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THE THEME OF ISOLATION IN THE NOVELLEN

OF

THEODOR STORM AND FERDINAND VON SAAR

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December 1959

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P R E F A C E

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I have set out in this thesis to analyse the theme of isolation as it is presented in the Novellen of Theodor Storm and Ferdinand von Saar. The introduction defines the term "isolation" and indicates how the phenomenon has always occupied an important place in the thoughts and writings of men. It goes on to show how isolation was part of the personal experience of both writers, and suggests that since there is a certain autobiographical element in their work it is likely that this experience is reflected in their Novellen.

The study then turns to the Novellen themselves, analysing first of all the various factors that cause human isolation and then the various types of character who are susceptible to this experience. The state of isolation is then analysed, and the various techniques employed by the respective writers to indicate the condition are treated. From this there follows a survey of the ways in which characters react to the state of isolation and the means they use to counteract it. In the course of the study I have attempted to bring out the differences and similarities in the work and ideas of the two writers.

In the conclusion I have reiterated the main points of the study and shown that Storm and Saar considered isolation to be a universal human experience.

For the purposes of reference during the reading of the thesis, the appendix contains a list of the Novellen of both writers, together with their dates of composition and first publication.

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INTRODUCTION

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The logical prelude to an analysis of the theme of isolation is a precise definition of the term "isolation". One method of approaching as fine a definition as possible is to consider the meanings of terms closely allied with "isolation" - the terms "solitude" and "loneliness" - and to note the different aspects of the phenomenon of "being alone" implied by all three words. <sup>(1)</sup> How closely these terms are related is shown by their dictionary definitions, for almost without exception the one word is explained in terms of the other; yet it is equally clear that these words have different nuances of meaning since they are in many cases not interchangeable.

"Solitude" denotes the state of being alone, detached from the rest of society; but the person experiencing this state usually does so voluntarily. Through literary usage "solitude" has acquired a particular connotation and implies a desirable state of being alone, often indeed a form of escape from the displeasures of everyday existence or a means of achieving mental and spiritual rejuvenation.

"Solitude" implies therefore deliberate seclusion, both physical and spiritual. Webster defines solitude thus:

"Solitude may imply a condition of being apart from all human beings or of being cut off by wish or compulsion from one's neighbors, friends or housemates." It is

(1) cp. Werner von Nordheim: Die Einsamkeitserfahrung Edward Mörikes und ihre Aussprache im dichterischen Werk.  
Diss. Hamburg, 1954, pp. 25 ff. for an analysis of equivalent terms in German.

however more usual to consider solitude as a desirable state, not a condition brought about by "compulsion"; the latter condition is normally designated as "loneliness". "Loneliness" is a state inflicted upon the individual by an agency, by circumstances over which he or she has no control. A human being may be forced into a state of loneliness through events which are independent of his actions or way of life or through his own character which may prevent full integration of the individual into the society to which he nominally belongs. (2) Thus a man who does not feel at one with the society in which he lives may experience solitude (if he deliberately seeks to shun society and enjoy the state of "being alone") or he may experience loneliness (if he desires to be at one with society and yet is prevented from this by circumstances.)

Solitude stresses the physical state of detachment from others; it is impossible to experience solitude in the company of other human beings. But in the case of loneliness this does not apply. It is true that loneliness may be experienced simultaneously with physical detachment:

- (2) The extent to which character may be considered as the responsibility of the individual is a controversial matter. This is a problem which greatly interested both Storm and Saar and will be treated in a later chapter.

but more frequently it is a condition experienced in the company of other human beings from whom the individual feels himself spiritually and mentally estranged. This is the condition of true loneliness. In one respect solitude and loneliness tend in opposite directions - the individual who experiences solitude is attempting to escape from his fellow men, whereas the individual who experiences loneliness often desires to establish contacts with other human beings but his efforts fail and the awareness of his lonely state becomes even more acute. "Solitude" denotes a positive, "loneliness" a negative state.

The term "isolation" suggests certain aspects of both "solitude" and "loneliness". "Isolation" stresses the notion of detachment from others either in a physical sense or in the sense of mental or spiritual apartness. In the former meaning "isolation" is more akin to "solitude", in the latter meaning to "loneliness". But unlike "solitude", "isolation" is rarely considered <sup>and</sup> desirable/in this respect approaches more nearly the condition of "loneliness": and "isolation" differs from "solitude" again in that "isolation" (in its non-physical sense), like "loneliness", may be experienced in the company of others. Thus it may be concluded that "isolation" is similar to "solitude" in the purely physical sense (except that it is rarely considered a desirable state), and that



"isolation" approaches "loneliness" in the sense of mental and spiritual detachment. It must be remembered that these terms are not synonymous although the different human conditions they describe may occur simultaneously. In spite of the fact that the term "isolation" encompasses much of the meaning of both "loneliness" and "solitude", the latter two terms must inevitably be employed in some cases in order to differentiate between the various manifestations of "isolation". Yet the term "isolation" appears to be the most applicable to that state of "being alone" that will be subsequently considered in this study.

Why should the theme of isolation recur so frequently in the Novellen of Theodor Storm and Ferdinand von Saar? The phenomenon of human isolation has always occupied an important place in the thoughts and writings of men in various aspects, though it was the discovery in the early sixteenth century that man no longer occupied the central position in the universe which destroyed his sense of cosmic security. (3) Thus it is not a phenomenon exclusively relevant to the nineteenth century, but it

(3) see Nordheim, op.cit., p.36 et passim, for an account of the development of human isolation, mainly in Germany.

acquired nevertheless a particular flavour from the social, political, philosophical and religious notions of that period. The nineteenth century was a time of great political and social unrest in Europe. The French Revolution had found widespread acclamation in Germany and the ideas of liberalism and its concomitant social changes were gradually altering the face and structure of German society. Social distinctions which had previously been clearly defined and strictly observed diminished in importance with the rise of industrialism and the emancipation of the lower strata of society: difficulties in the process of readjustment to a changing social framework were experienced both by members of the former ruling classes and the members of the lower classes. This relaxation of the dividing line between classes constituted a permanent threat to the authoritative position of the upper classes and confronted the working class with the problem of maintaining a comparatively important position in society. With the growth of social progress men became more conscious of material values and began to place their faith in technical advancements whilst neglecting higher ideals. Life on this earth was no longer considered as a preparation for a higher, spiritual existence but was conceived as an end in itself - and all men's efforts were to be devoted

to the amelioration of this earthly existence. The abortive Revolutions of 1848, led by dreamers and idealists, only served to intensify this materialistic outlook: Theobald Ziegler states, "dass die ganze Stimmung der Zeit eine materialistische, allem Idealen abgeneigte war. Das Jahr 1848 hatte den Idealismus und die Idealisten sozusagen ad absurdum geführt und sie in dem Lichte unpraktischer Träumer erscheinen lassen; also weg mit allem, was an diese Täuschung erinnert und zu ihr geführt hat!" Moreover this materialistic attitude was encouraged by the authorities in the hopes that people would forget about their former ideals in the enjoyment of material plenty. (4) Unable to discover a sense of security in this materialistic and unstable society and yet having no faith in a God to whom he could turn when in trouble, man realised that the solution to his problems could be found only within himself. The sense of individual isolation was greatly intensified. (5)

(4) see Theobald Ziegler: Die geistigen und socialen Strömungen des neunzehnten Jahrhunderts, Berlin, 1899, p.340 et passim.

(5) The Romantic notion of the sacred entity of the individual with his right to uninhibited development and the resulting conflict between individual and society, intensifying the individual's awareness of his "aloneness", continued, with different emphasis, to exercise its influence throughout the nineteenth century.

In this respect both Storm and Saar are true children of the age in which they lived: both writers were aware of man's state of isolation, not only from observation of the society around them but to a great extent from personal experience.

Theodor Storm was born of middle-class parents in 1817 in Husum. It is significant that he belonged to and was brought up among a people (the North-Friesians) whose salient characteristic is "ein ins eigene Innere zurück - , von der Umwelt abgezogenes, zurückhaltendes, versonnenes und zum Geheimnisvollen neigendes Wesen --" (6) A reserved and unemotional attitude to others was, in Storm's case, carried even into the family sphere.

"Ein nahes Verhältnis fand während meiner Jugend zwischen mir und meinen Eltern nicht statt; ich entsinne mich nicht, dass ich derzeit jemals von ihnen umarmt oder gar geküsst worden. Wir im Norden gehen überhaupt nicht oft über den Händedruck hinaus".

(7)

(6) E. Bruhn: "Heimat und Jugend Theodor Storms als psychologischer Hintergrund seiner Dichtungen." Neue Christoterpe, Vol. 38, Bremen, 1917, p. 107.

(7) see letter to Emil Kuh, 13.8.1873. ("Briefwechsel zwischen T. Storm und E. Kuh", ed. Paul R. Kuh, Westermanns illustrierte deutsche Monatshefte, Vol. 67, Jg. 34, Braunschweig, 1889-90, p. 272.) This letter was written in reply to a request from Kuh for autobiographical material for an article on Storm in the Wiener Abendpost.

This tendency to recoil from any revelation of feeling and to protect one's innermost self from the eyes of others forms an obstacle to the establishment of sympathy and understanding and may intensify the sense of isolation of the individual. It was an attitude with which Storm was familiar from early childhood. Even as a child he showed a predilection for solitary places, for "die heilige Einsamkeit der Heide"<sup>(8)</sup> and the wild, eerie stretches of marshland typical of Schleswig-Holstein and described so frequently in his Novellen: but it was not until he had matriculated at the University of Kiel in 1837 with the intention of studying law, that he became intensely aware of his loneliness and bewailed the lack of an intimate companion.<sup>(9)</sup> He experienced similar discontent when in Berlin where he studied from 1838-39, but this time it was tinged with a feeling of homesickness.

In 1842 Storm returned to Husum as a lawyer and in 1846 married his first cousin, Constanze Esmarsch. Until 1852 he remained in Husum when, unable any longer to reconcile his conscience with living in his native country under the rule and in the service of a foreign power -

(8) Gertrud Storm: Theodor Storm, ein Bild/seines Lebens, Berlin, 1912, Vol.I, p.98.

(9) ibid., p.133.

namely the Danes who wanted to unite the Duchy of Schleswig with Denmark - he sought for a post as lawyer elsewhere.

From 1853-56 he lived in Potsdam and in the course of these years became acquainted with the members of the main literary circle then existing in Berlin. He was accepted into this circle, "der Tunnel über der Spree", among whose more notable members were Biernatzki, Theodor Fontane, Friedrich Eggers, Franz Kugler and Paul Heyse. In 1856 Storm moved from Potsdam to Heiligenstadt and returned to Husum as Landvogt in 1864. The letters which he wrote during this period of exile testify to his increasing sense of isolation, perhaps felt to begin with as the result of absence from his homeland, family and friends, but developing gradually into an awareness of man's essentially lonely condition. From Potsdam he complained that he lacked a companion with whom he felt completely in sympathy. (10) And in a later letter home, this time from Heiligenstadt, he writes:

"Die gänzliche Einsamkeit hier stumpft mich ab, ich habe, wenn ich Tags über in den Acten gesessen, nichts, wodurch ich mich erfrischen und anregen könnte. . . . . Meine Freunde sind Alle in der Ferne,

(10) Letter to his parents, 7.5.1854: (Briefe in die Heimat, ed. Gertrud Storm, Berlin, 1907, p.43).

kein Mensch kommt zumir, ich gehe zu keinem, mit dem ich mich durch ein Gespräch über allgemeine Bildungsgegenstände erholen könnte." (11)

Only two months later Storm formulated his belief in the complete and absolute isolation of the individual. (12) In a letter to his wife he expresses his view of the impossibility of really knowing another person, of being able really to understand their thoughts and feelings.

"Auch in nächster Nähe haben wir immer nur die eigene Vorstellung, der eine von dem andern - das Bild, das wir uns selber abstrahieren! --- und wenn Du in hingebendster Liebe an meinem Herzen liegst, ich muss auf Dich sehen wie auf ein Geheimnis, in das ich nie hineinzudringen vermag." (13)

And for Storm who had no belief in a life after death, (14) it was a logical conclusion "dass man am Ende einsam verweht und verlorengeht". (15) Although he was convinced that the state of human isolation was absolute, he nevertheless firmly believed in the power of love and trust (Vertrauen) between human beings as a means of mitigating this condition

(11) *ibid.*, letter of 12.4.1858, p.110

(12) This idea had already been expressed in Am Kamins (Theodor Storms Sämtliche Werke, ed. Albert Köster, Leipzig, 1921, Vol.II, p.163.) (Storms Werke will henceforth be referred to as St.W.)

(13) Letter to his wife, 19.7.1858: (T.Storm - Briefe an seine Frau, ed.G.Storm, Braunschweig, 1916-17, Aus dem Nachlass, Vol.II.p.67)

(14) cp.E.O.Wooley - Studies in Theodor Storm, Indiana University Publications, Humanities Series, No.X. Bloomington, 1943, Chapter IV, for a survey of Storm's attitude towards religion.

(15) Letter to his wife, 21.7.1859, *op.cit.*, p.82.

in some degree. His fear that love or trust may diminish is constantly expressed in his letters, especially in those written to Constanze during his period at Heiligenstadt:

"Hast Du wirklich kein Bedürfnis, mir Dein Inneres auszuschütten? Und doch ist Liebe ja nichts als der Drang, den anderen zum Teilnehmer des eignen Lebens zu machen, ja, wenn es möglich wäre, sich ihm gänzlich hinzugeben. Bin ich denn wirklich so allein auf der Welt? Habe ich denn wirklich keine Frau, die mir auch geistig angetraut wäre? Ich muss an Tiecks Egbert denken, der, als es zum Sterben geht, mit schauernder Erkenntnis sagt: "Gott im Himmel, in welcher entsetzlichen Einsamkeit habe ich denn mein Leben hingebracht.""

(16)

This fear of being abandoned by those who stood close to him remained with Storm throughout his life. (17)

The knowledge that his friends would remain true to him - and of this he demanded repeated confirmation - was the sole source of consolation for the ageing man.

In 1864 Storm returned to Husum where he held the post of Landvogt until he retired to Hademarschen in 1880. The death of his wife in 1865 was the most bitter experience of his life, and on this occasion the realisation of the proximity of death and a sense of utter desolation overwhelmed him. (18)

(16) Letter to his wife. 21.10.1863, op.cit., p.174.

