihre Nähe gewagt hatten. Sie neigte sich dem und jenem; nicht weil ihr Herz seiner Liebe oder ihre Sinne ihrem Herzen treulos geworden wären: sondern weil sie es so wollte, weil sie glaubte, das Leben weise auf diesen Weg. So zersplitterte sie allmählich ihr schönes festes Herz: so verlor sich bei ihr das Gefühl, dass Liebe nichts wollen dürfe, als nur dem Geliebten angehören, dass in ihm das kleinste Regen der Neigung Anfang und Ende haben müsse."¹⁴ So after a time "das Verständnis der Liebe war von ihnen gewichen. Sie konnten sich anschauen mit unendlichem Groll, aber mit noch unendlicherem Schmerz." As Ehrhard takes final leave to go to another city, his future home, it is with the simple word

14. V. I, p. 304.

"Lebewohl, Angelika." Here homesickness for Angelika weighs heavily upon him and he feels "die Schwäche seiner Natur und die Schwere seiner Schuld." Meanwhile Angelika becomes engaged to another. Then comes word that her betrothed has suddenly died and she, whom he loved, is again free. Now for the first time he realizes his relation to her is forever severed! Again as in "Immensee" there is no consciousness on the part of Ehrhard that he has no right to attach Angelika's heart to him, without at the same time assuming weighty obligations toward its possessor.

In "Drüben am Markt" (1860) the social barrier between the rich Bürgermeister's daughter and the doctor, the son of a tailor, is the assigned reason, though there are likewise temperamental differences between them that may be considered as the real ground. In "Abseits" (1863) the underlying problem is deeper, for it is really no mere personal estrangement between lovers. Storm begins now to put into his stories an ethical motive and seeks for this a solution satisfying to constituted society. In only one of the eight Novellen written before 1858, is found a glimmering of an ethical problem. In "Im Sonnenschein" (1854) Fränzchen yields to the iron will of her father, who objected to the wooer, because he was "Offizier und Edelmann: und dein Urgrossvater war immer sehr gegen das Militär." In this story is also the hint of a "Standeskonflikt." That Fränzchen suffered deeply and her early death came as a result, are perhaps reasonable inferences, but Storm does not go into the question.

In "Auf dem Staatshof" (1858) he treats in fuller outline the question of class distinction. Anne Lene is the last offspring of a noble family. Salvation offers itself by union with one of lower rank, this she declines and a little later loses her life by drowning. Storm wards off the possible inference of self-drowning by a sentence in the first paragraph of the story: "Ich weiss nicht, wie es zu Ende ging, und ob es eine Tat war oder ein Ereignis, wodurch das Ende herbeigeführt wurde." In "Im Schloss" (1861) is again the question of social rank, in which class distinctions are finally thrown aside

and the personal element completely triumphs over all family precedent and tradition.

The planned union in "Abseits" (1863) between Ehrenhard and Meta fails. Meta's brother Christian has gone to war in defence of his country, leaving his business meanwhile in the care of another. On returning he finds himself threatened with bankruptcy and to prevent this misfortune the sister breaks her engagement, giving all her savings to him, prompted by the epitaph which she sees on the tomb of a fallen soldier: "Niemand hat grössere Liebe, denn die, dass er sein Leben lässt für seine Freunde."^{14a} Whether or not one justifies this unselfish sacrifice for others, it is presenting the noblest motive.

"In St. Jürgen" Harre Jansen goes out into the world to regain his lost fortune, promising to come back to his Agnes Hansen. More than 40 years go by and he comes not. On reproaching Harre for not holding his word, Agnes defends him: "So darfst du nicht sprechen, Kind, ich habe ihn gekannt; es gibt noch andere Dinge als den Tod, die des Menschen Willen zwingen." She was right. He had, to be sure, fallen heir to certain weighty obligations which kept him away, but most of all he had been morally untrue to Agnes and to himself, for in a moment of weakness and in deference to a promise made to a husband and father—his employer, he at first became the support of the orphaned family and later also the husband of the widowed mother.

The hunchback painter, Edde Brunken ("Malerarbeit" 1867), written in the same year as the above, meets and overcomes his fate in the most manly fashion of any character of Storm's up to this time. Like many of his stories the theme is developed out of a specific text: "Man muss sein Leben aus dem Holze schnitzen, das man hat"¹⁵. Spurned by a beauti-

^{14a} V. I, p. 218.

¹⁵ "Malerarbeit," V. II, p. 51. Other illustrations are: "Abseits," "Niemand hat grössere Liebe denn die, dass er sein Leben lässt für seine Freunde." V. I, p. 218; "Carsten Curator," "Stirbt auch der Leib, doch wird die Seele leben." V. V, p. 148, "Zur Chronik von Griesshuus," "Bei Gott ist Rat und Tat." V. VI, p. 140.

ful maiden as he believes, because of his physical deformity, he decides to drown himself. The tragedy in his life Brunken himself puts into one sentence: "Meine Seele und meine Kunst verlangen nach der Schönheit, aber die langfingerige Affenhand des Buckligen darf sie nicht berühren."¹⁶ The opportunity of helping another in distress coupled with a certain fine sense of native humor became the turning point in his life, and his saving. "Du siehst, es galt nur die Kleinigkeit, das liebe Ich aus der Vorders- in den Hintergrund zu praktizieren."¹⁷ The poet has presented the painter from various angles and we are not left in doubt at any time as to what he has thought, hoped and suffered. He is placed in the midst of his work and in the face of obstacles that to him are real and very tragic.

Starting from small beginnings and vague suggestions of opposing moods and opinions, we have now traced thus briefly the evolution out of the Stimmung reminiscent love story to the point where a conflict weaves itself about some problem. These are the beginnings of the "Purpose" story.

THE DEVELOPMENT OF PURPOSE STORY.

Storm had too much of the artistic temperament to surrender himself unreservedly to a *credo* and become a propagandist of some cult, yet real problems received repeated treatment by him.

In the earlier stories it is the dreamy mood and poetic temperament, which he chooses by preference. Here he is "der Romantiker, dem die Poesie die Hauptsache war."¹⁸ However these moods and temperaments are not analyzed. No effort is made at a psychological study of this phase in the life of his characters. As the years go by, there develops a tendency of looking not more carefully at the world and its outward manifestations, but of searching more inquiringly

16. V. II, p. 64.

17. V. II, p. 83.

18. P. M. Meyer, p. 332.

into life, its mysteries and problems. It might be misleading to speak of Storm as the author of "purpose stories," using this word in its technical sense, in which a writer proceeds from a definite side with a preconceived point of view. But that he was in touch with his own generation, had looked seriously into some of the problems that were seeking solution, is beyond question. And it is these acute problems that become the kernel about which he weaves his later stories—as marriage, heredity, the criminal, social barriers, psychological and pathological studies, etc.

As early as 1861 in "Im Schloss" appear the beginnings of a new direction, in which questions are raised and problems treated. In a letter to his mother dated March, 1862, Storm writes of "Im Schloss": "Diese Arbeit bin ich selbst mehr als irgend etwas, das ich sonst in Prosa schon geschrieben hätte."¹⁹ It is further to be remembered that this statement was called forth as a result of a criticism from the publisher, who had "mit Abscheu zurückgewiesen und mich inständig gebeten, die Arbeit zu unterdrücken" (see same letter). This citation from a letter gives us a right to consider the views expressed on marriage, social barriers, etc., in this story as his own. The question of marriage of the heart and marriage of convenience has previous to this appeared, for example, "Späte Rosen" (1859) but only as an incidental part of the setting. Now for the first time is the thought looked into and its bearings and consequences weighed. Anna says of her first marriage: "Dann kam ein Augenblick der Schwäche—Ich war so jung: ich duldete es, dass mich mein Vater einem fremden Mann zur Ehe gab."²⁰—für den die Ehe nur die Bedeutung eines äussern Anstandsverhältnisses hatte."²¹ This marriage endured a few years and then "sie musste in eine Trennung von ihrem Gemahl willigen: seine Stellung zum Hofe und zur Gesellschaft verlangten das." Anna had long years loved another, but "von niedriger Herkunft," and to him she says at the end

19. Briefe in die Heimat, p. 79.

20. V. I, p. 163.

21. V. I, p. 166.

of the story: "Nun, Arnold, mit dir zurück in die Welt in den hohen, hellen Tag." How keenly Arnold had felt this social barrier holding them apart, is shown in the passionate sentence, which he once uttered: "Lüge—dass man mehr sei als andere Menschen. Wer wäre so viel, dass er nicht einmal auf Augenblicke dadurch herabgezogen wurde?"²² Under somewhat similar circumstances in "Aquis Submersus" written fourteen years later, we read the following burning words: "Kein Edelmann, Johannes! ich dünke, du seiest auch das! aber ach nein! dein Vater war nur der Freund des meinen—das gilt der Welt wohl nicht."²³