(17) op. Letter to Paul Heyse, 27.3.1883: (Heyse-Storm Briefwechsel, ed. Georg Plotke, Munich, 1917 Vol.II p.65

(18) See: Letter to Mörike, 3.6.1865: (Theodor Storm-Eduard Mörike: Briefwechsel ed.H.W.Rath, Stuttgart, 1919 p.III.



The assurance of loyal friendship from others was now more vital than ever.

It is significant and it was not merely the consequence of constant and insoluble financial difficulties that Storm remained professionally active until the last eight years of his life. The emphasis which he laid upon the importance of maintaining a post or pursuing a profession, which would enable the individual to hold a secure and respected position within the social order was a part of his middle-class heritage. Georg Lukács defines a "profession" as a regular and not necessarily enjoyable occupation which gives order and stability to life. (19) This definition is applicable to Storm himself, but in a statement quoted by Gertrud Storm from a notebook kept by Storm shortly before his death, he put forward a different definition - a "profession" is a vocation, a calling which must be followed regardless of circumstances and consequences. (20)

(19) see: Georg Lukács: "Bürgerlichkeit und l'art pour l'art", from: Die Seele und die Formen, Berlin, 1911, pp.124 ff. Not only does regular employment entail the maintenance of superficial values, but it serves the infinitely more important end of giving to the individual a sense of belonging to or serving the community, thus diverting his attention from himself.

(20) see Gertrud Storm, op.cit., Vol.I, p.127.

The awareness of the phenomenon of human isolation also accompanied Ferdinand von Saar throughout his life. The approach to the more personal aspects of Saar's life is however not so simple as in the case of Storm. On the one hand his correspondence was less extensive, and on the other he was less inclined to comply with requests to furnish autobiographical material as is shown by a letter he wrote to Attmann eight years before his death:

"Ich habe über die Möglichkeit, meine Denkwürdigkeiten zu schreiben reiflich nachgedacht, das heisst habe gewissermassen zu concipieren versucht. Dabei bin ich zum Entschluss gekommen, dass es nicht geht." (21)

Further on in the same letter Saar states:

"Aus meinen Schriften kann man sehr viel - vielleicht Alles herauslesen, was ich gelebt und erlebt."

This statement must nevertheless be regarded with some reserve and one must beware of accepting it at its face value before considering those facts about Saar's life which can be ascertained.

He was born in Vienna in 1833, the son of a merchant who died a few months after the birth of his only child. Saar's mother then went to live with her father and at the death of the latter seven years later was forced by

(21) Letter to Attmann; 5.7.1898, Wiener Stadtbibliothek, Inventarnummer 50501.

financial circumstances to move to a more modest home. As a consequence of this financial hardship Saar's mother lavished an abundance of love and care upon the child in the attempt to compensate him in some way for the material advantages he lacked. This exaggerated display of affection only aggravated Saar's already sensitive disposition, which contributed to the estrangement that existed even then between him and his schoolfellows.<sup>(22)</sup> In 1849 Saar left the Schottengymnasium where he had been educated and entered the Austrian army as a cadet; while in the army he travelled throughout Austria, but in 1860, dissatisfied with military life, he left the army with the intention of devoting himself exclusively to literary work. His application for a post in the Königliche Hofbibliothek, made in the attempt to improve his financial status, was rejected and so Saar accepted gratefully the offers of hospitality which he received from various titled families of his acquaintance. In this way he managed to remain solvent and devote himself entirely to writing.

It has already been pointed out that integration within the social order through active participation was a life principle for Storm. Saar on the other hand felt that

(22) cp. Marianne Lukas: Ferdinand von Saar: Sein Leben und Werk, Vienna, 1947, p.7.

his literary activities were all-important, and though he, like Storm, portrayed the society of his day and region in his Novellen, he did not consider it essential to hold a stable position within that society.

As in the case of Storm, there are references in many of Saar's letters to his feeling of isolation. In 1868 he complains to Friedrich Marx:

"Ich vereinsame überhaupt immer mehr und mehr.  
Ich kann mich in die Leute nicht finden, sie nicht  
in mich und so werden die Beziehungen immer  
lockerer und loser ----" (23)

But in contrast to Storm, and with the exception of three years of married life, Saar had no family in whose company he could forget his own isolation, no routine occupation in the accomplishment of which he could experience a sense of communion with his fellow men. Although he did not possess Storm's invincible confidence in the power of love and mutual trust as a means of alleviating the sense of isolation of the individual, he was aware that mutual love does in some degree furnish a solution to the problem of human isolation: separation from the loved one at death is still, in his view, preferable to an existence of utter loneliness. (24)

(23) Letter to Friedrich Marx, 21.7.1868: ("Ferdinand von Saar an Friedrich Marx," ed. Irene von Schellander, Heimgarten, Vol.31, Vienna, 1807, p.365.)

(24) see: Letter to Maria von Ebner-Eschenbach, 26.11.1876: (Briefwechsel zwischen F.v. Saar und Maria v. Ebner-Eschenbach, ed. Heinz Kindermann, Vienna, 1957, p.48).

To a greater extent than Storm, Saar needed absolute solitude when he was composing his literary works; (25) but a long term of isolation from society was unbearable to him and he was faced with the conflict between an existence in isolation and the gaiety and frivolity of the social life of Vienna - a situation for which he never found the golden mean. (26)

In 1881 Saar had married Melanie Lederer; but their marriage was of short duration as his wife died in 1884; in a letter to Marie von Hohenlohe, written a year later and referring to the death of his wife, he expresses sentiments similar to those expressed by Storm when Constanze died - not merely sorrow and despair but an intense fear of insecurity and desolation: "ich sehe mich nun wieder haltlos und unsicher allen Wechselfällen des Daseins preisgegeben." (27)

(25) see: Letter to Marie Fürstin zu Hohenlohe, 3.11.1876; (Marie Fürstin zu Hohenlohe und Ferdinand von Saar ein Briefwechsel, ed. Anton Bettelheim, Vienna, 1910, p.31)

(26) see: Letter to Frau Gisela von Vlahovszky, 22.3.1883; Wiener Stadtbibliothek, Inventarnummer 85895.

(27) Letter to Marie von Hohenlohe, 5.6.1885, op.cit., p.117, (See also earlier letter in this correspondence, 23.12.1884, where Saar calls himself "dem nun wieder einsam Ringenden", p.116)

The security discovered in belonging to another human being has yielded to a deeper awareness of human isolation.

The death of friends and contemporaries was a source of profound sorrow, almost of despair for Saar, not only because of the loss of their friendship but because he was thus made aware of his own approaching end and of the relentless passing of time. (28) The fear of losing his creative ability (29), the thing which above all else lent some purpose to his life, may perhaps be compared with Storm's fear of losing the love and devotion of his friends - and the fear of both was accentuated by the passing of time. Saar's words might be applied to both writers: "So geht denn nach und nach alles hin, was mich in diesem Leben aufrecht erhalten." (30)

In 1895 Saar designated himself as "den ganz allein stehenden" (31) and declared that he had no wish to prolong his life. In his later years he endured great physical pain and often, for long periods at a time, could not venture outside his house - a situation which did nothing

(28) see: Letter to Maria von Ebner-Eschenbach; 19.6.1893, op.cit., p.88.

(29) see: Letter to Dr.C.Lederer; 5.10.1894. Quoted by A.Bettelheim in F.v.Saars Leben und Schaffen, Sämtliche Werke, ed. A.Bettelheim, Leipzig, 1908, Vol.I, p.145. (Saars Werke will henceforth be referred to as S.W.)

(30) Letter to Marie Fürstin zu Hohenlohe; 10.3.1895, op.cit., p.225

(31) Letter to Stephan Milow; 15.1.1895, Wiener Stadtbibliothek, (Inventarnummer 68135)

to alleviate his sense of isolation. And finally, unable to bear the misery of further existence, he committed suicide in July 1906.

Saar was fundamentally a solitary individual, never feeling fully at ease in society. (32) Storm on the other hand enjoyed a busy social life. Saar experienced social isolation to a greater degree than Storm. But both writers have in common an awareness of the ultimate isolation of the individual: a parallel to Storm's previously quoted statements may be found in some lines from Saar's dramatic poem "Benvenuto Cellini", where although speaking initially about the artist, he widens the subject to encompass the whole of humanity:-

"Was man aus seiner tiefsten Tiefe fördert,  
Wird kaum beachtet-selten ganz erfasst,  
Da jeder nur zuletzt sich selbst versteht." (33)

Saar's statement concerning the autobiographical aspect of his work has already been mentioned (34) In several cases he declared that he had in fact depicted himself in the characters of his Novellen: when discussing "Requiem der Liebe" he writes: "Allerdings bin ich mir selbst Modell gestanden", (35)

(32) see: Richard Schaukal: "Ferdinand von Saar", Wiener Abendpost, no: 171, 27.7.1906.

(33) S.W., Vol.6, p.308.

(34) see above p.17

(35) Letter to Dr.Moritz Necker: 30.4.1896; Published in Österreichische Rundschau, Vol.XVI, 1908, p.207.

and Emil Soffé reports Saar's words about "Tambi":

"Von allen meinen Erzählungen ist mir keine so ans Herz gewachsen wie diese. Wissen Sie warum? Der arme Dichter Bacher - das bin halt ich. Sein Fiasko als Dramatiker ist mein eigenes Schicksal. Ich habe mich selbst in keiner meiner Novellen mehr geschildert als im Tambi." (36)

(The use of "mehr geschildert" is significant.) Saar rejected all potentially suitable material for his Novellen if it did not deal with the types of people or situations with which he was personally acquainted. (37) Considering in conjunction with this evidence Saar's statement to Attmann, one may safely conclude that the autobiographical aspect of his work is of considerable magnitude.

Although Storm made no statement comparable to that of Saar concerning the autobiographical element in his work, many of the situations he encountered himself are incorporated in his Novellen. Examples of this are Viola Tricolor which deals with the problem of a second wife

- (36) Emil Soffé: "Mähren in Saars Dichtung", Zeitschrift des deutschen Vereins für die Geschichte Mährens und Schlesiens, Jg.XI, Brünn, 1907, p.259.
- (37) cp. Anton Schönbach: "Ferdinand/von Saar", Hochland, Jg.III, 1906, p.725.



adjusting herself within the family (Storm remarried after Constanze's death), Carsten Curator which treats the problem of a wayward son in an otherwise highly respected family (Storm's eldest son was a dipsomaniac), and John Riew' which deals with the question of heredity - a question which occupied Storm a great deal in his later life. And he also made use of the situations which he observed in the society around him, especially those which confronted him in his work as a lawyer. That his Novellen, with the exception of Es waren zwei Königskinder, all take place in the region of Germany with whose people and customs he was most familiar indicates that they are based, if not on direct personal experience, at least on detailed observation of life in that part he knew so well.

It might thus reasonably be expected that the problem of human isolation, experienced so profoundly by these two writers, should be a recurrent theme in their Novellen.

THE NOVELLEN

Chapter One

Factors which cause isolation

An assessment of the factors which effect the isolation of a human being in the Novellen of Storm and Saar must be preceded by a consideration of the respective writers' views on the interrelationship between the individual and the society in which he lives; of the extent to which an individual is compelled to commit certain actions by factors over which he can exercise no control, and of the extent to which he is able to act of his own free will, unaffected by any other agency. These are problems in which both writers showed an intense interest.

From about the fourth decade onwards, the nineteenth century is characterized by a growing interest in man as a social being rather than in man and his relationship with the deity - for belief in God was diminishing, to be replaced by faith in the progress of humanity. Man's interest became centred upon himself, upon his relationship with society, and upon the complex workings of the human mind. Life had to be explained rationally and scientifically as far as possible and little time was allotted to faith and fantasy. The various phenomena apparent in human life could no longer be attributed to an unseen, omnipotent God, but had to be accounted for by logical, scientific theories. It is small wonder that in such an atmosphere of intellectual reversal and scientific speculation about the composition and functioning of the human mind

Schopenhauer's philosophy was acclaimed in all quarters. His denial of man's free will coupled with the theory of heredity propounded by scientists following in the wake of Darwin and his "Origin of Species" destroyed any faith in man's power to shape his own fate: in fact, the fate of every individual is decided before ever he is born, and no decision he may make or action he may perform can possibly alter what has been ordained for him. According to Schopenhauer everything in the world is regulated by pure necessity, life consists of a logical, relentless series of events which can in no way be contravened. Man cannot therefore be held responsible for his character or for the actions which are the result of his character. The power of fate, in earlier times conceived of as an agency intruding on the human sphere from outside, is now at work within each individual, in his every thought and action. The influence of this philosophy, is evident in the works of Storm and Saar. Yet in contradiction to this, in the Novellen, the collision of fatal circumstances is an important factor in the shaping of individual destiny - a factor which manifests itself as a power inimical to man and unassailable by human action, producing a series of fatal happenings apparently ruthlessly designed to cause

tragedy. In the Novelle Zur Wald-und Wasserfreude all the events leading up to and culminating in tragedy appear to be links in a chain which gradually locks itself around Kätti (1). Similarly in In St. Jürgen there seems to be some strange power at work, shaping events with the aim of keeping Agnes and Harre apart. The unswerving course of events leaves an impression not of strange coincidence, but of measured and accurately calculated happenings. In no Novelle is this more vividly suggested than in Leutnant Burda, and it is impossible to discredit the narrator's view:

" Musste ich mir doch sagen, dass von seinem Standpunkt aus betrachtet, in allen diesen Zufällen ein Schein der Absichtlichkeit lag; ich selbst war ja einen Augenblick wieder an meinen Ueberzeugungen irre geworden. Es sah fast aus, als hätte sich das Schicksal vorgesetzt, mit ihm ein grausames Spiel zu treiben." (2)

The idea of fate embodied within each individual finds expression in the works of Saar and Storm. Each individual is born with a certain sort of character which is his fate, and from which there is no escape. Both writers believed that the power which is usually termed " destiny" is embedded in the weaknesses and failures,

(1) see: St.W., Vol.V. p.142.

(2) S.W., Vol.IX.p.49. see also: Schloss Kostenitz, S.W., Vol.IX, p.326.

the idiosyncracies and inabilities, in other words in the character of the individual. And man should resign himself to this "destiny" which is his birthright, be content to remain within his limitations - for beyond these limitations the individual is exposed to unknown hazards and dangers. As the doctor declares at the beginning of Eine Malerarbeit: "Man muss sein Leben aus dem Holze schnitzen, das man hat --- und damit basta!" (3) Man is not a free agent, but must act according to the dictates of the character which is his inheritance. Saar writes thus of Leutnant Burda: "Es musste Alles so kommen, wie es kam: er war, wie jeder, dem unerbittlichen Schicksale seiner Natur verfallen." (4) No blame can be attributed to the individual for his actions for there is no way of resisting the dictates of character. In Saar's Conte Gasparo the narrator reproaches himself for having abandoned the broken old Count:

"Wie? Ich konnte mich so ohne weiteres von dem alten Manne abwenden, konnte ihn mit kalter Verachtung seinem Schicksal überlassen, das er ja doch nicht selbst verschuldet hatte? jener unglückselige Hang zu den Frauen, der sich durch sein ganzes Leben zog, der ihn seit jeher kaum genossen, aber stets leiden liess - der nur ihm allein Verderben brachte: musste er nicht auf's tiefste in seinem Organismus begründet und daher mit unabwendbarer Notwendigkeit zu Tage getreten sein? Und wenn er diesen Hang nicht zu meistern verstand, so lag das an dem Mangel ethischer Kraft, die doch immer nur eine geistige ist und die er

(3) St.W., Vol.III, p.114.

(4) S.W. Vol.IX, pp.73f.

sich selbst nicht geben konnte, da sie ihm von der Natur versagt geblieben."

(5)

Any responsibility for his actions must then be ultimately attributed to the coincidental composition of the Count's character. And the best attitude for others to adopt towards such an individual is the sympathetic interest for a fellow sufferer which is the only positive element in Schopenhauer's pessimistic philosophy .

Storm and Saar did not only believe however that the character of every individual is determined before birth but also that inherited characteristics ordain to a great extent the nature of the individual. "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." (6)

The full significance of the factor of heredity - what the narrator in Doktor Trojan calls "das Gedächtnis der Materie" (7) - in determining character was known to both writers.

Frequently in their Novellen, when the childhood of a character is described, the hereditary features are stressed.

And Storm made this the theme of his Novelle John Riew', expounding the view that "den mitschuldigen Vorfahren müsste gerechterweise doch wenigstens ein Teil der Schuld

(5) S.W., Vol.X. p.231. see also: Die Troglodytin, S.W. Vol.IX, p.140. and Tambi, S.W. Vol.VIII, p.90.

(6) Carsten Curator, St.W., Vol.V.p.23.

(7) S.W., Vol.X. p.180.

zugerechnet werden, wenn auch die Strafe an ihnen nicht mehr vollziehbar oder schon vollzogen ist", that "selten ein Trinker entsteht, ohne dass die Väter auch dazu gehörten". This argument is however then modified by the statement that "die Erziehung der Jugend, wenn sie mit ausdauernder Sorgfalt die Reizung dieses entsetzlichen Keimes zu verhindern weiss, kann bei dem einzelnen das Unheil vielleicht niederhalten." (8) This statement reveals an awareness of the important part played in the shaping of human lives by general background and circumstances, by the era in which the individual lives, by the particular society of which he is a member - in other words by factors independent of the character of the single individual. And it also hints at the interaction and conflict between individual character and external factors. The inevitability of an unassailable power determining the course of events and human destiny is an intrinsic part of Storm's view of life - and this is reflected in his Novellen. Yet a letter to his son Karl contains a statement which contradicts this view

(8) St.W., Vol.VI, pp.379 f.



of life, this concept of man as a plaything in the hands of a hostile, omnipotent power. Storm writes: "Wir aber wollen an das Glück glauben, mein lieber Junge: gewiss, der Mensch hat es in dieser Hinsicht meist in seiner eignen Hand." (9)

Schopenhauer's idea of the inevitability in the course of life and the absolute necessity which rules the world also has its place in Saar's works. No occurrence is the result of a mere arbitrary whim but is a step in a well-regulated and unalterable process. This notion epitomized Saar's own view of life as he presented it through the various characters in his Novellen. That the characters are acting as Saar's spokesmen may be safely concluded in view of the evidence of the autobiographical aspect of his work presented in the introduction. (10) yet further evidence

(9) Letter of 13.6.1878: (Theodor Storm: Briefe an seine Kinder, ed. G. Storm, Braunschweig, 1916-17, Aus dem Nachlass, Vol. III. p. 165)

(10) see above, p. 17 et passim.

is to be found in an anonymous article published in a Viennese newspaper soon after Saar's suicide. "Von seinem dichterischen Schaffen und der Aufnahme seiner Werke im Publikum war Saar in den letzten Jahren sehr befriedigt. "Ja, ja", meinte er einmal lächelnd, "es geht halt, wenn man nur Selbsterlebtes schreibt." (11)

The idea of necessity is expressed most succinctly by Der Exzellenzherr:

"Ich kann Ihnen gar nicht sagen, welchen eigentümlichen Genuss es mir bereitet, mich an dem Faden der geschichtlichen Ereignisse in die Vergangenheit zurückzulenken, wobei mir einerseits die unabwendbare Notwendigkeit alles Geschehenen und Geschehenden, sowie andererseits die Nichtigkeit und das Traumartige des menschlichen Daseins so recht zum Bewusstsein kommt."

(12)

This is indeed an echo of Schopenhauer. (13)

In Storm's earlier Novellen emphasis is placed upon the part played by character in the shaping of human destiny - actual circumstances themselves play a subsidiary rôle. But in his later Novellen he placed

(11) see the miscellaneous article entitled "Wiener Neuigkeiten", Die Zeit no: 1375, Vienna, 24.7.1906.

(12) S.W., Vol.VIII, pp.48f.

(13) The die of fate is a favourite figure of speech of Saar's, though this would appear to be too arbitrary a method of determining the course of events for someone convinced of the absolute necessity ruling the world. see: Marianne S.W., Vol.VII, p.104, and Conte Caspare, S.W.Vol.X, p.209.

considerably greater stress on the power of external agencies to affect the fate of the individual. (14)

In Saar's Novellen there is no similar shift of emphasis - throughout his work it is ultimately the character of the individual concerned which is the dominating factor in producing the tragic outcome although the part played by external agencies is of no small significance. (15)

Indeed Saar was very much aware of the importance of external factors, aware of how "die Schicksale der einzelnen mit dem Zuge der Zeit im Zusammenhang stehen - wie die Menschen von ihm ergriffen und je nach Umständen emporgetragen oder dem Untergange zugetrieben werden." (16)

The respective part played by character and external circumstances in shaping human destiny as presented in Saar's Novellen is a bone of contention among critics. Rudolf Latzke inclines to the view that "Standeskleid, Abstammung und Umwelt lassen sich eben auf den gemeinsamen Namen "Schicksal" bringen." (17) In other words, "fate" is

(14) cp. Hans Pacher: Vom Werk zum Charakter. Der rhythmische Verlauf in der Charakterentwicklung bei T. Storm Diss. Innsbruck, 1950, pp.89f.

(15) The dominance of character over external factors in shaping human lives is shown in Saar's Die Brüder and Die Parzen. In the one case two brothers, in the other three sisters, of entirely dissimilar natures but with identical background have completely different experiences of life. Background cannot win in a conflict with character.

(16) Die Familie Worel, S.W., Vol.XII, p.14.

(17) Rudolf Latzke: F.v.Saar und seine Novellen aus Österreich, Vortrag, gehalten in der Wiener Pädagogischen Gesellschaft am 23. Oktober 1933., p.15.

determined more or less by external agencies.

E. Soukup considers the influence of the "Gesamtheit  
der Gesellschaft" on the individual decisive. (18)

Gerta Waitz on the other hand states: "Alle Schicksale,  
die der Dichter uns erzählt, nicht nur in seinen Novellen,  
sondern auch in seinen Dramen, sind ausnahmslos Schicksale  
aus den Charakteren." (19) Gerlinde Steiner, although she  
takes the view that there must be a certain amount of interplay  
between individual character and external circumstances,  
states that it is seldom the milieu which is the decisive  
factor but rather the nature of the individual who seeks  
that atmosphere in which he feels at home. (20) This last  
view is perhaps the most perceptive and corresponds most  
nearly to the actual situations presented in the Novellen.

The views of Storm and Saar on the respective rôles  
played by external factors and character in determining  
individual destiny pertain very closely to their presentation  
of the theme of isolation. The theory of heredity, no  
longer merely a probable notion but a proved scientific  
fact, is frequently encountered in the Novellen of both  
writers, and is treated as one of the important  
factors beyond human control which yet shapes the destiny

(18) E. Soukup: Die Darstellung der Wirklichkeiten in  
F. V. Saars Novellen aus Österreich, Diss., Vienna,  
1946, p. 29.

(19) Gerta Waitz: F. V. Saar: Seine Weltanschauung im  
Verhältnis zur Philosophie Schopenhauers, Diss.  
Vienna, 1947, p. 52.

(20) Gerlinde Steiner: Die Gestalt des Menschen in Saars  
Novellendichtung, Diss. Vienna, 1952, pp. 90f.

of the individual. Naturally, to inherit certain characteristics does not necessarily imply isolation. But Storm and Saar introduce the heredity factor as one of the external agencies which may cause isolation without involving any implicating action on the part of the character concerned. In fact, in these Novellen, hereditary characteristics play an important part in bringing about human isolation.

Those characters who have inherited any foreign blood tend to become isolated, for they are not living in a society and atmosphere suited to their temperament. This does not apply only to adults who for some reason have had to settle in a new and alien society,<sup>(21)</sup> but to those who have been living in a society essentially foreign to their nature right from childhood. Although children have a fortunate facility for adapting themselves quickly to new situations their "foreignness" is often too fundamental for this - for their whole spiritual and cultural heritage differs from that of the people amongst whom they are living. Even as children they are misfits in society and never participate fully in the communal

(21) This situation occurs only once in the Novellen of both writers - in Saar's Ginevra (Ginevra's mother) and in Storm's Carsten Curator (Juliane).

activities of childhood and youth. The predicament of Lore Beaugard in Auf der Universität is typical of this; she is born of a German mother and French father, and it is from the latter that she inherits not only her appearance, (22) but also her character. She is not accepted by her contemporaries because she is different from them, and she is fully aware of the hostility that others feel towards her.

"Unsere Tänzerinnen gingen in Gruppen, die Arme in einander verschränkt, im Saale auf und ab. Lenore war nicht unter ihnen; sie stand allein unweit der Tür und blickte finster zu den lebhaft plaudernden Mädchen hinüber, die sich so frei und unbehindert in dem fremden vornehmen Hause zu fühlen schienen und sich so gar nicht um sie kümmerten." (23)

There is obviously no point of contact between Lore and the other girls. This tension and hostility estranging the individual from society is often an attendant heritage of characters of foreign descent. Ginevra, the young girl of Italian lineage who lives with her mother in a small Austrian town, complains in tones of resignation that they are "immer gewissermassen als Fremde behandelt - und so sind wir es zuletzt geblieben". (24)

(22) St.W., Vol.II, p.165.

(23) *ibid.*, p.169.

(24) Ginevra, S.W., Vol.IX, p.177. see also; Margret in Draussen im Heidedorf, St.W., Vol.III, p.206. and Jenni in Von jenseits des Meeres, though in the latter case the problem is less acute because of the long separation of mother and daughter and the lack of foreign influences.

There is no place for them in the firmly established social order. In Carsten Curator and Die Brüder foreign ancestry is also the cause of isolation though in a different way. Heinrich in the former and Xaver in the latter Novelle inherit the characteristics of their respective foreign mothers.<sup>(25)</sup> It is clear that foreign descent does not necessarily cause isolation as Xaver's mother, in spite of her southern temperament, accustoms herself to showing respect for Northern customs and social order. Juliane on the other hand, Heinrich's mother, shows a superficiality and capriciousness in her behaviour which is quite alien to the society she now lives in. Neither Heinrich nor Xaver fits into society. Both are selfish and self-willed, have no affection for their family or sense of duty towards those who have done so much for them; both leave home, Heinrich to go to Hamburg to work in the business of a friend of his father's, Xaver to join the army. Neither can settle in a permanent job, they are both shiftless and irresponsible and only make contact with their families when they are in trouble. Their isolated condition is

(25) St.W., Vol.V, p.24 and S.W., Vol XI, p.14.

reflected in their lack of ability to fit into a normal, ordered life, their constant search (probably only subconscious) for a congenial atmosphere, and their dependence on others when they are in trouble. These features are manifestations of a temperament foreign to the society in which it finds itself.

The temperamental difference between these individuals with foreign blood in their veins and the people among whom they live is very often reflected in their appearance. The mention of physical features with particular reference to those which indicate a divergence from the norm is one method of stressing mental or spiritual disparity. Sometimes the writer just remarks that the individual has inherited the appearance of his or her foreign father or mother, (26) sometimes a more detailed description is given as in

Auf der Universität:

"Die bräunliche Hautfarbe und die grossen dunklen Augen bekundeten die fremdländische Abkunft ihres Vaters; und ich entsinne mich noch, dass sie ihr schwarzes Haar sehr tief und schlicht an den Schläfen herabgestrichen trug, was dem ohnehin kleinen Kopfe ein besonders feines Aussehen gab." (27)

(26) *ibid.*

(27) *St.W.*, Vol.II, pp.165f. see also: Draussen im Heidedorf, *St.W.*, Vol.III, p.201, where the difference between Margret and the other women is simply stated without details, though later her "dunkle Augen" are mentioned (p.202), and Ginevra, *S.W.*, Vol.IX, p.172.



Storm frequently emphasises the eyes when describing the facial features of a person, and especially in a description of a character of foreign descent - almost without exception they have large, dark eyes, typical of the Latin races to which most of them belong.

There are yet other instances where hereditary characteristics are a contributory cause of isolation. Frequently there are signs of similarity of character within one family; in several cases it is the one idiosyncrasy which leads to isolation that is passed on from one generation to the next so that the pattern of human isolation is repeated. This occurs in Das Haus Reichegg : the Graf is a somewhat stern and forbidding character - between him and his wife there is no affection or understanding, for she is a gay, superficial and unscrupulous person. For the Graf life can only be experienced on the most serious level, and this is the attitude which Raphaëla inherits from her father. Although the Gräfin is unable to appreciate fully the depth and intensity of Raphaëla's love for Baron Rödern, like the Gräfin a shallow, pleasure-loving person, there is a considerable degree of truth in her words about Raphaëla: "Sie hat viel von ihrem Vater, nimmt Alles ernst und schwer; selbst kleine, unbedeutende Dinge. Sie kann nicht vergessen; ich fürchte, dieser Eindruck wird ihr fürs Leben bleiben." (28)

(28) S.W., Vol.VII, p.221.