These new themes and the new method of treatment were consciously and deliberately made, resulting from a great literary evolution in Storm's own mind as to the province of the *Novelle* in modern literature. He has with a degree of fullness outlined these views, which are quoted at length in the Introduction. The "Vorrede" is given in part here again: "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."²⁴

Storm has here set for himself a new standard and, so to say, laid out a new program. It will be of value to examine his later stories in the light of these statements and ascertain in what measure he incorporated into his *Novellistik* this new program. While all that Storm wrote is to be considered first of all and always as literary production, most of the stories of

22. V. I, p. 155.

23. V. III, p. 447.

24. Quoted by Köster in the Storm-Keller Briefwechsel, p. 250. See also letter to Keller, October 14, 1881, in which he further says: "Die (*Novelle*) ist die strengste und geschlossenste Form der Prosadichtung, die Schwester des Dramas; und es kommt nur auf den Autor an, darin das Höchste zu leisten. Again December 21, 1884; "Meine *Novellistik* hat meine Lyrik völlig verschluckt." See Introduction.

the later period, all²⁵ after 1875, including "Aquis Submersus," deal with a problem and represent "einen im Mittelpunkt stehenden Konflikt." Superstition in various forms is treated in "Aquis Submersus" (1875-'76), "Renate" (1877-'78), "Im Brauerhaus" (1878-'79), "Schimmelreiter" (1886-'88). "Der Doppelgänger" (1886) is a penetrating criminal study; the relation of father and son comes up in "Hans und Heinz Kirch" (1881-'82), "Börjer Basch" (1885-'86), and "Carsten Curator" (1877); of husband and father to a second wife in "Viola Tricolor" (1873); brother to brother in "Söhne des Senators" (1879-'80).

The question of heredity was evidently one that interested the author very much, as he repeatedly made use of it, and in at least two stories it becomes an essential part of the plot and characteristic—"Carsten Curator" and "John Riew." The handsome, lighthearted Heinrich, son of Carsten, inherits the character of his unstable, frivolous, but beautiful mother. His spendthrift manner of life leads him to theft and embezzlement, through which he brings financial embarrassment and disgrace on the honest, respectable and too forgiving father. To darken yet deeper the life of old Carsten, the son had acquired a thirst for drink and spent whole nights at the card table, neglecting his business and family. As if to bring the frightful picture of this wayward son the sooner to an end, he is drowned in a storm-flood that sweeps through the city. On one occasion Carsten thinking of Heinrich, the son, and what traits he inherits from the mother, says to his sister: "Ich sage dir, ein jeder Mensch bringt sein Leben fertig mit sich auf die Welt; und alle in die Jahrhunderte hinauf, die nur einen Tropfen zu seinem Blute gaben, haben ihren Teil daran."²⁶ Still pursuing this heredity doctrine, the author adds near the end of the story the Biblical quotation: "Stribt auch der Leib, doch wird die Seele leben."²⁷ and finally, "aber keiner denkt daran, dass er mit jedem Bissen seinem Kinde zugleich ein Stück

25. "Von Kindern und Katzen" (1876), which is a mere sketch, may be excluded from this statement.

26. V. V. p. 101.

27. V. V. p. 148.

des eigenen Lebens hingibt, das von demselben bald nicht mehr zu lösen ist."²⁸

"John Riew," written seven years later, deals with the same problem. Here Storm puts into the mouth of the old physician what would seem to be his own ripe convictions: "Den mitschuldigen Vorfahren müsste gerechter Weise doch wenigstens ein Teil der Schuld zugerechnet werden, wenn auch die Strafe an ihnen nicht mehr vollziehbar oder schon vollzogen ist. Wissen Sie nicht, dass selten ein Trinker entsteht, ohne dass die Väter auch dazu gehörten? Diese Neigung ist vor allem erblich."²⁹ Yet in this case as if unwilling to allow a sociological cult to sway too greatly his artistic instinct, he brings the story to an end with this hopeful sentence: "Ich habe nichts Weiteres zu erzählen: es ist jetzt alles gut, denn wir haben die Hoffnung, freilich auch nur diese, wenn wir des alten Ricks gedenken und die Knabenstreiche des Jungen nicht auf Abschlag nehmen."³⁰

In this connection it is fit to quote a short paragraph from a letter to Gottfried Keller relative to "Carsten Curator" referred to above: "Mit dem 'Carsten Curator' ist es mir seltsam ergangen; unter dem Bann eines auf mir lastenden Gemütsdruckes habe ich bewusst in falscher Richtung fortgeschrieben, and so ist es gekommen, dass, nicht die Hauptfigur, aber die *figura movens* statt mit poetischem Gehalt mit einer hässlichen Wirklichkeit ausgestattet und das Ganze dadurch wohl mehr feindlich als tragisch geworden ist. Und doch fühlte ich es früh genug, um noch in den richtigen Weg einlenken zu können. Aber, was hilft alle Erkenntnis, wenn die Kraft fehlt! Diesmal fehlte die Heiterkeit, die noch not tut, um mich über den Stoff zu erheben."³¹ This makes a concrete and practical illustration of the theoretical demands which Storm in the later years exacted of the Novelle and is admission of a clash within himself. Between an esthetic ideal and an ethical re-

28. V. VI, p. 149.

29. V. VIII, p. 92.

30. V. VIII, p. 104.

31. A. Köster: Storm-Keller Briefwechsel, p. 26.

quirement the latter has become the preponderating.³² It takes on a yet more positive and didactic tendency in "Doppelgänger" and "Bekentnis." The former raises and treats concretely the question—"What is the attitude of society toward the criminal?" and indicates wherein it is defective. The latter handles the very practical humanitarian question: "Is one ever justified in taking human life to put an end to intense hopeless suffering?" A beloved young wife is afflicted with a painful, and supposedly incurable disease—cancer. The husband, a skillful physician, yields to her urgent pleadings for a sleeping potion to end forever this agony. The wife takes the draught and falls into quiet slumber and death; but Storm answers the question here raised negatively: "Das Leben ist die Flamme, die über allem leuchtet, in der die Welt ersteht und untergeht; nach dem Mysterium soll kein Mensch, kein Mann der Wissenschaft seine Hand ausstrecken, wenn er's nur tut im Dienst des Todes, denn sie wird ruchlos gleich der des Mörders."³³

DIALOGUE.

Storm's handling of conversation deserves brief mention. Erich Schmidt³⁴ calls attention to the sparing use of it, having in mind evidently the earlier stories. Though the article on Storm was written in 1883, it deals primarily with the earlier Novellen. In these the conversation may be characterized above all as brief. A whole afternoon stroll with a friend or sweetheart consists sometimes of a single short sentence: "Aber sie waren nur für sich. Um sie her war es so still, das Wasser ohne Wind und ohne Welle; nur bisweilen von unten herauf stieg ein Bläschen an die Oberfläche und blinkte und verschwand. Angelika zeigte mit der Hand danach, als frage sie,

32. Köster is in doubt here as to whether the "figura movens" is the son or the broker Jaspers, but it seems to me a careful reading of the story can leave no doubt that the son is meant. See Köster's *Anmerkungen*, p. 231. Keller understood it to refer to the son. See his reply.

33. V. VIII, p. 161.

34. Chapter on Storm in the "Charakteristiken," also R. M. Meyer's "Deut. Literatur d. 19. Jahrhunderts."

was das bedeute. Geheimnis! sagte Ehrhard. Geheimnis? Es blüht etwas im Grunde!—Und ihre Augen hielten ihm Stand, dass er bis in die allerdunkelsten Tiefen sehen konnte. Sie lächelte, ihre Lippen waren rot, ihr Atem ging schwer wie Sommerluft. Er liess seine Hand über Bord ins Wasser gleiten, die ihre folgte ihm, and während die Flut durch ihre Finger quoll, hielten sie sich gefasst und fühlten das geheimste Klopfen ihres Lebens."³⁵ This represents the sum total of words exchanged either directly or indirectly, yet neither of them was lonesome or depressed by the silence and both had understood and been entertained. The citation also indicates some of the methods which supplant the "Wortlosigkeit" of his characters.

Vlašimsky³⁶ and Carl Meyer³⁷ have both called attention to the poet's use of mimicry, gesture, the eye, spontaneous movements of the body and the like, as indicative of hidden feelings and thoughts. Storm describes these so minutely and vividly that they become an unspoken language, a medium by which numberless hopes and fears are revealed. A short paragraph taken from the same story (Angelika) as above will illustrate the effectiveness of such a method:

"Da sie so weit gekommen waren, sagte Ehrhard, and sie musste es fühlen, wie mühsam er es sagte: 'Angelika, war das ein Abschied gestern?'