Of course Raphaela's love is no small unimportant matter to her and she reacts to Rödern's contempt for her by withdrawing from life to become "ein einsamer Fremdling." (29) It would not be in keeping with her character to attempt to drown her sorrow in the company of other, more congenial people - like her father she prefers an isolated existence once she is aware of the hardships and disillusionments of life. Die Troglodytin shows how the general degradation of a family, passed on through the generations, prevents any individual of that family from establishing a stable position in a society whose moral laws it does not recognise. The officer contends that "selbst wenn sie die redlichste Absicht hätte, so wird sie dieselbe ihrer Natur gegenüber nicht durchsetzen können - gerade so wenig, wie ihre Eltern, die ja auch hin und wieder derlei Anwandlungen gehabt haben. Es sind nun einmal degenerierende Menschen, denen die Arbeitsscheu im Blute steckt." (30) Because of this hereditary feature Maruschka is unable to maintain a stable position in society and only succeeds in creating feelings of hostility towards herself which are matched by her hatred and defiance of a social order which will not accept her. Yet she is also a stranger within her own family. She reacts violently to the kindness

(29) *ibid.*, p.225.

(30) S.W., Vol.IX, p.140.

shown to her by the forester, and when she realises that her love for him is useless, she tries in her desperation to terminate her loneliness in a love affair with the mayor's idiot son. Tired of the constant suspicion and ill-feeling with which she is treated, Maruschka tries to revenge herself on society by setting fire to the mayor's residence. Rather than go to prison she commits suicide; she has been trying in vain to escape from a hereditary fate and <sup>^</sup>through these attempts has experienced utter desolation for which death is the only solution.

Similarly in John Riew' Anna inherits her father's tendency to dipsomania, becomes the mother of an illegitimate child, and because her behaviour thus aberrates from the norm she is unable to occupy the place in society which she would occupy under normal circumstances. She is obsessed by a sense of guilt and fear, sees no point in continuing her existence isolated from all but her uncle, and her mother whom she does not love, and once she has ensured security for her son in the future, commits suicide. (31)

(31) St.W., Vol.VI, pp.374f.

Stubbornness and pride are the characteristics inherited by Heinz from his father, in Hans und Heinz Kirch : because their natures are so similar father and son constantly antagonize one another. (32)

Each one has his own plans and neither will yield in the slightest degree in order to cooperate with the other. (33) Had Heinz inherited the characteristics of his mother he would have complied with his father's wishes concerning his future instead of defying them and pursuing the career he has himself chosen. Heinz's estrangement from his family, immensely increased after his years of absence at sea, becomes complete isolation on his final return home. It is obvious to his family and to Heinz himself that he no longer belongs there. Once again neither father nor son will admit any personal guilt or responsibility for the situation but each persists in a belief in his own righteousness. On his ultimate departure Heinz leaves a farewell note - written in a foreign language, a symbol of the gulf between himself and the other members of his family. (34)

(32) Similarity of character is reflected in the physical resemblance of father and son, at least in their most striking features. St.W., Vol.VI, p.54.

(33) *ibid.*, p.56 et passim.

(34) *ibid.*, p.113.

Isolation often stems from a combination of inherited characteristics and circumstances of childhood and family life. Kätti in Zur Wald - und Wasserfreude inherits the characteristics of her father Tobias Zippel - a certain restlessness, a romantic, unrealistic view of life, and an inability to settle into a routine existence. In Kätti these features manifest themselves in her inattentiveness at school, except in geography lessons which appeal to the romantic element in her: "der Lehrer war einst in vielen Ländern herumgekommen, und seine Vorträge gewannen zuweilen den Ton der Sehnsucht in die weite, weite Welt; dann starteten ihn die schwarzen Augensterne an, und die mageren Arme des Kindes reckten sich über den Schultisch immer weiter ihm entgegen." (35) Here are the seeds of the wanderlust which finally overcomes Kätti. She belongs to no person and no place - this is symbolized by her "heimatlose Augen" (36) and "ruheloze Augen" (37) - partly because of her unstable restless character, partly because she has no secure background which could provide her with a firm position

(35) St. W., Vol. V, p. 137

(36) *ibid.*, p. 184.

(37) *ibid.*, p. 194.

in society. Her mother is dead, and her father is too much concerned with his own projects to be more than sporadically interested in Kätti's welfare. Finally she disappears and no-one ever learns of her whereabouts. (38)

Lack of a secure family life allied to one particular hereditary trait - namely, a tendency to drink - gives rise to the isolation of Archimedes in Der Herr Etatsrat; in this instance though, it appears that the insecurity due to his background is the direct cause of awakening in Archimedes a tendency to dipsomania which was merely latent. A stable background would perhaps have prevented the tendency from breaking out. (39)

Circumstances of birth, upbringing and family life are always mentioned by Storm and Saar when portraying the fate of an individual, for this background is presented as a decisive factor in the subsequent life of any character. It often happens that a character who experiences isolation has not enjoyed a normal, stable childhood, lacks a sense of security and harmony with other people and is thus unable to find his position in life with such confidence and success as others.

(38) Ibid., pp.194 f.

(39) see above, p.31. cp. also Graf Leopold in Der Burggraf for a combination of hereditary traits and external circumstances causing isolation. S.W., Vol.XI, pp.74f.

Both writers viewed the family unit as an essential part of the social order, an order that was gradually undergoing fundamental changes; they put their faith in the family for the preservation of some sort of stability in a constantly insecure society. Only within the family is that love and understanding to be found which can protect the individual from the dangers of the outside world. But if for some reason the family does not fulfil its function in respect of both the individual and society, then chaos and misfortune result. Frequently in the Novellen the family unit is destroyed by the death of one, or both, parents. In such cases the child of this family - and it is always one child - suffers through this loss. It may be that the remaining parent lavishes a disproportionate amount of love and care upon the child (especially when it is the father who has died) and that this creates a sense of dependence on others, a sense of personal inadequacy and an acute sensitivity in relationships with others. Such love is not necessarily reciprocated, but often alienates the child from its parent; the child withdraws into its own private world and goes its own ways. (40)

(40) see Sündenfall, S.W., Vol.X, p.243 and Die Pfänder, S.W., Vol.XII, p.108.

The loss of a father can create disadvantageous material circumstances. This can affect the career of a child by not providing him with all the normal opportunities, probably denying him access to the sphere of life most congenial to his nature. Such is the case of the poet Bacher in Tambi; he tells his acquaintance:

" Ich besitze nur sehr geringe Kenntnisse; denn ich habe meine Studien leider nicht beenden können. Mein Vater starb, als ich noch ein Knabe war, und meine Mutter blieb arm, sehr arm zurück. Daher musste ich die Schule vorzeitig verlassen und in ein Amt treten, bei welchem es mehr auf die Praxis als auf die Theorie ankam. Es war im Zollwesen. Die erste Zeit, da ich in sehr untergeordneter Stellung beschäftigt war, ging die Sache bidlich. Als ich aber später selbständig eingreifen sollte, da zeigte sich sofort der Mangel meiner Natur. Der directe Verkehr mit den Parteien verwirrte mich; ich konnte keinen raschen Überblick über die Tätigkeit der mir unterstehenden Handlanger gewinnen, und so kamen Verstösse vor, die mich bei meinen Vorgesetzten in den Ruf eines leichtsinnigen und sorglosen Beamten brachten, während ich doch nur ein ängstlicher und schwerfälliger war, der sich selbst das kleinste Versehen tief zu Herzen nahm. Und als man endlich erfuhr dass ich "dichte", war es auch um mich geschehen." (41)

- (41) S.W., Vol.VIII, p.92. see also: Innocenz  
S.W., Vol.VII, p.42, and Ausser Dienst, S.W.  
Vol.XI, p.122.



Circumstances have compelled Bacher to occupy a post which is highly uncongenial to his nature; conflict with his colleagues drives him into isolation. (42)

Lack of parental responsibility may also have an adverse effect upon childhood development: this occurs in Saar's works as a contributory factor causing isolation in the case of Maruschka in Die Troglodytin. But the outstanding example of this is in Storm's Der Herr Etatsrat. Bereft of their mother, Archimedes and Phia Sternow are left in the care of their most eccentric father; the latter is utterly oblivious of his duties as a parent, taking no notice of his children and apparently only aware of their presence when he wants something of them. (43) The absence of parental love is felt most keenly by Phia - this is evident from her reaction to any demonstration of affection made to her: "es war unverkennbar, dass diese sich dann Gewalt antat, um nicht die ungewohnte Liebkosung mit allem Ungestüm der Jugend zu erwidern." (44) The child who

(42) The question arises: would Bacher still experience isolation in other circumstances because of his character? On this one may only speculate; but in any case, his very mention of his father's death and the consequent hardships he suffered indicate that this must have had some effect upon Bacher's life.

(43) St.W., Vol.VI, p.6 et passim.

(44) *ibid.*, p.13. cp. Jenni's reaction to any demonstration of love or kindness in Von jenseit des Meeres: St.W., Vol.III, pp.2f; and that of Dagmar in Ein Fest auf Haderslevhus, St.W., Vol.VII. pp.18f.

does not know parental love and care is also denied the sense of security, of belonging, which is the natural consequence of these and holds so much significance. After the death of her mother, Anna, in Im Schloss, experiences a real sense of isolation, wandering alone through the vast maze of the castle which is her home, seeing her father only at meal-times in an atmosphere of silent severity, and never enjoying the companionship of children of her own age. (45) In her autobiography (the Novelle is written partly in this form) she states how her heart yearned in its loneliness for a mother's love - something she had scarcely known. (46) Later in life Anna finds it difficult to establish contact with others, though this is also partly due to her incapacity to adapt herself to a new position in the social order - an incapacity which she eventually overcomes. (47)

Hauke Maier in Der Schimmelreiter is an exception in his reaction to the lack of a mother's love. Even as a young boy he is too engrossed in his plans for

(45) St.W., Vol.II, pp.100f. op. Ein Stiller Musikant,  
St.W., Vol.IV, pp.155f. and Ein Fest auf Haderslevhus,  
St.W., Vol.VII, p.21.

(46) St.W., Vol.II, p.118.

(47) see below, p. 62

revolutionising the dyke-system in his village to miss the love and affection a mother could have given him. From his father he only receives admonitions to abandon his schemes for the dyke - but no show of affection.

Illegitimate children too are susceptible to the experience of isolation. This situation does not occur in Saar's Novellen and only twice in Storm's: it is experienced by Jenni in Von jenseit des Meeres and by Heilwig in Eekenhof. In both cases the child is separated from its mother.

It is clear that a child cannot be consciously aware of its isolated condition: yet a subconscious sense of loneliness and insecurity is frequently manifested in its behaviour, especially in its relationship to other children. Sometimes the child displays no desire for companionship as in the case of Karl Schirmer; "Auch das Spielen mit anderen Knaben freute ihn nicht." (48) Karl is beset by fear and distrust of others and therefore shuns their company. Hauke Halen too is a lonely child, accustomed to seeking his own amusements and too pre-occupied with his own ideas and plans to concern himself with other human beings. (49)

(48) Die Pfründner, S.W., Vol.XII, pp.108f.

(49) Der Schimmelreiter, St.W., Vol.VII, p.259, et passim.

Yet the main obstacle to terminating individual isolation lies not within the child itself but within the others; the orphaned or illegitimate child is different from others and this disparity is resented by those who conform to the normal pattern. (50)

Many of these characters experience isolation in later life; the influences of childhood and the early sense of estrangement from others persist within the character of the individual throughout his or her life. This is true of Innocenz (though his later search for isolation stems from a sense of guilt and need for atonement), Bacher in Tambø, the narrator in Sündenfall, the officer in Ausser Dienst, Karl Schirmer in Die Pfänder, the doctor in Dräben am Markt (here again later isolation is not due to childhood influences alone, but they are a contributory cause), Ein Stiller Musikant and Hauke Maien in Der Schimmerreiter. Archimedes and Phia Sternowin Der Herr Etatsrat both die young, never having escaped from the isolation of their existence: Dagmar in Ein Fest auf Haderslevhus dies just when she has eventually forgotten her loneliness in her love for Rolf Lembeck.

(50) op. Innocenz: S.W., Vol. VII, p. 42; Heilwig in EEkenhof: St. W., Vol. V, pp. 242f; Phia in Der Herr Etatsrat: St. W., Vol. VI, p. 13; Wieb in Hans und Heinz Kirch: St. W., Vol. VI, p. 58. (see below, pp. 43f. for discussion of the attitude of society towards the individual as a factor causing isolation)

In all these examples where isolation is experienced the intrinsic nature of the individual is of great importance. For instance, in the case of Hauke Haien, a weaker character would not have withstood his father's admonitions so adamantly, would not have persisted in defying public opinion and increasing his own unpopularity. But the childhood experience of isolation creates in Hauke, if not dislike of his fellow men at least a certain contempt for them - and at no time does he feel the need to establish contact with them. He regards them as a means of realising his own ambitions, as machines to put into practice the plans he has devised. In general it is the weaker characters, those who under any circumstances would have difficulty in holding their own through life, who suffer later from adverse factors in childhood. It is interesting to note that more of Saar's characters fall into this category - perhaps because he adhered more closely than Storm to the view that character, being unalterable by any human agency, forms the destiny of each human being, and that external factors, though exerting some influence on the individual, play a less important part. (51)

(51) See above, pp. 29 f.

Both Saar and Storm portray the society in which they lived, the former exclusively, the latter with a few exceptions - the historical Novellen, and Es waren zwei Königs-kinder which takes place in South Germany. It is in both cases a society strictly bound by certain traditions and conventions, based upon a long-established code of behaviour, any contravention of which places the guilty individual in the position of an outcast. The power of convention is inviolable and in any conflict between social convention and individual action the former inevitably triumphs. Even in Storm's historical Novellen the conflict between society and the individual occurs, culminating in a victory for society. Saar's Novellen range through all classes of society from the nobility (Das Hans Reichegg, Vae Victis!), through the middle classes (Mariann, Requiem der Liebe) to the lowest strata of society (Die Steinklopfer, Die Troglodytin). In contrast Storm, in his portrayal of contemporary society, confines himself mainly to the middle class of which he himself was a member. Exceptions to this are the two Novellen which deal with the nobility (Auf dem Staatshof and Im Schloss) and his working-class tale

(Ein Doppelgänger). Perhaps it is because of his concentration on depicting the life of the middle classes, a notoriously tradition-bound section of society, slow to accept new ideas or modify old ones, that conflict with social convention occurs so frequently in his work.

Man can find stability and security only within the protective boundaries of the existent social order; any transgression of these boundaries exposes man to hostile powers, to the dangers of isolation. (52) This is exemplified most frequently in the Novellen by the contravention of class distinctions. In a society strictly divided into class groups it is impossible for the individual to overstep the boundaries at will - he must remain within the class to which he belongs by birth or else suffer ostracism from society. (53)

(52) This view is put forward in Erasmus von Klass: Der analytische Aufbau der Novellen F.v. Saars, Diss., Frankfurt, 1953, esp. pp.24f.

(53) This element enters into Auf der Universität. Lenore is not accepted by the upper classes to which she belongs by ability and character simply because she belongs by birth to a lower class. Similarly in Drüben am Markt the doctor aspires in vain to marriage with a woman outside his own class. In both cases the conflict between class distinctions and the individual helps to promote isolation.

Direct, positive action in conflict with class distinctions is a rare feature of the Novellen, occurring twice in Storm's tales and not at all in those of Saar. In Draussen im Heidedorf the peasant Hinrich defies convention, first of all by even entertaining ~~his~~ love for another woman than his wife, and then by abandoning his wife for the coquettish Margret whom he loves passionately. He has plans to emigrate with her. But because he is acting against the rules of society, not only by leaving his wife but by having a love affair with a woman outside his own class he is doomed: he is ostracized and eventually commits suicide. The peasant can no longer live in his native society for in this act of divergence from the social pattern he has shattered the very foundations on which his way of life has been built up. For Hinrich, life in his homeland, based upon a familiar routine and tradition is incompatible with a break away from accepted social forms. (54) A slightly divergent pattern is unfolded in Zur Chronik von Grieshaus: Junker Hinrich's proposed marriage with a peasant girl outrages the old manservant at the manor and he remonstrates with his master in these words:

(54) see Klaus Klöckner: Die Krise der Tradition in der Novelle Theodor Storms, Diss. Frankfurt am Main, 1955, p.123.



"Was denket Ihr dann weiter? In welcher Kammer in Eures Vaters Hause soll Euer Ehbett mit des geringen Mannes Tochter stehen? Oder wolltet Ihr Euer Erbe gar darum verspielen? Und wenn Ihr es wolltet—ich sag nichts gegen unseres Herrn Söhne; aber es würde gross Klagen geben, so Euer hochgelahrter Herr Bruder hier zum Regiment gelangte."

(55)

The social implications of the marriage are recognised and respected by the manservant but viewed with disdain by Junker Hinrich. After the wedding nothing goes right for him, he is forced to go into exile, only to return to Grieshuus to die. He suffers isolation, complete estrangement from his family and homeland because he has broken away from the conventional order which can in some measure protect man from the forces that create isolation.

There are however many cases where no positive action is taken to defy established conventions and isolation results. In Zür Wald-und Wasserfreude Wulf Fedders, in spite of his fondness for Kätti, cannot bring himself to break down the class barrier that keeps them apart. Both Wulf and Kätti are aware of this class distinction but Kätti is more sensitive about it, and when she hears Wulf

- (55) St.W., Vol.VI, p.220. cp. statement in Aquis Submersus: St.W., Vol.IV. p.279, made by a manservant and also emphasising the necessity of maintaining the traditional social pattern: "Wir müssen freilich bleiben, wo uns der Herrgott hingezet."

explaining to an elegant young lady - "Es ist die Wirtstochter", she turns the phrase over and over in her mind until it becomes "nur die Wirtstochter", (56) Perhaps marriage with Wulf Fedders would have cured Kätti's restlessness, have made her feel she belonged somewhere, but as it is her loneliness increases until, utterly desolate, she wanders off to be swallowed up in the anonymous crowd. Wulf, apparently unaffected by all this, marries a woman of the same social standing as himself: he remembers Kätti only when he carries out the annual check of deeds, among them Kätti's, which is part of his job as a lawyer.

Again in Aquis Submersus marriage between two lovers is prevented by social barriers: Johannes is of common stock whereas Katharina belongs to the nobility. It is Johannes who says, "was vermag die arme Liebe denn! Wenn auch dein Bruder Wulf nicht wäre; ich bin kein Edelmann und darf nicht um dich werben." To this Katharina replies in ironic tones: "Kein Edelmann, Johannes? - Ich dünkte, du seiest auch das! Aber - ach nein! Dein Vater war nur der Freund des meinen - das gilt der Welt wohl nicht!" (57) Johannes has not the strength of character to defy convention when it threatens

(56) St.W., Vol.II, pp.171f.

(57) St.W., Vol.IV, pp.297f.

to obstruct his happiness and that of Katharina. One abortive attempt is made to solve the situation - the attempt to get Katharina out of the clutches of her evil brother - but after this failure Johannes flees for several years, seeing in this escape the only possible action he can take. Katharina, in order to avoid the shame and social stigma attached to having an illegitimate child is forced to marry a man she does not love. When Katharina and Johannes do meet again tragedy occurs - the death of their child caused directly by the negligence of its parents, who are too much engrossed in themselves to spare any attention for it. But regarded in general terms the tragedy is a result of contempt of convention.

In both these instances absence of determination to defy convention leads to isolation, destroys potential happiness. It is clear that the character of the individual plays some part in the eventual outcome; and equally clear that passive submission to circumstances does not lead to a satisfactory solution of human problems. But in Zur Wald - und Wasserfreude and Aquis Submersus at least some attempt is made initially

to defy convention by breaking down class barriers. (58)  
More often characters submit passively to the code of behaviour prescribed by the social order. This is true of Im Sonnenschein: Franziska is prevented from marrying the young French officer Konstantin whom she loves because such an alliance would go against all the traditions of her solid, middle-class background. It is her father who is instrumental in forbidding the marriage - an officer from the upper classes and a girl from the middle classes would be considered an unsuitable match - "Aber er war Offizier und Edelmann; und dein Urgrossvater (Franziska's father) war immer sehr gegen das Militär." (59)  
It sounds as if this might be merely personal prejudice, but to judge by the attitude of this family as a whole to class divisions and social order as revealed in other statements (60) it seems much more probable that the intervention of Franziska's father is based

(58) In the former a close friendship is formed between Kätti and Wulf; it is only when Wulf's future wife adopts a condescending attitude to Kätti that he realises that he must submit to social convention by recognising class distinctions.

(59) St.W., Vol.I. p.366.

(60) op. Franziska's reply to Konstantin's suggestion that she should take up singing: "Du weisst, das taugt für Bürgermädchen nicht." *ibid*, p.361.

upon a desire not to contravene the social order.

A remark made some sixty years later by a member of the same family sums up the attitude not only of that particular family but of the whole middle class:

"Es mu<sup>ss</sup> alles in Ordnung sein; wir haben in unserer Familie immer auf Reputation gehalten." (61) As a sacrifice to convention Franziska gives up her chance of happiness with Konstantin, making no attempt to defy her father, the very incarnation of respect for tradition and order.

In Es waren zwei Königskinder the problem of class distinctions occurs again, though this time isolation is caused because the two characters involved are themselves deeply aware of social differences. Linele writes to Marx:

"Du bist mein Einzigs auf der Welt; aber es ging doch so nit meh; Dein Vater ist ein fürnehmer Gelehrter, und ich bin nur ein Meistertochter, das passt nit z'sammen." (62)

In spite of his great love for Linele, Marx cannot bring himself to relinquish his social position in any way: he is aware of the inviolability of convention and so is she. (63) They are struggling against an invincible force to which they must both succumb: Linele leaves her home, Marx commits suicide.

(61) *ibid.*, p.364.

(62) *St.W.*, Vol.VI, p.318

(63) see *ibid.*, p.316.

The Novelle Hans und Heinz Kirch shows defiance of convention and subsequent isolation, but not in the context of class distinctions. Heinz Kirch shows no respect for the laws of society; because his father is an embodiment of these laws, his defiance always appears to be directed at his father. Heinz offends the ideas of social propriety by blatantly preferring the company of Wieb, the daughter of a washerwoman of dubious reputation, to that of the pastor's daughters.<sup>(64)</sup> He disregards the curfew bell, the symbol of middle-class order and respectability, and incurs his father's wrath.<sup>(65)</sup> In all these actions Heinz is denying the right of society to rule the individual and is thus placing himself outside the social order. His departure for the sea symbolizes the estrangement between himself and the society into which he was born. On his eventual return home the gulf has widened. He is accustomed to an entirely different way of life and cannot fit into either family life or their social circle.<sup>(66)</sup> He is a complete outcast for he has always fought against convention and the established social pattern.

In cases where characters submit to convention, preferring to suffer subsequent isolation, they are

- (64) See St.W., Vol.VI, p.58.  
(65) *ibid.* p.65.  
(66) *ibid.* p.88.

aware of a conflict between the individual and society but do not possess sufficient strength of character to oppose social demands. (67) But aberration from convention can also cause isolation, so it appears that the individual is always at the mercy of the social order. Im Schloss however presents an exceptional case. The two main characters in the Novelle defy convention, convinced that their action is the only way to secure happiness - and they succeed. Anna has been unhappily married to a man of her own social standing, and after years of separation from her husband, realises that she can only find happiness if she rids herself of her notions about class distinctions and marries Arnold, the man she loves and who comes from a lower social group than herself. It is only after a long inner struggle that Anna is able to act according to her convictions in opposition to convention, thus establishing her

(67) The position of Erhard in Angelika exemplifies this: he is overwhelmed by circumstances which he feels are not within his power to defy. He does not act, but merely dwells upon the harshness and intransigence of the situation: "seine Gedanken forschten schon wieder grübelnd an der herben, unüberwindlichen Gegenwart". St.W., Vol. I. p.371.

(68) see Introduction, p. 10.

own and Arnold's happiness. In this way Anna terminates her sense of isolation.

Thoughts of or attempts to defy convention do not occur in Saar's Novellen; his characters simply resign themselves to what they believe is preordained and inevitable. They do not assert themselves to gain what they want from life. It is natural for them to submit to convention just as they submit to everything that life may bring, and they are scarcely aware that any conflict exists between the individual and society. In Saar's Novellen problems are resolved for the most part in a purely personal sphere - as they are in the earlier Novellen of Storm - and although Saar was interested in other aspects of the social scene, the struggle between classes and the power of convention over the individual were not of such great significance for him as for Storm - probably because he did not live among the convention-bound middle class. (68)

Compliance with convention often stems from a fear of other people, of what they may say or do; and in many cases this fear is well grounded, for the actions and attitude of society in general towards the single individual compose one of the prominent factors in human isolation. Any human being who

(68) see Introduction: pp. 17f.



diverges from the norm, however slightly, tends to be considered peculiar and is ostracised by society. Thus the individual can become a social outcast through no apparent fault of his own but simply because he differs from those around him and is not accepted by them socially. The power of society over the individual in this respect is immeasurable: once the individual has been rejected, declared an outcast, no possibility of readmission to the social order exists; there is rather an unflinching, relentless increase of hostility. Those characters in the Novellen just treated who cannot bring themselves to defy convention are thereby emphasising the power of society over the single human being. And in other cases this power is made manifest, very often during childhood.<sup>(69)</sup> In all these cases the attitude of society towards the individual has an ineradicable effect upon the character.<sup>(70)</sup>

(69) see above: p.37 Ginevra and Lore Beauregard; p.42, Maruschka; p.47, Bacher; p.47, note (41), Innocens.

(70) cp. Helene Saenze: Soziale Probleme bei Ferdinand von Saar. Diss. Vienna, 1934. pp.89f. where the writer refers to the guilt of society in not fulfilling its duty towards Bacher (Tambi) and Maruschka (Die Treglodytin).

There must however be some reason why society concentrates its animosity on one individual rather than on another. It may be that there is a long-established prejudice or deep antagonism between society as a whole and certain elements within it, against people who belong to certain classes or professions. In Saar's Novellen members of any artistic profession are almost inevitably outcasts, not accepted by others because they do not conform. Paula's words to the musician Bruchfeld in Requiem der Liebe epitomize the attitude generally adopted towards artists: "Sie sind so überspannt, so romantisch. Sie haben, wie alle Künstler, ganz sonderbare Ideen". (71) The social order does not allow for exceptions, and the members of that order, by refusing to accept the non-conforming individual, are guilty of causing human isolation. Public opinion can undermine the position of any single individual. The poet Bacher in Tanbi suffers at the hands of a hostile society - not content with decrying his works the public starts to spread abroad unfavourable reports of his character, thus destroying any possibility of future success for him. (72)

(71) S.W., Vol. X, p. 149.  
(72) S.W., Vol. VIII, p. 85.

By the action of the public he is driven within himself, made to feel more acutely that he is out of harmony with the rest of the world and gradually forced into complete and interminable isolation. (73)

Similarly in Pole Poppenspäler, the puppet player and his family, though not completely excluded from society are definitely not accepted as they do not conform to convention. They are wandering people, have no fixed home, and therefore are not recognized socially. In other words, they are outcasts. (74) It is the attitude of other people towards Herr Tandler, the suspicion and mistrust with which he is treated, that causes his gradual decline. He cannot recover from the sense of shame he feels in having been suspected of theft. (75) And the final blow is struck when the puppet show, the one thing which bridged the gulf between Herr Tandler

(73) Here, as in so many instances, it is not only the external factor which causes isolation, but also the character of the individual involved. The more sensitive the individual the more deeply he is affected by the actions of society towards him, though ultimately no character can disregard completely the attitude of society towards himself. op. The attitude of society as expressed by the innkeeper in Seligmann Haspelt: S.W., Vol. IX, p.91. "man hat hier zu Lande immer eine gewisse Antipathie gegen die - Sie verstehen mich."

(74) St.W., Vol. IV, p.72.

(75) ibid., pp.76f.

and his fellow men fails to win the approval of the latter and is greeted with derisive laughter - a symbol of Herr Tendler's own relationship with society. The one thing which gave him a sense of communion with others, a feeling of belonging to a larger group of humankind and lent some value to his existence has been destroyed and his isolated life is now pointless. (76) For it is only in relationships with others that the human being can fully develop his individuality and give some purpose to his existence. (77)

Both Storm and Saar were aware of the problem created by the lowest stratum of society, by those human beings who are social outcasts simply because they belong to a group of people reputed to be lazy, dishonest, immoral and degenerate. But society never offers these people the opportunity to be otherwise; they are ostracized from birth, their every action is viewed with suspicion, any good action is misinterpreted and the likelihood of the individual from this level of the social order defying public opinion is non-existent. (78) This is exemplified by John Glückstadt in Storm's Ein Doppelgänger. John has,

(76) *ibid.*, pp. 84f.