Sie antwortete nicht: sie sah ins Wasser zu ihren Füßen und bohrte mit der Spitze ihres Sonnenschirmes in dem feuchten Sande.

'Antworte mir, Angelika!'

Sie öffnete, ohne aufzusehen, ihre Hand und liess die Blume, die er ihr gegeben, in den See fallen.

Er fühlte einen Schrei in seiner Brust aufsteigen; aber er biss die Zähne zusammen und erstickte ihn. Dann wandte er sich von ihr ab."³⁸

It is such a natural and intense expression of the heart, that mere words could scarcely equal it in brevity and vividness.

35. V. I., p. 290f.

36. See Euphorion XVII, 1910, Mimische Studien zu Th. Storm.

37. See "Die Gestaltendarstellungen in den Novellen Th. Storms."

38. V. I., p. 298.

Not always however is the brevity, or entire absence of speech so successfully handled. This sometimes leaves the reader in doubt, as also the persons in the story. To quote again: "Gehen Sie nur, gehen Sie nur, Ehrhard," sagte sie schüchtern, 'es kann mit Gottes Hülfe noch alles wieder gut werden. Er blickte ratlos um sich her, als suchte er nach Worten der Verständigung, die von ihm zu dieser Frau doch nirgends in der Welt zu finden waren.'"³⁹ What does the mother refer to? Has Ehrhard understood? Can the reader be certain of the meaning? In "Imensee" Elizabeth misinterprets a silence of Reinhard as he leaves for the University. This later leads to wholly changed relations between them.⁴⁰

In these stories above of the wordless men and women Storm has shown the greatest predilection for the monologue. It assumes various forms, sometimes a diary, as in "Ein grünes Blatt," a series of letters in "Aquis Submersus," a memoir in "Im Schloss," a personal experience told (by a friend) to the author, who later writes it down, as "Ein stiller Musikant." Storm's handling of dialogue shows a marked development. It grows in fullness, so that the characters acquire power of self-expression in words; though never a superabundance, the language becomes clear, concrete, and definite. In "Viola Tricolor" (1873) Ines, the second wife, upbraids her husband because he does not forget the sweet memories associated with the first marriage. The exposition that follows, is delicately handled, yet when the conversation is over each has expressed the long pent up feeling with absolute clearness.⁴¹ Another illustration is in "Bötjer Basch" (1885-'86) when the old cooper's pet bird, which had been stolen and on which account he had tried to drown himself, is unexpectedly brought back to the son just returned from America. Then follows the, for Storm, unusually clear and full realistic exposition of the why, when, and how the bird was taken, kept, and then returned.⁴²

On occasion he has employed it in describing a humorous

39. V. I, p. 301.

40. V. I, p. 22.

41. V. III, p. 63f.

42. V. VII, p. 57f.

situation, as in "Eine Malerarbeit." The hunchback painter Brunken returns from a country picnic very much dispirited and hurries down the street without saying good-bye to any one: "Sein kleiner Radmantel, den er umgebunden hatte, schwebte wie ein Dach über den dünnen Beinen. Heisa! Freue dich, Christel! hörte ich einen Jungen einem alten Weibe zurufen * * Die Schildkröten laufen herum, heute Nacht gibt's Regen!"⁴³ "John Riew" is an earnest, almost tragic, story related to the author by the bluff old sailor in seaman's jargon. The flippant naturalism seen in such offhand expressions as "zum Teufel," "By Jove," "Dammed Scoundrel," etc., are out of harmony with the real atmosphere of the story. This might be considered an instance in which the naturalism is carried too far.

NATURALISM IN CONVERSATIONAL LANGUAGE.

In his gradual evolution Storm strove more and more to clothe the growing realism in naturalistic language. For example the antique forms of expression in the historical stories are a part of this realistic tendency. In many of the later stories there is an attempt at a more familiar conversational style, both in the vocabulary and in the forms of expression. Illustrations of this are found in "Psyche" (1875) in old Kathe, in "Ein Bekenntnis" (1887), scenes in the village inn and elsewhere of "Waldwinkel" (1874). A south German will likewise note many north German idioms and words, for example; *zu* instead of *nach*, *Pesel*, *Imme* (*Biene*), *Kate*. In "Der Schimmelreiter" (1886-'88) Storm himself felt it necessary to provide a special glossary to explain the many North Frisian words used. He tags certain persons by associating with them characteristic expressions. Note, for example, the French tailor Beauregard in "Auf der Universität" (1862), the young musician in "Es waren zwei Königskinder" (1884), the lawyer Sönksen in "Die Söhne des Senators" (1879-'80), the son

43. V. II, p. 65.

in "Hans und Heinz Kirch" (1881-'82) after wandering around the world long years as a sailor; or better, the old sea captain, John Riew' (1884-'85), in the story of the same name; the letter of the priest in "Bekenntnis" (1887).⁴⁴ Storm carried this tendency yet further in a series of stories in which he seeks to give a special provincial touch by the introduction of characteristic German dialects. Here will be remembered the Bavarian-Austrian dialect of the old Tandler and Lisei in "Pole-Poppenspärer" (1873-'74), the Swabian in "Es waren zwei Königskinder" (1884), the Plattdeutsch of little Fritz in "Bötjer Basch" (1885-'86), the Bauer in "Zur Wald- und Wasserfreude" (1878); again here and there in "Halligfahrt" (1870) "Vetter Christian" (1872), "Söhne des Senators" (1879-'80), "John Riew'" (1884-'85), "Schimmelreiter" (1886-'88). These tendencies are not noted until in the sixties and become more frequent in the seventies and eighties.

THE HISTORICAL STORY AS A REALISTIC TENDENCY.

Evidently in more or less conscious bearing on this widening sphere of the *Novelle* as Storm conceived it, we have, beginning with "Aquis Submersus" (1875) a series of chronicle or historical stories,⁴⁵ extending over a period of ten years: "Renate" (1877-'78), "Eckenhof" (1879), "Zur Chronik von Grieshuus" (1883-'84) and "Ein Fest Auf Haderslerhuus" (1885). The last named is set in the fourteenth century and we are given a contemporary picture of various phases of life in Schleswig-Holstein. Echoes of the *Minnesang* are heard. Walter von der Vogelweide, Hartmann von Aue, but especially Godfrey von Strassburg are mentioned by name. Knighterrantry that has done heroic service, is becoming a luxury and the weakening forms of it are seen, for example, in the courtly training the hero Rolf receives in Paris and Prag. A court fool

44. V. VIII, p. 164.

45. A special one volume edition containing these 5 stories appeared in 1886, under the title "Vor Zeiten," Berlin, Paetel.

Gaspard der Raben plays an important rôle. Sorcery is mentioned⁴⁶ and the terrible devastating Black Death described⁴⁷ and the first bringing of "Pulverschliesszeug aus dem Reich."⁴⁸

The other historical tales are placed in the period beginning with the middle of the seventeenth century and extending into the eighteenth. The author strives to give an accurate, vivid, historical background. The Polackenkrieg⁴⁹ and the wars with Charles the XII of Sweden,⁵⁰ and the demoralized condition resulting therefrom are indicated. As might be expected it is the psychic life of the time that appealed to Storm most strongly and that he describes most carefully as it manifested itself in the religious and superstitious dogmas of the age. The Schwartzkunst,⁵¹ Exorcismus,⁵² Schwarmgeisterei,⁵³ Papismus,⁵⁴ Hexenwahn,⁵⁵ Wiedertaufe, Teufelsglaube, etc. The burning of the unorthodox books,⁵⁶ the floating⁵⁷ and burning⁵⁸ of witches: then the reaction against all these various forms of Schwarmgeisterei led by the famous Halle Professor Christian Thomasius⁵⁹ is mentioned. Storm does not fail to introduce a comment on the relative beauties and suitableness of the Latin and German languages⁶⁰—at the time in which the scenes of the story are set, a very real question: (Thomasius delivered the first course of lectures in the German language winter of 1687-'88 at Halle); likewise the introduction of tobacco smoking into the country by the soldiers.⁶¹ The attitude of the clergy and the laity towards the various theological questions is indicated. We see them both in their earnest moments and also when the

46. V. VI, p. 305.

47. V. VI, p. 264.

48. V. VI, p. 291.

49. V. VI, p. 98.

50. V. VI, p. 173.

51. V. V, p. 26.

52. V. V, p. 43.

53. V. V, p. 38.

54. V. III, p. 268.

55. V. III, p. 27.

56. V. VI, p. 151f.

57. V. V, p. 64f.

58. V. III, p. 271f.

59. V. V, p. 39.

60. V. V, p. 36.

61. V. III, p. 227.

carcs of life are thrown aside and they turn to pleasure.⁶² The swaggering, unrestrained, free and easy life of the Landjunker is represented in Wulf and von der Risch ("Aquis Submersus"), student life,⁶³ the prosperous peasant of means, but without a recognized social position in the new order of things;⁶⁴ on the other hand, the still existing state of serfdom is indicated in the case of old Dietrich⁶⁵ and Bärke.⁶⁶ Holland is pointed out as a prosperous, cultured and democratic land, where religious fanaticism still reigns, but where arts are cultivated and the individual is rated at his inherent worth.⁶⁷

To lend further historical and realistic color to the whole, these stories are told in a language that is quaint and antique in grammar and vocabulary. That Storm made special studies so as to reproduce with historical accuracy the generation in which these tales are set, one might know even if we did not have his letter to Hermione von Preuschen. He says: "Mich anlangend, so treibe ich allerlie Querleserei in Chroniken von Husum und Umgegend; es will etwas in mir Gestalt gewinnen, das sich notwendig hier herum, so Anno 1700-'17 zugetragen haben muss."⁶⁸ However, in noting the striving toward historical accuracy and realism in this group of chronicle stories, one must not go too far. It was not Storm's purpose, for example, to be absolutely correct from an historical sense in his antiquated language, but merely to produce a certain antique effect.⁶⁹ The treatment of nature is here modern in spirit and in complete harmony with the other stories, which depict nineteenth century life and feeling. In substantiation of this statement compare the following sentence from "Aquis Submersus" with the

62. V. V., p. 16f.

63. V. V., p. 14f.

64. Renate's family in story of same name.

65. Aquis Submersus, V. III, p. 221.

66. "Zur Chronik von Grieshuus."

67. See "Aquis Submersus." Here the witches are burned at the stake (V. III, p. 271), but great painters are held in high esteem, as Van der Helst (V. III, p. 256, 267).

68. Hermione von Preuschen.—"Erinnerungen an Th. Storm, Deut. Revue, Jahrg. 24, 3. Vierteil., 1899. Letter dated November 5, 1877. See also Briefe in die Heimat, January 24, 1858.

69. E. Schmidt's Charakteristiken, Chap. on Storm.

quotation taken from "Immensee," page 46: "Und siehe, dort auf der Koppel, wo der Hofmann seinen Immenhof hat, stand ja auch noch der alte Holzbirnenbaum, und flüsterte mit seinen jungen Blättern in der blauen Luft."

Two further illustrations are taken, the one from the chonical story "Renate" and the second from "Zür Wald- und Wasserfreude" written the same year (1878): "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 rageten daneben auf: ein grosser dunkler Vogel, als ob er Verlorne suchte, revierete mit tragem Flügelschlage über dem Boden hin."⁷⁰

"Ihre Lippen begannen wieder die unsinnigen Worte herzusagen und schon hatte sie den Arm, den Finger ausgestreckt, da bewegte sich der Hut des Pilzes; ein Schauer zog durch den Wald, und die Bäume rauschten wie vom Odem eines Unsichtbaren angehaucht."⁷¹

FATALISTIC FORMS.

It is furthermore in one of this historical series, that Storm has carried to farthest length a quality, which is revealed in the earliest of his stories and which was referred to in an earlier chapter. Fatalism is perhaps too strong a word to describe the quality. He often casts over the whole of the story a kind of magic spell, so that the characters are unable to become master of their own wills and create their own fate. Reinhard ("Immensee") seems predestined not to tell Elizabeth what is in his heart to say. Ehrhard ("Angelika") declares he cannot marry Angelika, but is utterly unable to tear himself away from her. In "Draussen im Haidedorfe" Heinrich Fehse might be contented with his wife and family, but that the Slovak Margret has cast over him a strange mesmeric spell and he is henceforth in her

70. V. V., p. 35.

71. V. V., p. 302; cf. "Pote Poppenspüler," 4-51.

clutches and doomed.⁷² The little story of the "Weisse Alp"⁷³ symbolizes his helplessness and her limitless though also destructive power over him. Neither the maiden rescued from the waves in "Psyche" nor the artist Franz is again free to choose and act after having once met. Though instantly separated and apparently forever, a mysterious unexplained force again impels them toward each other—a kind of natural affinity.

This fatalistic tendency reaches its climax in "Zur Chronik von Grieshuus" (1883-'84), where the very place and the very date—twenty-fourth of January—on which the Junker Hinrich slew his brother, bring his strange life to a close years later.⁷⁴ Too, on the same day and not far away, the grandson and last heir of the family was also killed. As old Hinrich, known only as "Wildmeister," mounts the beautiful horse Fadada and rides away towards this fateful spot on the morning of the fateful day his last words are: "Lebet wohl, Herr Pastor, betet für mich. Ihr kennt ja das Wort der Schrift: 'Unstät und flüchtig sollst du sein auf Erden.' Noch dies, dann, hoffe ich, wird Ruhe sein."⁷⁵ Shortly afterwards he was found cold in death. The old blind servant Matten at significant moments—she alone had witnessed the fatal duel between the brothers—repeats through the story the ominous words: "Bei Gott ist Rat und Tat."⁷⁶ In this alone of all the stories with a fatalistic tendency is there a conscious effort on the part of the author to clothe the characters in a fatalistic costume.

DECLINE OF THE PASSIVE, GROWTH OF THE DRAMATIC.

Storm had a fondness for life in a corner where the passions and conflicts of the world were scarcely felt. Martha,

72. As a few other instances see "Im Sonnenschein," "Posthuma," "Auf dem Staatshof," "Drüben am Markt," "Auf der Universität," "Abseits," "Hallierfahrt."

73. V. III, p. 94.

74. V. VI, p. 85.

75. V. VI, p. 178.

76. V. VI, p. 140.

Reinhard, Dr. Christoph, Meta, and practically every character in his stories until near the time of his final return to Husum (1864) accept life as it falls to them without a struggle. They are imbued with an innocent fatalism, which enables them to judge the world charitably and find compensation for their aborted hopes in the memories of the years of long ago. Here the dominating traits of character are submissiveness, passive endurance, resigned patient gentleness,—people who would not change their lot if they could, because this would involve self-assertion and vigilance. They extract out of life, as it has fallen to them, what of solace it has. Positively to wish or try for more does not come within the range of their philosophy of life, held fast as they are in the ban of a resigned pessimism.

Such stories and such characters are not dramatically formed. Decisive conflicts, the fateful logical *dénouement* are foreign to such persons, as also to Storm's purpose. The "ich"-form of story occurring so often is in itself suggestive of other than dramatic situations. His characters can feel—they are usually of a fine, sensitive temperament,—but to take a situation in hand, act independently and vigorously is not theirs. In fact, it is the moment of feeling that Storm likes above all to catch and hold. In no story written in the first Husum period or while in Potsdam, i. e., before 1858, does a character of his rise out of this state of inaction. Not until the late Heiligenstadt period, in the story, "Von jenseit des Meeres" (1863) does a truly dramatic situation arise, which he treats dramatically—the final decision and announcement of Jenni to her father that she will visit her mother.⁷⁷

Opportunities for such treatment have, of course, arisen before this time, as for example, the parting interview between Anne Lene and her betrothed, the Kammerjunker, in "Auf dem Staatshof" (1858), or scenes in "Auf der Universität" (1862) between Lore and Christoph, or the Raugraf, but they did not present themselves to the author from the dramatic view and the opportunity was not used. Perhaps an illustration will indicate best how Storm resolves these climaxes. Below

⁷⁷ V. I, p. 270f.

is what we see of the final meeting between Anne Lene and the Kammerjunker, in which the latter breaks the engagement with Anne. This dramatic separation of the lovers is not represented before us and not even described,—to strain the phrase a little, it is merely expressed: "Da ich Anne Lene nicht gewahrt, so ging ich in den untern Teil des Gartens, in welchem mein Vater eine kleine Baumschule angelegt hatte. Hier stand sie mit dem Rücken an einen jungen Apfelbaum gelehnt. Sie schien ganz einem innern Erlebnis zugewendet; denn ihre Augen starrten unbeweglich vor sich hin, und ihre kleinen Hände lagen fest geschlossen auf der Brust. Ich fragte sie: was ist denn dir begegnet, Anne Lene! Aber sie sah nicht auf; sie liess die Arme sinken und sagte: Nichts, Marx; was sollte mir begegnet sein! Zufällig aber hatte ich bemerkt, dass die Krone des kleinen Baumes wie einem Pulsschlage in gleichmässigen Pausen erschüttert wurde, und es überkam mich eine Ahnung dessen, was hier geschehen sein könne."⁷⁸

In the later stories where problems are treated and conflicts arise, we have action. Out of these clashes of conviction and temperament result guilt with its natural expiation and punishment. Here the reconciliation, if indeed it comes at all, is brought about by a real facing of the problem involved, as in "Schweigen," or "Ein Bekenntnis." The scenes are at least symbolically placed in the midst of life, so that the world outside and the characters of the stories act and react on each other—as the village brewer ("Im Brauerhaus," 1878-'79), the sailor ("Hans und Heinz Kirch," 1881-'82), the doctor ("Bekenntnis," 1887), the dykebuilder ("Schimmelreiter," 1886-'88). Here are men of will and action, who bravely meet the difficulties that come in their way and thus determine their own fates. Sharply defined situations come with more frequency, the conflicts become more acute and the scenes develop more fully and clearly—the struggle of the poor hunchback, Eddie Brunken, with himself,⁷⁹ symbolized in the fairy story of Beauty and the Beast, which he relates; in "Psyche" (1875)

⁷⁸ V. I, p. 77.