(77) *op. Hermann Meyer: Der Typus des Sonderlings in der deutschen Literatur*, Amsterdam, 1943, p. 221.

(78) *op. Saar's poem Die Entarteten: S.W., Vol. II, pp. 177f.*  
- a bitter and yet sympathetic description of these social outcasts and their plight.

it is true, committed a serious offence, but he has served his prison sentence and now seeks readmission into society and recognition from his fellow men, which will once again give some meaning to his existence and obliterate his feeling of insecurity. But, in the words of the Bürgermeister: "Nachdem dieser John von Rechtes wegen seine Strafe abgeüsst hatte, wurde er, wie gebräuchlich, der lieben Mitwelt zur Hetzjagd überlassen. Und sie hat ihn nun auch zu Tode gehetzt; denn sie ist ohn Erbarmen." (79) In spite of his good record on being released from prison no-one is prepared to offer him employment. Thus he is deprived of the opportunity to reestablish himself in the social order and to convince people that he is willing to become a useful member of it. Instead he is viewed with suspicion and contempt - and to this he reacts, not by rebelling against the order which refuses to accept him, not by simply resigning himself to an isolated existence, but by storing up within himself a burning defiance and animosity towards the society of which he really wishes to become a member. Unable to vent these passions on their true object John becomes more difficult than

(79) St. W. S. Vol. VIII, pp. 190f.

ever to live with, quarrels between himself and his wife, similarly a social outcast, become more frequent until finally, when she casts aspersions upon his honour, the point on which John is hypersensitive, he flies into a fit of rage and pushes his wife away from him with great violence. She knocks her skull on the corner of the stove and is killed. John has now lost his only adult human contact and his isolation is complete. (80) John's reaction to a hostile society is comparable to that of Saar's Troglodytin: neither of them attempts to rebel against the established order. Like John, Maruschka stores up a great well of bitterness and resentment against the society which excludes her from its protection. In both cases, every hostile action on the part of others, and every counteraction by

(80) see Frank X. Braun; "Theodor Storm's 'Doppelgänger', Germanic Review, Vol. XXXII, Columbia University, December 1957, no: IV, for a comprehensive discussion of John's predicament. He is a sensitive character endowed with a fundamental sense of insecurity which is only aggravated by the hostile attitude of society and the sense of shame which persists in him because of his former crime. Here, as in other cases, there is interplay between character and external factors.

the isolated individual creates fresh ground for hatred and defiance until the gulf between society and the individual can no longer be spanned.

Society as a unit is notoriously inimical towards the individual who does not subscribe to the generally accepted norm. In the opinion of others the individual is responsible for the circumstances of his upbringing and background and the sort of character he turns out to be. No sympathy is shown towards the individual who differs from the mass, and the latter chooses to ignore the predicament of such people while basking securely in a sense of its own righteousness. This is illustrated by Der Herr Etatsrat: the children of the old eccentric are outcasts. They are held personally responsible for the social ostracism they suffer, for how could society be at fault? It merely tries to keep the individual in the place which it considers befitting for him or her. This is reflected in the following conversation:

"Aber finden Sie nicht selbst, dass es Fräulein Sternow völlig freisteht, unsere Gesellschaft, aufzusuchen, wenn sie anders meinen sollte, dass sie noch dahin gehöre?" "Dahin gehöre?" Ich wiederholte es fast erschrocken. "Sie wollen doch die Ärmste nicht für ihr väterliches Haus verantwortlich machen?" Fräulein Julianne - so hieß die schöne Männin - zuckte nur die Achseln; gleich darauf mussten wir tanzen." (81)

Any individual who manifests scepticism concerning the long-established beliefs and superstitions of society exposes himself to the risk of ostracism. This situation occurs twice in Storm's Novellen, in Renate and Der Schimmelreiter, though the power of superstition to affect the destiny of an individual is most vividly portrayed in Im Brauerhause. In Renate the daughter of a free-thinker is debarred from society because her father denies the validity of the traditional beliefs on which that society is built up. Renate's lover, Josias, the pastor's son, concurs with public opinion by promising his dying father never to marry Renate, the daughter of a disbeliever, and thus joins battle against the woman he loves. Renate has to face not only the animosity and disdain of society, but abandonment by the man she loves. Her life is then completely devoid of human relationships.

In the same way, Hauke Haien in Der Schimmelreiter, though by nature a lonely character, is compelled to experience social isolation as much by the actions of society as by his own. (82) Here again, because he

(82) see above p.50, note 49.



diverges from the norm, he provides the society to which he nominally belongs with a scapegoat for all its discontentments and grievances. This is a recurrent feature in the relationship of the individual to the whole - as the narrator remarks, "--- einen tüchtigen Kerl, nur weil er uns um Kopfeslänge überwachsen war, zum Spuk - und Nachtgespenst zu machen - das geht noch alle Tage." (83) When something is amiss, suspicion immediately falls upon Hauke. He is a complete social outcast; a constant feeling of hostility exists between him and the people who are going to benefit by his innovations in the dyke-system. "Was ist das?" sprach er bei sich selber. "Hatte denn Elke recht, dass sie alle gegen mich sind? Auch diese Knechte und kleinen Leute, von denen vielen durch meinen neuen Deich doch eine Wohlhabenheit ins Haus wächst?" (84) But the people regard with suspicion Hauke's innovations which threaten to sweep away the traditions in which they place their faith. From this conflict between the old, represented by society, and the new, incorporated in Hauke Haien, the individual, stems the latter's isolation. Neither side will give

(83) St.W., Vol.VII, p.376.

(84) *ibid.*, p.374.

way an inch in the battle; each is convinced of its own rightness: after each incident hostility and mistrust increase on both sides until there is no point of contact between them. But it is the individual who suffers in this situation. The attitude of society, its blatant disbelief in new ideas and methods for the construction of the dyke, the feeling of jealousy implanted by Ole Peters, the man who feels that Hauke has usurped the position that is rightfully his, the infinite power of tradition and superstition over this society - all these factors contribute to the gradual banishment of Hauke from the social order.

Another factor which may cause human isolation and which first took on particular significance in the nineteenth century is political and social change. This was an aspect of the social scene to which Saar apparently attached more importance than Storm: the latter could not but be aware of the changes and advances altering the structure and functions of society but it was a topic he rarely touched upon in his Novellen. Characters in Saar's Novellen on the other hand, frequently discuss contemporary social questions, although only a few of his Novellen could

be designated as tales with a social theme - Die Steinklopfer, Die Troglodytin, Die Familie Worel.

One of his Novellen, Dissonanzen, treats exclusively of current social problems - industrialization, emancipation, and the adjustment of the working class to a new way of life.

But both writers coincide in their attitude towards social change. They regret the changes they see, tend to be oblivious of all but the worst aspects of them, and proclaim through their characters their sympathies for past times - for times when society consisted of a definite, immovable pattern in which every individual held a certain position and had certain responsibilities. (85)

Storm and Saar experienced profoundly the restlessness and insecurity of their age, the unpleasant feeling of being wedged between two opposing forces - the stable, familiar past and an uncertain future. Both entertained a sympathy for relics of the past era whose influence still extended into the present, for people who embodied the spirit and way of life of former days. At the beginning of his Novelle Die Geigerin

(85) cp. Josef Schall: Das tragische Weltbild F. v. Saars, Ein Beitrag zur Geschichte der deutschen Dichtung in Osterreich. Diss. Cologne, 1934, p.17.

Saar declares:

"Ich bin ein Freund der Vergangenheit. Nicht dass ich etwa romantische Neigungen hätte und für das Ritter- und Minnewesen schwärmte - oder für die sogenannte gute alte Zeit, die es niemals gegeben hat; nur jene. Vergangenheit will ich gemeint wissen, die mit ihren Ausläufern in die Gegenwart hineinreicht und welcher ich, da der Mensch nun einmal seine jugendeindrücke nicht loswerden kann, noch dem Herzen nach angehöre. So fühl' ich mich stets zu Leuten hingezogen, deren eigentliches Leben und Wirken in frühere Tage fällt, und die sich nicht mehr in neue Verhältnisse zu schicken wissen." (86)

This passage may with justification be taken as Saar's own statement for there are numerous characters in his work who fit this description. Many are the characters who have been left behind the times, whom the current of political and social change has not touched, who had a place in the old order but are misfits or outcasts in the new social system. Such is the Exzellenzherr who complains: "Man wird eben alt und vermag sich in der modernen Empfindungsweise nicht mehr zurecht zu finden." (87) Indeed for the most part it is old people who find themselves in this predicament. It is impossible for the individual to adapt himself to these new and often uncongenial circumstances, for his whole outlook on life has been produced by a different social background.

(86) S.W., Vol. VII, p.157.

(87) S.W., Vol. VIII, p.48.

just as the outmoded way of thought of the Exzellenzherr is reflected in the outdated books in his library, so too in Ausser Dienst, the pensioned officer reads novels, "lauter solche, die heute schon ganz aus der Mode gekommen sind." (88) Thus social progress and the changes involved, though of benefit to many, bring almost disastrous consequences for others: they expose many an individual to the dangers of isolation through the sense of not belonging, of utter uselessness which they create. (89) The individual no longer feels the security which stems from active participation in the social order. This sense of personal uselessness is shown in its extreme form in Vae Victis!. The General's political views, not long before considered ultra-modern and revolutionary have now been superseded - and for him there is no longer any value in his existence. He is overwhelmed by a sense of his own insignificance. Added to this, his wife has a lover in the ranks of his

(88) S.W., Vol.XI, p.121.

(89) cp. passage in Der Exzellenzherr: S.W., Vol.VIII, p.49, which deals with the individual whose abilities are ignored by society. Here again arises the question - is this due to passiveness of character or external factors in the form of new ideas?

political opponents - and this disposes of both objects which had given some aim and direction to his existence. He sees no point in living on, in continuing a life devoid of meaning. Political changes have made the General a moral and social outcast, a man of the past - "er---hatte sich selbst überlebt und stand nun da, einsam, ungeliebt, verachtet - und sollte eigentlich von Rechts wegen Wolle spinnen!" (90)

Positive action to escape from a rapidly changing society in which he no longer feels at home is taken by <sup>the</sup> Vetter in Eine Halligfahrt. He objects to the increase in the powers of bureaucracy over the rights of the individual and escapes from this unpleasant way of life to an island where, though socially and morally isolated, he is thoroughly content and "wo er sich seiner Meinung nach ausser dem Bereich der verhassten Maschine befand." (91)

(90) S.W., Vol.VIII, p.36. cp also the artist who is left behind the times in Der Heliene, S.W., Vol.XI.

(91) St.W., Vol.III, pp.178f, especially p.182.

The rift between the old social order and the new was depicted by both writers though from different angles. In Auf dem Staatshof Storm shows how the individual may find it impossible to adapt him or herself to new social concepts. Anne Lene is the last member of an aristocratic family and a misfit in contemporary society. She lives in the past, in the days when her family and its class were the unquestioned rulers of society and she cannot readjust her way of life and thought to suit modern conditions. (92) The attempts of her friends to prepare her for life in modern society are in vain - until her death Anne Lene cannot relinquish the past, although she herself is aware of the conflict within herself between past and present. But her spiritual heritage, belonging to the past, is too strong to allow her to adapt herself to modern life. She lives alone, in a world which bears little relation to the world of actuality.

Saar treats the problem of social changes as they are experienced by members of the lower classes. Die Familie Worek tells the story of a family which under the old feudal system enjoyed security and the financial benefits bestowed on them by their aristocratic employers:

(92) see St.W., Vol. II, p. 31. - "Ich wollte Anne Lene bitten, ihre Augen wieder nach der Welt zurückzuwenden und nicht mehr in den Schatten der Vergangenheit zu leben."

but with the ideas of the emancipation of the lower classes in the air this family is no longer content to be underlings and moves to the town in order to establish its independence. But this act proves the undoing of all its members. From now on everything goes wrong for all of them. Financial ruin is followed closely by moral degeneration. Only material help from their previous employers manages to save them. Social changes and the concomitant revolutionary ideas have disrupted the previous security of this family and exposed ~~them~~<sup>it</sup> to the hazards of an unreliable position in an amorphous social system. Yet Saar, much as he viewed with distaste these social changes, realised their inevitability. Intellectually he seems to have sympathized with the socialistic, progressive views of his day, although emotionally he was tied to former times. (93)

Thus Storm and Saar show in their Novellen how the many factors beyond human control which yet affect human lives, may cause, or be a contributory cause of isolation. But it is equally clear that individual character is also an important factor in the experience of isolation, and that the two factors are often inextricably linked.

(93) see the discussion between the Graf and the narrator in Die Familie Worel, S.W., Vol.XII, pp.12f.



## Chapter Two

### Types of character that experience isolation

- (1) Dr. Wilhelm von Kierkegaard's "The Sickness into Death"  
Kierkegaard, Wilhelm. The Sickness into Death. Translated by  
the author. New York, 1908. Pp. 1-100.
- (2) Dr. Carl Gustav Jung's "The Psychology of the Unconscious"  
Jung, Carl Gustav. The Psychology of the Unconscious.  
London, 1958. Pp. 1-100.

Isolation is a condition that may be experienced by all human beings, but some, because of certain fundamental traits in their nature are more susceptible to this experience than others. In the Novellen of Storm and Saar such characters do not appear as exceptional instances but recur constantly, falling into distinct yet closely related categories.

Several critics have referred to Saar's predilection for portraying individuals who are isolated from the rest of humanity, not because of their greatness or outstanding achievements but because of their weakness and inability to adapt themselves to a normal life.<sup>(1)</sup>

This attitude is succinctly formulated by Helga Krischker:

"Seine Liebe galt allen, die müde und abseits vom lauten Lärm des Tages stehen, gegenwartsscheuen halben Naturen."<sup>(2)</sup>

This is also the type of character presented by Storm in his earlier Novellen, but even in the later works where more vigorous, resolute and positive characters are portrayed, certain features characteristic of the

(1) cp. Erasmus von Klass: op.cit., p.31. also: Jakob Minor: Ferdinand von Saar, eine Studie, Leipzig and Vienna, 1898, p.6. and Ingund Gassner: Das Bild Österreichs bei F.v. Saar, Diss, Innsbruck, 1948, pp.85f.