⁷⁹ V. II, p. 51.

where the young artist rescues the drowning maiden, or the later meeting in the Berlin studio;⁸⁰ the meeting in the restaurant and angry parting of the young painter, Johannes, and Junker Wolf ("Aquis Submersus," 1875-'76);⁸¹ in "Eekenhof" (1879), Hennicke strikes his son in the face with the whip handle;⁸² in the final scene in "Ein Fest auf Haderslevhuus" (1885), Rolf Lembeck, invited to a nuptial fête, is introduced instead into the room, where lay on the death bier the beautiful maiden whom he loved.⁸³

We may go a step farther. Storm has written whole stories, which, when stripped of their incidental framework, have in them the essential elements of a tragedy of real life. Alfred Biese defines tragedy as follows: "In der Tragödie kämpft der Held, verfällt durch eigene Entschliessungen, welche in seinem Charakter wurzeln, in Schuld und sühnt sie durch Tod."⁸⁴ According to this definition "Der Doppelgänger" (1886) is a tragedy. The Doppelgänger's real name was John Hansen, but he was familiarly known as John Glückstadt, because in the town of this name he had served a term of imprisonment for a youthful theft. He comes back home and now begins the real struggle of the ex-convict, first with himself as he tries to rise above the crime committed in a thoughtless moment; and secondly, with the world which knows his crime and unfeelingly thrusts him from itself, so that the germ of honor still left cannot develop. This life and death grapple with self and the world Storm has described with more than usual directness, severity, and realism: at the same time, sympathy for the unfortunate. "Hm," sagt er (the Burgermaster), was soll ich meinen? Nachdem dieser John von Rechts wegen seine Strafe abgebüsst hatte, wurde er wie gebräuchlich, der lieben Mittwelt zur Hetzjagd überlassen. Und sie hat ihn auch zu Tode gehetzt: denn sie ist ohne Erbarmen."⁸⁵ Further

80. V. IV, p. 207.

81. V. III, p. 240f.

82. V. IV, p. 273f.

83. V. VI, p. 320f.

84. Th. Storm und der moderne Realismus, p. 29.

85. V. V, p. 216.

illustrations of like treatment are: "Draussen im Haidedorfe" (1871), "Hans und Heinz Kirch" (1881-'82), "Es waren zwei Königskinder" (1884), and "Der Schimmelreiter" (1886-'88).

A comparison of characteristic stories taken from different periods of the author's life shows (1) an unresisting, patient submissiveness, which develops gradually into (2) positive will and discontent. This grows into (3) definite and vigorous resistance to what fate or fortune has offered. Viewed from this standpoint, one may choose practically any story written before 1858 and it will fall in the first group named above. Take any story written after 1875, including "Aquis Submersus" and it will fall in the last group. Those between 1858 and 1875 belong in part to each of the three. "In St. Jürgen" and "Viola Tricolor" may be taken as typical of the second.

NATURE IN EARLY AND LATE STORIES.

A letter of Storm to Emil Kuh written in 1873 has in it a valuable piece of testimony from the author about the influence of nature on him: "Ich wüsste nicht, dass zu meinem 18ten Lebensjahre irgend ein Mensch * * * Einfluss auf mich geübt, dagegen habe ich durch Örtlichkeiten starke Eindrücke empfangen: durch die Haide, die damals noch zwischen Husum und einem Dorf lag, wohin ich fast alle vierzehn Tage mit dem Sohne des dortigen Predigers, der die Gelehrtschule in Husum besuchte ging, durch den einsamen Garten meiner Urgrossmutter * * * auch durch die Marsch, die sich dicht an die Stadt schliesst, und das Meer, namentlich den bei der Ebbe so grossartig öden Strand der Nordsee."⁸⁶ Here he has enumerated the chief nature objects that appeal to him—Haide, Garten, Marsch, und Meer.^{86a} It is furthermore interesting to note that they are here mentioned in the chronological order of their occurrence in the Novellen. In the earlier stories it is the peaceful nature scenes, that he most fondly lingers about,

⁸⁶. Storm an E. Kuh, August 13, 1873.

^{86a}. See Dreesen's "Romantische Elemente bei Th. Storm."

suggestive of a quiet, passive, receptive mood. This pervades the first half (until "Draussen im Haiedorfe" 1871) of his *Novellistik*. Here in his friendly world is ever a predilection for evening, moonlight, spring, and these were seen and felt more often in quiet nooks away from the "maddening crowd," in a withdrawn garden,⁸⁷ or on a moonlight walk. A sweet bird-note, an insect-chirp, or the faint rustling of leaves by the evening breeze was heard and lent the proper *Stimmung*. "Himbeerbüsche und Hülsendorn standen überall durch einander; ein starker Geruch von Haidekräutern, welche abwechselnd mit kurzem Grase die freien Stillen des Bodens bedeckten, erfüllte die Luft. 'Hier ist es einsam,' sagte Elizabeth."⁸⁸

The description serves always and merely the very specific purpose of lending a definite quality to the story related and is not introduced as an end in itself. He does not seek to knit the attention on the detailed description; it is rather the effect which the surroundings have made on him—the mood into which he is transformed. "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."⁸⁹ Or to quote the author himself in a letter to Friedrich Eggers dated March the third, 1853: "Meine landschaftlichen Sachen sind nicht so wohl eine Beschreibung der Haide als vielmehr der poetische Eindruck, den die Haide auf mich gemacht hat."⁹⁰ This statement to Eggers serves also as an explanation for certain other nature features in Storm's stories; for though the scenes and the life depicted are on the whole specifically and genuinely north German, the subjective *Stimmung* effect he wishes to produce sometimes leaves little definite local color. For example, in "Immensee" he speaks of vineyards.⁹¹

Another feature in the early stories akin to the above and growing out of it, is the attributing of conscious, sentient life

87. In a letter to L. Pietsch, Storm refers to a "Demonisierung dieser Garteneinsamkeit, welche die Mutter meiner meisten Produktionen ist." See *Vossische Zeitung*, July 10, 1888.

88. "Immensee," V. I, p. 11.

89. "Späte Rosen," V. I, p. 49f.

90. Briefe an Fr. Eggers, hrsg. v. Seidel, Berlin, 1911.

91. V. I, p. 26.

to inanimate nature. "Ein leises Säuseln schauerte durch die Bäume; aber es war kein Wind, es war das Atmen der Sommernacht."⁹² Again, "Die Fenster standen offen, das Gewitter hatte sich verzogen: nur manchmal blätterte der Nachtwind in den vor ihm liegenden Papiern."⁹³

Where the poet seems to set for himself a nature description, we do not see, for example, a whole landscape, but only those objects which are typical, or which impress him, and these only on the side that contributes toward the definite Stimmung effect he wishes to produce. Immediately the fancy enters, but instead of continuing, or building out the complete picture, its working on him is given. "Das Atmen der Sommernacht" above, or the following from "Ein grünes Blatt:" "Er hielt den Atem an, er lauschte, er horchte den tausend feinen Stimmen, wie sie auftauchten und wieder hinschwanden; bald in unbegreiflicher Ferne, dann zum Erschrecken nahe; unbegreifbar leise, verhallend und immer wieder erwachend; er wusste nicht, waren es die Quellen, die durch den Wald zu den Wiesen hinabliefen, oder war es die Nacht selbst, die so melodisch rann. Der Morgen, an dem er das Haus verlassen hatte, der Abschied von seiner Mutter lag hinter ihm wie eine längst vergangene Zeit."⁹⁴ In the same letter to Eggers referred to above, Storm says of the working of his fancy: "Es ist eine Kunstforderung für mich, dass das Gefühl nur durch das Medium der Phantasie aussprechen dürfe."⁹⁵

Viewed thus with Storm's lively fancy, nature is represented as being able to soothe and still, though asking nothing in return. Nature is here the symbol and the stimulant of the unquenchable hope in man. "Aber die Natur, in der er schon so oft sich selber wiedergefunden, kam ihm auch hier zu Hülfe; sie zwang ihn nicht, sie wollte nichts von ihm; aber sie machte ihn allmählich kühl und still."⁹⁶ Nature can also

92. "Immensee, V. I, p. 32.

93. "Angelika" V. I, p. 282.

94. V. I, p. 110.

95. Briefe an Fr. Eggers, March 3, 1853.

96. "Angelika" V. I, p. 310.

symbolically give warning of an approaching catastrophe;⁹⁷ it can direct and cheer a downcast heart: "Da hörte ich unten von der Marsch herauf die Lerchen singen; und du weisst es ja wohl, mein Kind, in der Jugend ist das Herz noch so leicht, der kleinste Vogel trägt mit empor. Mir war plötzlich, als sähe ich über allen Dunst der Sorge hinweg in eine sonnige Zukunft: als brauchte ich nur den Fuss hineinzusetzen."⁹⁸

Everywhere the nature scenes are in harmony with the spirit and character of the story, gradually becoming more objective and specific as the stories grow in realistic qualities. Of all his heroines, Lore Beauregard ("Auf der Universität" 1862) the French tailor's daughter, is the most fascinating— young, beautiful, charming "mit schwarzen Augen," wayward. She captivates Christoph, Philip, the Raugraf and all who come in her reach. "Zwar schien sie an nichts weniger zu denken als an die Tritte und Wendungen des Tanzes, es war fast, als blickten ihre Augen in entlegene Fernen; aber, während ihre Gedanken weit entrückt schienen, lächelte ihr Mund, und ihre kleinen Füße streiften lautlos und spielend über den Boden."⁹⁹ It is also in this very same story where Storm has his most fascinating, bewitching nature scenes, ever with a suggestion of the mysterious. In earlier stories "Grünes Blatt," "Imensee," is more Stimmung, languid, dreamy, hazy, sketches of nature (see citations above); in many later stories are scenes more objectively and realistically presented. Below is given part of one of these fascinating nature pictures taken from the chapter "Mühlenteich" ("Auf der Universität"): "Aber die Mitte des Sees lockte mich; * * * schon konnte ich beim Zurückblicken nur noch kaum das Blinken des Schilfs unterscheiden; geheimnisvoll dehnte sich die dunkle Spiegelfläche bis zum andern weit entfernten Ufer. * * * Endlich war die Mitte erreicht. Jede Spur eines menschlichen Fusses hatte aufgehört; wie verloren schwebte der Schlitten über der schwarzen Tiefe. Keine Pflanze streckte ihr Blatt hinauf an die dünne krystal-

97. "Auf dem Staatshof," V. I, p. 91.

98. "In St. Jürgen," V. II, p. 12.

99. V. II, p. 93.

lene Decke; denn der See soll hier ins Bodenlose gehen. Nur mitunter war es mir als husche es dunkel unter uns dahin."¹⁰⁰ Elsewhere in "Auf der Universität" are other similar scenes, as in the chapters "Spaziergang," "Im Schlossgarten," etc.

Beginning with "Draussen im Haidedorfe" (1871) there comes in evidence a new nature element. With this story and many later stories, nature reveals a positive, self-assertive side, which is often represented in dramatic moments and vigorous action; but as above mentioned, the more violent manifestations of nature are in harmony with the more open revolt and intenser conflict, which the story depicts. Sometimes the two are combined: "Auf diese Worte ward er wie unsinnig; er warf sich auf die Erde. Ich weiss nicht, was er alles sprach; auch heulte der Sturm um die Kirche, dass ich's kaum verstehen konnte; meine Kleider flogen, ich war ganz verklommen."¹⁰¹ The citation from "Psyche" farther on (see p. 51) showing the rescue of the young maiden from the violent waves is symbolical of the violent passion which then seizes and pursues the rescuer and the rescued until their second meeting in the Berlin studio.¹⁰²

The peaceful Stimmung, indistinct scenes, the dreamy "Sommereinsamkeit," the gentle, reposeful sketches in garden and heath, gentle breezes, friendly to man and humanly sympathizing with him have now given way and we have in the stories following "Psyche" (1875), nature, strong and active, more often pursuing its course indifferent to man, or acting even in defiance of him. The gentle breeze of the early Novellen is supplanted now by strong winds and violent destructive storms; instead of the sweet song-birds, "das Gellen der Seevögel" frightened by the angry seas. Representing the power of nature from the side of actuality, the storms and floods can work great injury as in "Carsten" (1877)¹⁰³, wreck ships as in "Hans and Heinz Kirch" (1881-'82);^{103a} the frightful, prolonged cold has

100. V. II, p. 105.

101. V. III, p. 110.

102. V. IV, p. 238f.

103. V. V, p. 142.

103a V. VI, p. 75.

no sympathy for the poor, freezing, starving outcast, John Hansen, and his little lonely orphaned daughter in "Doppelgänger."^{103b} The whole background and framework of "Der Schimmelreiter" are built up on the age long conflict between the storms and sea billows on the one hand, and man on the other, struggling for possession of the marshes, islands, and lowlands along the north Frisian coasts. As man drives back the water slowly and painfully, and erects walls to hold it in check, or entirely out of the rescued districts, ever and anon the winds, rains, and waves, join forces and renew the attack, sometimes beating down a dyke and again flooding the cultivated lands. Over and over in this last of Storm's stories do we have this contrast pictured to us. He examines it, sees it from various sides, describes vividly and realistically, so that the reader in his imagination can see and picture out before him, what the conditions of life along this coast are—the character and intensity of the conflict between the various elements contending there for supremacy. "Wie eine wilde Jagd trieben die Wolken am Himmel; unten lag die weite Marsch wie eine unerkennbare, von unruhigen Schatten erfüllte Wüste; von dem Wasser hinter dem Deiche, immer ungeheurer, kam ein dumpfes Tosen, als müsse es alles andere verschlingen. 'Vorwärts, Schimmel!' rief Hauke; 'wir reiten unseren schlimmsten Ritt!' Da klang es wie ein Todesschrei unter den Hufen seines Rosses. Er riss den Zügel zurück; er sah sich um; ihm zur Seite dicht über dem Boden, halb fliehend halb vom Sturme geschleudert, zog eine Schar von weissen Möven, ein höhnisches Gegacker ausstossend; sie suchten Schutz im Lande."¹⁰⁴

His treatment of the sea and sea life deserves in this connection special mention and treatment. Dreesen calls attention to the fact that "Marsch" and "Meer" "tauchen verhältnissmässig spät auf."¹⁰⁵ Though born and brought up in a seaport town, that had once enjoyed a respectable over-sea-trade, and though the sea plays an important rôle in the later stories,

103b. V. V, p. 206f.

104. V. VII, p. 271.

105. Romantische Elemente bei Th. Storm, p. 66.

it is conspicuously absent from the earlier. The sea is mentioned for the first time in "Im Saal" (1848) and then most casually—the *Rauschen* in the distance. "Aus der Ferne konnte man ein dumpfes eintöniges Rauschen in der jetzt eingetretenen Stille vernehmen. Einige der Gäste horchten auf. 'Das ist das Meer,' sagte die Junge Frau. 'Ja,' sagte die Grossmutter, 'ich habe es oft gehört; es ist schon lang so gewesen.'" ^{105a} The second mention of the sea occurs ten years later in "Auf dem Staatshof" (written in Heiligenstadt, 1858) with much more definiteness of recognition and feeling. "In diese heimlichen Laute der Nacht drang plötzlich von der Gegend des Deiches her der gellende Ruf eines Seevogels, der hoch durch die Luft dahin fuhr. 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 Lenes Namen hervor und streckte beide Arme nach ihr aus. 'Marx, was ist dir?' rief sie und wandte sich nach mir um, 'hier bin ich ja!' 'Nichts, Anne Lene,' sagte ich, 'aber gib mir deine Hand; ich hatte das Meer vergessen, da hörte ich es plötzlich!'" ¹⁰⁶

It is referred to again in "Auf der Universität" (1862), "Von jenseit des Meeres" (1863-'64), "In St. Jürgen" (1867), "Halligfahrt" (1870) and some dozen later stories. In "Heimkehr" (1870) is the following sentence: "In allen Jahren, die ich in der Fremde lebte, war immer das Brausen des heimlichen Meeres an mein inneres Ohr gedrungen." ¹⁰⁷

As will be noticed in these references, the sea is thought of, or heard in the distance, often in the hazy distance and is either called forth by, or awakens an indefinite elegiac longing, and this is characteristic. In "Halligfahrt" (1870) for the first time we come into actual contact with the ocean, peaceful

105a. V. II, p. 206.