(2) F.v.Saar und die Problematik der "Novellen aus Österreich", Diss, Vienna, 1948, p.87.

earlier types still persist - a tendency to introspection and reticence, an awareness of personal inadequacy and a sense of isolation from other human beings. (3)

Prominent among the types of character who experience isolation are those with a tendency towards introspection, who live in an egocentric world, often quite oblivious of the world of reality around them. Lacking contact with other human beings they indulge in self-analysis and relive mentally events of former times - an attitude which increases their isolation. This exclusive concern with their own person precludes any contact with others. Thus the individual who inclines to introspection ignores other people, is in turn ignored by them and becomes consequently more egocentric. Here again is the interaction between character and external factors noted so frequently in the previous chapter, though now emphasis is definitely placed upon the character of the individual and the impression is given that it is only because an individual of this nature is involved that the situation has arisen.

(3) cp. Franz Stuckert: "Idyllik und Tragik in der Dichtung Theodor Storms": Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, Jg. 15, Halle, 1937, p. 215.

Such is the case of the pensioned officer in Ausser Dienst who lives alone in a small country hotel, meets and speaks with no-one during the accomplishment of his monotonous daily routine, and conscientiously devotes his evenings to reminiscences about his own past - "Lauter böse Erinnerungen. Aber sie schmerzen mich nicht. Vielmehr ist es mir ein eigenes Behagen, bei den Ärgsten zu verweilen und mir alle Einzelheiten so recht im Geiste auszumalen. Dabei sag' ich mir mit einer Art Genugtuung: siehst du, das alles hast du erleben müssen!" (4) Marthe in Storms Marthe und ihre Uhr is another character who delights in reviving memories of the past, often overcome by the "Gefühl der Zwecklosigkeit ihres Lebens nach aussen hin; sie bedurfte jemandes, für den sie hätte arbeiten und sorgen können." (5) But Marthe in spite of her tendency to introspection is gifted with a vivid imagination with which she lends life and character to the inanimate objects in her lonely room; and she does not enjoy the process of reminiscence in the same morbidly complacent way as the officer in Ausser Dienst. Many of these introspective characters are elderly people like Marthe and the officer. (6) But

(4) S.W., Vol. XI, p. 121

(5) St.W., Vol. I, p. 258

(6) see also; the doctor in Drüben an Markt, St.W., Vol. II, p. 51 et passim; Carsten Curator in the tale of that name: St.W., Vol. V, p. 24; the General in Vae Victis! S.W., Vol. VIII, pp. 17f.; the Exzellenzherr in the tale of that name: S.W., Vol. VIII, pp. 50f; Bacher in Tambi: S.W., Vol. VIII, pp. 88f.

a tendency towards exaggerated preoccupation with self is evident even among younger characters. The doctor Franz in Ein Bekenntnis complies with his wife's request to kill her when she is suffering extreme agony only to discover afterwards the existence of a possible cure for her disease. It is through his own negligence that he has remained unaware of this cure, and he is tormented ever after by desperate self-reproach and "die grauen Schatten der Erinnerung." (7) Life beyond this purely personal sphere has now lost all significance for him and he experiences complete isolation. Innocens, the self-critical priest, lives in self-enforced isolation on a citadel near Prague in an attempt to atone in some degree for his former sin which weighs so heavily and persistently on his conscience. Clotilde in Schloss Kostenitz, because of her introspective nature and lack of self assurance is overcome by the desire for an isolated life away from the temptations of the world. (8) This is a more common characteristic among younger characters in the tales of Saar than in those of Storm.

(7) St.W., Vol.VII, p.201.

(8) see Innocens: S.W. in Vol.VII, pp.45f. et passim, esp. pp.68f; Schloss Kostenitz: S.W. Vol.IX, p.296 et passim; also Marlene: S.W., Vol.VII, p.92; Der Brauer von Hahrován: S.W. Vol.XI, p.100.

A desire for solitude is often evident among such characters for it is when they are physically isolated from others that they feel secure and free from the conflicts and complications of a normal existence and can devote themselves to their own thoughts and favourite pursuits. Such is the case of Innocens and of Clotilde; also of Hennick's first wife in Eekenhof who, fearful of her husband, is happier when alone with her thoughts, and flees on every possible occasion to the quiet security and solitude of the baronial hall at Eekenhof.

In Saar's Novellen there are numerous instances of poets and authors for whom solitude is essential. (9) Only in solitary surroundings, in a sort of congenial isolation can they produce their best creative work. They feel an urgent, compelling need to escape the distractions of town and society life and to seek solitary places, places in which they are least likely to encounter other people. And those whom they do meet

(9) see: S.W. Marianne: Vol.VII, p.75 et passim; Die Geigerin: Vol.VII, p.159; Leutnant Burda: Vol.IX, p.19; Seligmann Hirsch: Vol.IX, pp.82f; Geschichte eines Wienerkindes: Vol.IX, p.215 et passim; Herr Fridolin und sein Glück: Vol.X, p.21; Requiem der Liebe: Vol.X, p.115; Stundenfall: Vol.X, pp.240f. (The desire for solitude manifested by poets and authors is a reflection of Saar's personal experience: see above, Introduction, p.20.)

are of a similar nature to themselves - people who are out of tune with society as a whole and prefer to shun the company of their fellow men. Even when performing their social duties they prefer a solitary environment and escape as often as possible from an atmosphere which is at variance with their intrinsic nature.

Very frequently an encounter between two people of this type is the occasion for relating the story which forms the main body of the Novelle. Mutual sympathy between two people of similar character - whether they are both writers as in Sündenfall, or one writer and a character from some other walk of life - induces conversation, often confession. This type of situation is a salient feature of Saar's narrative technique.

One of the functions of the reminiscence technique encountered so frequently in the early Novellen of Storm and throughout Saar's work is to indicate the character of the narrator. It is not employed only as a narrative device, as a means of justifying the recounting of the story or of achieving aesthetic ends. For whether the story is related as it is enacted again in the mind of the character

(Immensee, Marthe und ihre Uhr, Drüben am Markt), or whether in the form of conversation with another person (Innocens, Der Exzellenzherr, Tambi, Herr Fridolin und sein Glück, Ausser Dienst, Im Saal, Ein Bekenntnis), or in written autobiographical form (Marianne, Sappho, Im Schloss) - in all cases the use of reminiscence testifies to the preoccupation with self of the narrator, for he or she plays the main rôle in the Novelle.<sup>(10)</sup> This bringing of the past into the present expresses the dissatisfaction of the individual with his or her present situation. a desire to escape from the unpleasantness of uncongenial circumstances into a past which can no longer exercise any adverse effect.

Reticent and unassertive characters are portrayed frequently by both writers. There are numerous instances of reticence in human relationships where the characters are beset by a fear of revealing their thoughts and emotions - a fear which arises from a sense of insecurity, inferiority or distrust of others. This lack of confidence constitutes the basic problem of Storm's Schweigen: Rudolf does not place sufficient confidence in the depth of his wife's love for him or in his own worthiness to deserve that love, to confess the secret of his former mental illness. He cannot summon up enough courage to betray his secret and the tension between man and wife increases almost to breaking

(10) see below, chapter v. pp. 149f.



point: mutual understanding is established only after Rudolf's secret is revealed to Anna.

Similarly in Saar's Requiem der Liebe the musician Bruchfeld fears to declare his true feelings towards the woman he loves, for he is apprehensive about her reaction. "Sie sollte erkennen, dass er gekommen war, sie zu sehen, dass er aber nicht die Absicht habe, sich aufzudrängen; nur in zärtester, rücksichtsvollster Weise wollte er vorgehen." (11) And a little later on: "Seit er wusste, dass sie verheiratet war, wollte er doppelt zurückhaltend sein." (12) In Saar's Der Brauer von Habrovan this sense of personal insecurity and mistrust of others manifests itself in the almost pathological jealousy of the Brauer with regard to his wife. This jealousy in the view of the narrator of the story "entspringt einem Mangel an Selbstgefühl, herbeigeführt durch das mehr oder minder deutliche Bewusstsein der eigenen Unzulänglichkeit einer geliebten Person gegenüber. Daher das beständige Misstrauen, der stets lauernde Verdacht - ein höchst qualvoller Zustand, der bei Individuen von schwächerer Gehirntextur schliesslich zur Raserei führen kann." (13)

- (11) S.W. Vol.X. p.122.  
(12) *ibid.*, p.124.  
(13) S.W., Vol.XI, pp.90f.

Because these characters place no trust in themselves or in others, they fear to expose themselves to the risk of being laughed at or rebuffed, for such a reaction would merely increase their sense of personal inadequacy. (14) Their behaviour exemplifies what for Storm constitutes the tragedy of the human condition - the lack of genuine understanding and mutual approval between man and man (15) Of this tragedy Saar too was aware. Such characters keep their feelings and thoughts to themselves and increase the estrangement between themselves and their fellow men.

Although violent emotion is not within the range of experience of most of Storm's and Saar's characters, at moments of greater emotional stress they are often rendered speechless by a feeling of apprehension about the reception of what they wish to express. Indeed

(14) cp. Der Exzellenzherr in the tale of that name; Bacher in Tambi; Clotilde in Schloss Kostenitz; Bruchfeld in Requiem der Liebe; the officer in Ausser Dienst; the main character in Sappho; Karl Schirmer in Die Pfründner; Reinhard in Immensee; the doctor in Drüben am Markt; Valentin in Ein stiller Musikant; Rudolf in Schweigen.

(15) cp. Franz Stuckert; "Storms Menschendarstellung," Dichtung und Volkstum, Vol. 38, Bamberg, 1937, p. 446 where he states: "Hier liegt die eigentliche Tragik des Menschseins für Storm; in dem eigentümlichen Gefühl durch den anderen nicht verstanden und bestätigt zu werden."

timidity in conversation, the inability to transfer thoughts and emotions to speech is one of the salient traits of these characters. This is well illustrated by the conversation which takes place in In St. Jürgen between Harre and Agnes. Harre has come to announce his intention of becoming a master carpenter, and Agnes' instinctive reaction is to think that in that case he will need a wife. Unwittingly her face assumes an expression of surprise and embarrassment and in reply to Harre's enquiry: "Fehlt dir etwas, Agnes?" she can only say: "Mir Harre? Ich glaube nicht ---- Der Wind wehte so kühl über mich hin." Her comment on this when she relates the story many years after is: "Das war nun wohl gelogen; allein der liebe Gott hat es nun einmal so eingerichtet, dass wir in solchem Fall nicht sagen können, was der andere eben hören will." (16) Phrases such as "es lag mir wie Blei auf der Zunge"; "so unterliess er es, seine Neigung kundzugeben: ja er schlug immer die Augen nieder, wenn er notgedrungen mit der Rosi reden musste"; "und doch konnte er sich des erlösenden Wortes nicht bewusst werden"; "er streckte mir schweigend seine Hand entgegen und hustete ein paarmal, als ob er sprechen wollte"; "aber das Wort wollte nicht über meine Zunge", can be found throughout the Novellen. (17) This

(16) St.W., Vol.III, p.81.

(17) Mariannē: S.W.Vol.VII, p.100; Die Pfründner: S.W., Vol.XII, p.112; Immense: St.W., Vol.I, p.288; Abseits: St.W., Vol.II, p.271; Aquis Submersus: St.W.Vol.IV, p.273.

inhibited, timid approach is often reflected in the brief conversational style employed with great effect by Storm.<sup>(18)</sup> In conversations in his Novellen few words are spoken on the whole, there is no light banter or impassionate exchange of ideas between one person and another, no argument or tense discussion, but a gentle tone, fraught with emotion prevails, suggesting much that has been left unsaid. This sort of conversation is natural for characters who feel a compelling urgency to express themselves and yet recoil from revealing intimate thoughts and feelings. An example of this is the conversation between Reinhard and Elisabeth in Immensee on the occasion of their meeting after Elisabeth's marriage to Erich.<sup>(19)</sup> This is a technique not employed by Saar - once his characters have surmounted their initial instinctive reticence conversation seems to flow naturally.

(18) for reference to this see: Franz Stuckert: "Storms Menschendarstellung," Dichtung und Volkstum, Vol. 38, Bamberg, 1937, p. 455.

(19) St. W., Vol. I, pp. 300f.

In the works of the latter however there is reference to the fear of one individual of intruding upon the privacy of another, as in Innocens when the narrator in the framework of the Novelle says:

"Etwas in meinem Innern sagte mir, ich würde jetzt den Pater dort treffen, und der Wunsch, mit diesem eigentümlichen Manne bekannt zu werden, überwand in mir nach und nach die Bedenklichkeit, ihm durch mein Erscheinen eine unwillkommene Störung zu bereiten."  
(20)

The desire to talk to others, to participate in human relationships is felt by these characters, but it yields to fear and apprehension regarding the reaction of others and is replaced by a sort of self-defensive reticence. This absence of a free and uninhibited exchange of thoughts and feelings between one human being and another, considered as a phenomenon of the human condition, is a manifestation of the isolation, the inviolable entity of each individual - or as one critic terms it, the "Ausdruck der tragischen Gebundenheit des Menschen im eigenen Ich." (21)

- (20) S.W., Vol.VII, p.27. see also: Leutnant Burda: S.W., Vol.IX p.21: Der Exzellenzherr: S.W., Vol.VIII, p.47.
- (21) Franz Stuckert: Theodor Storm: Sein Leben und seine Welt, Bremen, 1955, p.366.

It is interesting to speculate whether this type of character is representative of the regions depicted by Storm and Saar respectively. Reticence and inhibition are certainly traits associated with the inhabitants of the northernmost parts of Germany but not normally with the Austrians. The view of the genial, open-hearted Austrian is however refuted by Walther Brecht, who states:-

"---der "liebenswürdige" Österreicher schliesst sich viel langsamer an und auf als der Norddeutsche. Seine Reserviertheit ist mehr als Haltung, ist notwendige innere Form, er kann nicht anders. Bei aller Gesellschaftskultur ist der einzelne doch eigentümlich scheu."  
(22)

From the frequent occurrence of characters to whom Brecht's description is applicable one may certainly vindicate his view, more especially as Saar himself designated his Novellen as "Kultur - und Sittenbilder aus dem Österreichischen Leben von 1850 bis auf die Gegenwart." (23)

(22) W. Brecht, "Österreichische Geistesform und Österreichische Dichtung": Deutsche Vierteljahrsschrift, Jg. 9, Stuttgart, 1931, p. 621.