106. V. I, p. 91.

107. V. III, p. 132.

and dreamy as the old "Vetter," the chief character of the story: "Und leise blähten sich die Segel und leise schwamm das Schiff; man hörte das Wasser vorn am Kiel glucksen. Nach einer Stunde hatten wir die nachbarliche grosse Insel hinter uns und trieben nun auf der breiten Meeresflut. Eine Möwe schwebte über dem Wasser dicht an uns vorüber; ich sah, wie ihre gelben Augen in die Tiefen bohrten. 'Rungholt!' rief der Schiffer, 'der eben das Segel umgelegt hatte.'" ^{107a} In this story the sea-birds are mentioned, the "Glucksen" of the water is heard, but the main interest is not yet the sea itself, rather what its presence suggests. To use the thought of Storm in a letter to G. Keller ¹⁰⁸ (Sep. 20, 1879): It is the reflex of the scene performed behind the curtains, that is brought on the stage, and to further this reflex effect the story of Rungholt—the fabled city lying at the bottom of the sea, but "einst zu Königs Abels Zeiten und auch später noch, stand es oben im Sonnenlichte mit seinen stattlichen Giebelhäusern, seinen Thürmen und Mühlen." ¹⁰⁹ There is in this story a decided growth in definiteness. The scenes are placed on the water and islands and along the shores. The sea in "Psyche" (1875), "Carsten" (1877) and other later stories is objectively seen; its positive, masculine characteristics are observed, and in wider variety. Compare with the above from "Halligfahrt" the following from "Psyche:" "Rastlos und unablässig rollten die Wellen über die Tiefe, wurden flüchtig von Sonnenstrahl durchleuchtet und verschäumten dann, und andere rollten nach. Die Luft tönte von Sturmeshauch und Meeresrauschen; zuweilen schrillte dazwischen noch der Schrei eines vorüberschiessenden Wasservogels. Eine starke Woge zerschellte eben an dem Gerüst, worauf die jungen Männer standen, und übersprühete sie mit ihrem Schaum." ¹¹⁰

In some of the later stories Storm seems to find a positive

^{107a} V. IV, p. 6.

¹⁰⁸ Storm-Keller Briefwechsel: "Manche gedachte oder schon geschriebene Szene wurde hinter die Kulissen geschoben und dann darauf hingearbeitet, dass nur die Reflexe davon vor dem Zuschauer auf die Bühne fallen," September 20, 1879.

¹⁰⁹ V. IV, p. 6.

¹¹⁰ V. IV, p. 217.

delight in picturing the resistless might and destructive agency of the sea. It is personified in "Schimmelreiter" (1886-'88) almost into a jealous enemy of the land, which begrudges every effort of man to hold it back. The old dykes are mauled relentlessly and gleefully by the tireless, vengeful waves. Note the lucid realism in the following: "Ein donnerartiges Rauschen zu seinen Füßen weckte ihn aus diesen Träumen: der Schimmel wollte nicht mehr vorwärts. Was war das? Das Pferd sprang zurück, und er fühlte es, ein Deichstück stürzte vor ihm in die Tiefe. Er riss die Augen auf und schüttelte alles Sinnen von sich: er hielt am alten Deich, der Schimmel hatte mit den Vorderhufen schon darauf gestanden. Unwillkürlich riss er das Pferd zurück; da flog der letzte Wolkenmantel von dem Mond, und das milde Gestirn beleuchtete den Graus, der schäumend, zischend vor ihm in die Tiefe stürzte, in den alten Koog hinab."¹¹¹

PEOPLE OF STORM'S NOVELLEN.

Sometimes in the earlier stories no occupation for his characters is named (see "Im Saal," "Posthuma," "Ein grünes Blatt," "Angelika"). More often he assigns here a profession which is followed, if at all, as a luxury—a means for filling out otherwise idle hours. Here his people seek refuge and recreation. Really they do nothing. The commonplace concerns of life, such as making and caring for a home and family, performing definite assigned tasks do not enter into the range of their thoughts. More often they are incidentally plant-collectors (cf. Reinhard in "Immensee," the uncle in "Im Schloss," the cousin in "Halligfahrt," and so on), musician ("Stiller Musicant"), architect ("Von jenseit des Meeres"). His female characters are usually placed in the home, their natural element, for they are domestic. But the occupation assigned, whatever it may be, plays no rôle in their lives. Such people are like certain days which he describes: "Es gibt Tage, die

¹¹¹ V. VII. p. 276f.

den Rosen gleichen: sie duften und leuchten und alles ist vorüber; es folgt ihnen keine Frucht, aber auch keine Enttäuschung, keine von Tag zu Tag mitschreitende Sorge."¹¹² Though these learned or artistic professions continue, they play a very different part in the lives of his characters, as the years go by. There begins to form an actual connection between them and the world. The artist uses his brush ("Malerarbeit" 1867), the sculptor with his chisel brings to realization the ideal which through an experience, had pictured itself indelibly on his mind ("Psyche" 1875): the doctor practices his profession ("Bekentnis" 1887).

Beginning with the second Husum period (1865), Storm more and more often chooses as his heroes, men and women of humbler calling, and places them in life in the midst of their work, through which they may rise to positions of respectability and honor among their fellow-men, as in "Hans und Heinz Kirch" (1881-'82) and "Schimmelreiter" (1886-'88), or go down as in "John Riew" (1884-'85) and "Doppelgänger" (1886). In any case the stories are set in the work-a-day world and his people are in immediate contact with its actual commonplaces. "In St. Jürgen" (1867) are a piano maker and a house servant; in "Pole Poppenspüler" (1873-'74), a wandering theatrical troop and the hero Pole a mechanic; "Carsten" (1877) is a tradesman; "Im Brauerhaus" (1878-'79) a village brewer; in "Hans und Heinz Kirch" (1881-'82) and "John Riew" (1884-'85) the sailor life; "Bötjer Basch" (1885-'86) is a poor cooper; "Doppelgänger" (1886), a day laborer. "Schimmelreiter" (1886-'88) is a dyke builder.

The people in Storm's early Novellen partake of the same vagueness as the stories themselves. They here often are almost and merely the receptacles into which he pours his own surcharged and conflicting emotions—the personifications of his lyric moods. He does not always succeed in breathing into his creations his own emotions. The warmth of feeling which comes from reading these stories is the author's, expressed through the people, but not living in them. In "Immensee"

¹¹² V. IV, p. 26.

(1849) Storm's passionate love of child life, field and forest, lyric song, the erotic emotion, if you will, glows on every page, yet Reinhard and Elizabeth, the chief characters, themselves do not convey it to us. So far as we can understand their apathetic, passive natures, they are incapable of any ecstatic emotions. What is true here, is true likewise in "Ein Grünes Blatt," "Posthuma," "Angelika," and most of the other *Stimmung* stories. Herein is also found the explanation for the paucity of his characters and of types.

Furthermore, Storm concentrates in the early stories the centre of interest about a very few leading personages, sometimes but one, as in "Marthe" (1847). More often he introduces for purposes of contrast a second of opposite type—a romantic idealist is set by the side of an unpoetic realist. This form is employed so often as almost to develop into a mannerism. Illustrations are the dreamy plant collector, Reinhard ("Imensee" 1849) and his matter of fact successful rival for Elizabeth's hand, Erich; Anne Lene and the peasant's son, Claus Peters ("Auf dem Statthof" 1858); Dr. Christoph and the Justizrat in "Drüben am Markt" (1860); the two brothers in "Von jenseit des Meeres" (1863-'64), etc. In the later stories as the lyric quality declines and the epic develops, more persons are handled and the individualism becomes clearer. The personality of his people also becomes more distinct. In "Auf der Universität" (1862) we learn to know the captivating, wayward, and unhappy heroine Lore and her father, the French tailor, the honest cabinet maker's son Christoph, Philip who relates the story, the debauchee Raugraf, and the seamstress. In "Beim Vetter Christian" (1872) are the cousin, a sub-rector, and his uncle, Julie who becomes the bride, the short cousin Mamselle Elnebene, and the termagant Caroline. The honest but lenient "Carsten Curator" (1877) and his spinster sister, Brigitta, the young and frivolous Juliane, his wife, the wayward son, Heinrich, the prying Makler Jaspers, Anne, later wife of Heinrich, etc., are vividly drawn. Storm's characters are not heroes in the sense in which, for example, K. F. Meyer, creates them—great commanding personalities

who stand for something definite and conspicuous in their community and age, Hauke Haien ("Schimmelreiter") excepted. Repeatedly also in the later stories Storm has represented one hero as struggling against the many, who are blindly imbued with some overruling conviction, superstition, or the like. In "Renate" (1877) the heroine of the same name is the witch against whom the whole generation is enraged. "Im Brauerhaus" (1873) the innocent brewer and the entire country round which charges him with having bewitched his beer. In "Doppelgänger" (1886) John Jensen, the ex-convict, goes down vainly trying to regain his lost position of respectability in the community. Storm's last Novelle ("Schimmelreiter" 1886-'88) shows Hauke Haien struggling resolutely against the unbounded jealousy and superstition of his fellow countryman.

SYMBOLISM.

The symbolical incident or object occurs throughout Storm's Novellen. One recalls immediately the vain efforts of Reinhard in "Immensee" (1849) to swim out and get the "Wasserlilie," suggestive of his inability to say the "erlösendes Wort" to Elizabeth. In "Drüben am Markt" (1860) is the "Tapete mit den Figuren Pauls und Virginiens," emblematic of the innocent childish love of the old bachelor doctor for the pretty Mansell Sophie. The following is from "Im Schloss" (1861): "Mein Onkel erhob plötzlich den Kopf und sah mich scharf durch seine grossen Brillengläser an. 'Tritt her!' sagte er. 'Was lernst du da?' Als ich Folge geleistet hatte, zeigte er mit dem Finger auf einen schwarzen Käfer, der mit Aufgesperrten Kiefern an der Nadel steckte. 'Weisst du,' fuhr er fort, 'wie der Carabus den Maikäfer frisst? * * * Und nun begann er mit unerbittlicher Ausführlichkeit die grausame Weise darzulegen, womit dies gefräßige Insekt sich von andern seines Gleichen nährt. * * * 'Und das, mein Kind,' sprach er weiter, indem er jedes seiner Worte einzeln betonte, 'ist die Re-

gel der natur."¹¹³ In "Viola Tricolor" (1873) is the "Garten der Vergangenheit" and in "Doppelgänger" (1886) is the fateful "Brunnen."

In these instances and others that might be given, the single incident or object which may be wholly extraneous to the story, is introduced to produce a definite effect. The little story of the Alp in "Draussen im Haiedorfe" (1871), for example, represents the baneful fatal power the Slovak Margaret has over Heinrich Fehse. In "St. Jürgen" (1867) the Schatzgräber incident is incorporated into and becomes a part of the main narrative. In these cases and in all those so far mentioned, the symbolism is in the incident, not in the story itself. It is only when the epic character of story has so far superseded the lyric, or as he says in a letter to Keller, Dec. 1881 (see Introduction) after "Meine Novellistik hat die Lyrik völlig verschluckt," that the Novelle and the people living in it assume a new significance. The characters have now acquired a distinct personality, become types of humanity and without losing their individuality, are developed into symbolic persons. This represents a tremendous development in Storm and is seen almost exactly coincident with his resignation from the judicial service and retirement to Hademarschen (1880). A few stories written before this date point in the direction indicated. The puppet Kasperl in "Pole Poppenspüler" (1873-'74) goes through the whole story and is described with especial sympathy; he is nearly given a distinct personality. As a boyish prank the Kasperl is finally stolen and at the funeral of his former master, is thrown over the heads of the assembled mourners, lighting amidst the flowers on the coffin: "Aber er sah jetzt gar nicht lustig aus; seinen grossen Nasenschnabel hatte er traurig auf die Brust gesenkt; der eine Arm mit dem kunstreichen Daumen war gegen den Himmel ausgestreckt, als solle er verkünden, dass, nachdem alle Puppenspiele ausgespielt, da droben nun ein anderes Stück beginnen werde."¹¹⁴

Including and after "Hans und Heinz Kirch" (1881-'82)

¹¹³ V. I, p. 148.

¹¹⁴ V. IV, p. 96.

the symbolic story appears frequently. In this story is represented the sailor life of the north German coasts. The father Hans is realistically described as a man who from small beginnings gradually rose to a position of importance in his village and was ambitious to perpetuate in the son Heinz the important station of occupying a "Sitz im Schifferstuhl unter den Honoratioren." He is outwardly stern and harsh, though he has a warm heart. The handsome young Heinz is wilful and refractory and cannot understand the father, really does not share the father's hopes and ambition, and thus early begins to appear the temperamental estrangement which soon widens into an irreparable breach. This is symbolized into the eternal conflict existing, and that must arise when the ambitious hopes and plans of the father are responded to with a supine indifference by the son.

John Hansen ("Doppelgänger" 1886) is of an impulsive temperament, quick to anger, but responsive to kindness. In his real heart he is not a criminal, but is charged with house-breaking, found guilty and is henceforth reckoned as belonging to the social outcasts. This one act of theft, the impulse of a thoughtless moment, was in real fact more of an unfortunate accident, than a crime. Notwithstanding, being technically guilty, he must wear the stripes and is as a consequence branded for life. So far it is a typical criminal case, i. e., there are scores of others like it, but the very title itself suggests something more. In "Doppelgänger" we have the Dr. Jekyll and Mr. Hyde symbolism represented—the interminable war in the human heart between two opposing and irreconcilable natures, the one tending upward, the other downward, the good and the bad, crime and contrition.

In "Der Schimmelreiter" (1886-'88) is described the peasant life on the north Frisian coasts: the building of dykes, the wresting of new lands from the sea and rendering them tillable, the superstitious, demonistic beliefs and petty jealousies of the peasants, all these are typical: so are the chief characters in the story, though they are at the same time individuals. Hauke Haien, the hero in the fullest sense of the word, is a

truly epic character, standing out in gigantic proportions. Through sheer will power he rises above every obstacle from poor peasant's son to Deichgraf. He is a builder, the beginner of a new age, whose mighty personality dominates all that he touches. The reactionary opposing element gathers about Ole Peters, who is represented as a petty spirited, domineering, jealous Grossknecht. Other persons are Frau Elke, the quiet, much suffering but submissive wife of Hauke; the daughter, Klein-Wienke, bewitching though a mental weakling; and the odd old Trinjans with her seagull Klaus and the dog Perle.

But the incidents of this story though really taking place in a little far off corner of the world and at most affecting the lives of a few hundred villagers, become under Storm's treatment more than interestingly typical—they have in their symbolical presentation the elements of an important epoch in world history. Like a great empire builder Hauke lives and works in his generation for the coming ones: "Da warf er seine Augen seitwärts nach dem neuen Koog; um ihn schäumte das Meer: aber in ihm lag es wie nächtlicher Friede. Ein unwillkürliches Jauchzen brach aus des Reiters Brust: 'Der Hauke Haien-Deich, er soll schon halten; er wird es noch nach hundert Jahren tun!'"¹¹⁵ The tragic of loneliness in his greatness weighs upon him, for his age is too petty and short-sighted to understand him and measure him at his worth and he dies, not only without being appreciated, but a much hated and maligned man. As is not unnatural in the case of a man of such dynamic personality, he lives after his death in his deeds and in the folk-lore that has gathered, magic like, about his name. The ghost-like misty forms seen from time to time along the shore in stormy weather can be none other than Hauke Haien on his gray charger.

¹¹⁵ V. VII, p. 276.

CONCLUSION.

Storm's point of view is always Romantic (using this term in its broader relations), though his method changes in the realistic direction. Unlike the pure German Romantiker, he never completely loses touch with the actual. His landscapes, flower and bird, the varied panorama of human life and passion, are always genuine and produce the effect of reality.

By nature Storm was a lyrist and this is seen completely predominating in the earlier years. Many stories of this period are prose-poems in which the description and vague plot serve as a transition from one mood to another. Such stories do not have a climax or *dénouement* in the ordinary sense, but end or dissolve in *Stimmungen*.

Slowly and consciously with the years comes the epic as an acquired talent. Coupled with this is a great realistic growth. He now works out more carefully his plots, which begin to gather about sociological and other problems. Some of these later stories have even a 'purpose' tendency. For example, his theory of heredity appears in "Carsten Curator," more distinctly still in "John Riew," the mistreatment of convicted criminals in "Doppelgänger."

At first nature is calm, sympathetic, *stimmungsvoll*, in keeping with the passive, receptive character of people he introduces into these *Novellen*. As the people become more self-willed and active, the powers of nature take on greater vitality and display a more varied energy, sometimes friendly, sometimes hostile.

There is also a marked dramatic development in the manner of presenting his material and his people. This is shown both in individual scenes within stories and in whole *Novellen*.

The author of this monograph hopes to have shown, in the foregoing discussion of Literary Tendencies in the *Novellen* of Storm, a changed attitude of the author toward his material and the consequent results (a) in the new type of people he brings into his stories, (b) in the language of his characters.

(c) in the nature background, (d) most of all in the themes he chooses and the fuller method of treating these themes, (e) and that his was a growth from the lyric poet toward the epic narrator, from the reminiscent short-story writer toward the realistic novelist.

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