(23) see letter from Saar to his publisher in 1896, quoted by Robert Pick: "F. Saar: poet of a declining age" German Life and Letters, Vol. IV, Oxford, 1951-2, p. 86.

The isolation of an individual may often be attributed to his or her unassertive, passive attitude to life - an attitude which manifests itself in the reticent nature of such characters as those treated in the preceding paragraphs. The initial will to do, to act is often present in the individual, but he lacks the courage of his convictions and the ability to act according to his own precepts. Fearful of attracting any attention by an untoward action or of causing a disturbance he merely lets events take their course. This is what happens in Immensee: when Reinhard returns home after an absence of several months he knows almost instinctively, that his relationship with Elizabeth has undergone a considerable change. He is also aware that the outcome depends upon his action - but he has not the ability to take positive steps in an attempt to change the situation: he goes away again, this time for a longer period, and leaves matters to sort themselves out. The result is the estrangement of two people who in reality belong together. However it is not only Reinhard who is guilty of unassertiveness: Elisabeth too is afraid to do what she knows in her innermost heart is right and merely obeys her mother's

injunctions - this is reflected in the song, "Meine Mutter hat's gewollt." (24)

A comparison may be drawn between Elisabeth and Hermine in Der Exzellenzherr. Hermine is in love with the Exzellenzherr, but instead of acting in accordance with her own feelings and convictions, she adheres to the instructions and advice of her somewhat vicious elder step-sister - to treat her suitor coolly as a test of his character. But Hermine plays her part badly and all is over between the two. After his rejection at this meeting which he had been anticipating with such optimism, fear of further rebuff prevents the Exzellenzherr from pursuing his suit further. He accepts the situation and allows events to take their course, not feeling himself capable of defying circumstances by a determined act of self-assertion. At a later chance meeting of the two, Hermine reproachfully tells the Exzellenzherr that she knows he recognized the forcedness and insincerity in the tone of her voice on that previous occasion; to this reproach he can find no reply: "Ich blickte schweigend zu Boden. Diese Auseinandersetzung traf mich wie eine Anklage, die mein Gewissen auf's tiefste empfand. Dennoch sagte ich: "Hatte ich das ahnen können --- ", "Sie haben es geahnt", erwiderte sie ernst." (25) Here, as in Immensee,

(24) St.W., Vol.I, pp.297f.

(25) S.W., Vol.VIII p.74.



isolation is brought about because of the passive, unassertive attitude of the characters involved and their lack of ability in taking determined, decisive action. It is often in affairs of the heart that characters display such intense fear and timidity of imposing themselves upon others. (26)

Characters of this type prefer to drift through life, tossed about by circumstances<sup>(27)</sup> and avoiding the necessity of asserting themselves, only to become more deeply convinced that no action on their part can defer the inevitable outcome. They are incapable of forming vital decisions, and cannot envisage the possibility of fighting against what appears to be the hand of fate - in this respect they are typical of the age in which Schopenhauer's deterministic philosophy was a paramount influence. The most poignant presentation of such a character is to be found in Saar's last Novelle, Die Pfründner. Karl Schirmer has always been a weak, vacillating character,

(26) see also: the doctor in Drüben am Markt: Vetter Christian in the tale of that name; the poet in Marianne; Bruchfeld in Requiem der Liebe: Karl Schirmer in die Pfründner.

(27) cp. Saar's statement: "Was mich betrifft, so bin ich ja schon einigermaßen gewohnt, vom Schicksal hin und her geworfen zu werden." Letter to Milow: 31.8.1880, Wiener Stadtbibliothek. Inventarnummer 30203.

"eine ängstliche Natur",<sup>(28)</sup> accepting whatever life has happened to bring, and in his old age able to look back on nothing but failures and countless evasions of complicated and potentially exacting situations. "Dumm bin ich mein Lebtag g'wesen - und schwach. Drum bin ich auch z'grund gangen" - this is Karl's strangely perceptive analysis of himself and his life.<sup>(29)</sup> After years of married life with a woman for whom he entertained not an atom of affection but whom he married to placate a school friend, he is left by his wife: in his old age he moves to an old peoples' home and there, by strange coincidence he meets Rosi again, the girl with whom he fell in love during his early married life. Rosi had worked as a maid in Karl's house, but in spite of the complete absence of sympathy between himself and his wife, in spite of his sense of isolation, of not truly belonging to anyone, and the need for love and companionship stemming from this, Karl had never plucked up the courage to reveal his feelings to Rosi. It is only when the two renew their acquaintanceship in their old age and have made plans to enjoy their remaining years together that Karl manages to assert himself for the first time in his life - in a quarrel with one of the inhabitants

(28) S.W., Vol.XII, p.112.

(29) *ibid.*, p.104.

of the home. He dies, apparently as a result of the physical blow that he receives, but more probably from the sheer mental exhaustion brought about by having achieved positive action at last. The irony of the situation is clear.

Similarly in Storm's In St. Jürgen the possibility of happiness for the two main characters is destroyed by passive acceptance of the situation that arises, by lack of positive intervention, especially on the part of Harre. He and Agnes have made plans to get married, but before the wedding can take place, Harre leaves his native town to work in South Germany in order to try to replace the small fortune which he has lost through no fault of his own - and also to avoid any meeting with Agnes' father who is in his debt. He is employed by a piano-maker and a close friendship is formed between Harre and his employer. The employer dies, but on his deathbed extracts a promise from Harre to save his firm from the imminent bankruptcy he foresees, and to provide for his wife and children. Harre pledges himself to this and after several years spent in trying to restore the financial position of his previous employer, marries the latter's widow at the request of her children. (30)

(30) cp. Karl Schirmer in Die Pfründner who marries to please a friend.

In the meantime he has not forgotten Agnes, nor has his love for her diminished. It is a merely that a change has been wrought in the situation, and Harre does not possess the initiative or courage to defy circumstances and pursue his own happiness - and that of Agnes who is waiting faithfully for his return. Eventually - again prompted to action by the suggestion of some other person, this time his wife - he revisits his native town with the purpose of explaining to Agnes why he did not return many years ago as he had promised. There has been no communication between the two during Harre's absence. On his arrival home he learns, ironically enough, that Agnes has died the previous evening, after a life of loneliness and continuous yearning for the return of the only human being who could terminate her sense of isolation. The estrangement of these two individuals must be attributed to the lethargic attitude of Harre in allowing himself to be completely subjugated by the various situations in which he finds himself involved. But there again the outcome stems ultimately from a combination of character and circumstances which are apparently designated to frustrate individual happiness.

Many characters in the Novellen become isolated either through their inability to declare their love or through their failure to inspire affection in another human being. Characters of an unassertive nature frequently fail to arouse reciprocal feelings of love and affection, though they do arouse pity. And they are filled with an intense yearning for human love and sympathy - a yearning which in most cases is not fulfilled.

Storm and Saar differ fundamentally in their conception of love. For the former love has many aspects - a sense of communion, understanding, devotion, unwavering trust in another person, protection against any dangers which may assail the individual, and lifelong companionship. The epitome of such love is portrayed in the relationship between Hauke Haien and his wife Elke in Der Schimmelreiter: when Hauke realises that his wife and child are drowning, and that there is no hope of rescue, life ceases to have any meaning for him and he rides to certain death in the swirling waters beneath the dyke. (31)

For the isolated individual life is beset by anxieties and misfortunes, and it is fear of such an existence that promotes love. The statement made in

( 31) St.W. , Vol.VII, pp.374f.

Im Schloss by Anna's uncle defines concisely this aspect of love - one which occupied a very important place in Storm's conception:

"Liebe ist nichts als die Angst des sterblichen Menschen vor dem Alleinsein." (32)

The physical aspect of love, though not entirely disregarded in the Novellen, was of little significance in Storm's estimation. This is made clear in a letter he wrote to Constanze during their engagement, stressing the relative importance of physical and spiritual love in marriage:

"Die meisten Menschen denken nicht, dass für die Erhaltung oder leichte Wiederherstellung derselben (Innigkeit) in den ersten Jahren die Sinne starke Helfer sind, dass diese Bundesgenossen sie aber auf der Hälfte des Weges und früher verlassen. Sind aber unsere Herzen vertraut, ist unser Seelenleben so gemeinschaftlich, dass wir die leisesten Regungen unserer Seelen verstehen, alles mit und durcheinander fühlen, dann hört die Liebe nicht auf. -----Lass uns nie aufhören, nur uns, aber uns alles zu vertrauen." (33)

Emphasis is placed upon the spiritual intimacy, the emotional communion and mutual understanding vital to the marriage relationship. Saar on the other hand portrays

(32) St. W., Vol. II, p. 117.

(33) Letter to Constanze, 3.4.1846: (Theodor Storm: Briefe an seine Braut, ed. Gertrud Storm, Braunschweig, 1915, Aus dem Nachlass, Vol. I, pp. 212f.)

love as a short-lived, often violent passion in which physical attraction plays the dominant part -- such as the relationship between Mimi and Alexis in Die Geigerin, perceptively analysed by the narrator in his conversation with Alexis. He says to the latter: "Was Sie an Mimi fesselt, ist die Macht ihrer jugendlichen Reize. --- Ein Geschöpf, das nur zur Maitresse geschaffen ist und Sie mit kaltem Blute verlassen wird, wenn Sie nicht mehr im Stande sind, jede ihrer Launen zu befriedigen." (34) Mimi's love is of the kind described by Saar in Vae Victis! where he refers to the "Abgrund tiefe weiblicher Empfindung", and the "furchtbaren Ernst jener dunklen Naturgewalt, die im Leben unter so unfassbaren Widersprüchen zu Tage tritt und von den Menschen Liebe genannt wird ----" (35) Relationships formed on this sort of basis, with no mental or spiritual communion, either disintegrate very soon or

(34) S.W., Vol.VII, pp.188f: the narrator's prophecy becomes fact when Mimi runs off to Paris with an attaché from the French embassy.

(35) S.W., Vol.VIII, p.28.

continue superficially, though in actual fact they are nothing but a façade. (36) The fulfilment of love in the real meaning of the word, is not portrayed in Saar's Novellen, with the exception of Die Steinklopfer: here ~~in~~ a genuine bond of affection, a deep understanding and mutual trust are established between Georg and Tertschka; though mutual love occurs rarely in Saar's works, similar feelings do exist in relationships between other couples, but the fulfilment of these emotions is always thwarted. (37)

(36) see the various amorous adventures of Leutnant Burda and Conte Gasparò: Sappho's relationships with men; Herr Stäudl's relations with his wife, and Herr Fridolin's with Milada. (cp. also the relationship between Hinrich and Margret in Storm's Draussen im Heidedorf.) For relationships that are apparently normal but actually lack any real substance see that between the General and Corona in Vae Victis!: the Graf and Gräfin in Das Haus Reichegg: Marianne and Dorner in Marianne: Karl and his wife in Die Pfründner. (cp. also the relationship between Erich and Elisabeth in Immensee: Anna and her first husband in Im Schloss.)

(37) see; Marianne and the poet-narrator in Marianne: Hermine and the Exzellenzherr in Der Exzellenzherr: the relationship between Karl and Rosi in Die Pfründner which bears most resemblance to that depicted in Die Steinklopfer.



Isolation is experienced too by those characters who make an unsuitable choice of partner and fail to arouse reciprocal feelings because of incompatibility of temperament. This is the case in Draussen im Heidedorf: Hinrich the dull, ponderous peasant entertains a violent passion for Margret, the beautiful but coquettish country girl, whose ambitions are not to be thwarted by indulgence in a love affair with a common peasant though she is flattered by his attentions. Hinrich is condemned to a miserable existence with a wife whom he does not love and with whom he has no sense of that spiritual communion which was, in Storm's opinion, the most important component of real love. Eventually, Hinrich, overwhelmed by a feeling of utter desolation, deserted by Margret and left with a wife towards whom he is indifferent, commits suicide. Margret, after she is abandoned by the man for whose sake she had previously deserted Hinrich, disappears and is heard of no more. Similarly in Waldwinkel, Richard and the young girl Franziska with whom he retires to a country mansion purposing to end the isolation of his and her existence in a sense of companionship, are two basically incompatible characters. "So manches hatte er an ihr bemerkt, das seinem Wesen widersprach; es blitzten Härten auf, die ihn empörten,

es war eine Selbständigkeit in ihr, die fast verachtend jede Stütze abwies." (38) But Richard, though warned by friends of the dangers inherent in the discrepancy between his age and Franziska's only discovers much later the disparity of their characters. The plan to obviate their isolation is frustrated when Franziska deserts Richard for a dashing young forester. The initial situations of the characters in both Novellen show a certain resemblance: Hinrich does not feel at one with his wife and therefore seeks to submerge his sense of isolation in Margret's love; Margret is considered as an outcast in the village. (39) Richard feels profoundly the emptiness of his life and the need for one enduring human relationship (40); and Franziska, like Margret an orphan, not accepted by the society in which she lives, feels a need for human sympathy. In both cases, the choice of a suitable partner could have

(38) St. W. , Vol.IV. p.110

(39) St. W., Vol.III p.206. (see above, Chapter I, note 27).

(40) see St.W., Vol.IV, p.92.

dispelled the sense of isolation that the characters experience; as it is, the feeling is intensified. (41)

It is because in neither case a sense of communion exists, because mutual love is lacking, that the problem of individual isolation remains unsolved. In Storm's Novellen however this situation is rare: more frequently two compatible characters are kept apart by their passive submission to obstacles in their way.

For Saar it is apparently one of the ironies of life that compatible characters are never united, (42) while most marriages are made between completely incompatible individuals. (43) There are instances of characters making an unsuitable choice of partner and thus never enjoying anything more than a superficial,

(41) The isolated condition of all four characters is reflected in the uncertainty expressed about their ultimate fate. Hinrich disappears for days on end, and though his body is eventually found, it is not known whether he committed suicide or simply died from exposure; Margret disappears for ever. (St.W. Vol.III, p.234.): Richard is also swallowed up in "die weite Welt" (St.W.Vol.IV, p.149) and Franziska runs away with her lover, never to be heard of again.

(42) see above, note (37)

(43) see the relationships between man and wife portrayed in Vae Victis! (General and Corona): Das Haus Reichegg (Graf and Gräfin): Geschichte eines Wienerkindes: Ninon: Herr Fridolin und sein Glück: Der Brauer von Habrovan: Die Heirat des Herrn Staudl.

fleeting relationship. Many individuals seem to be fatally attracted to that which is completely alien to their nature. In the case of Raphaëla and the Baron in Das Haus Reichegg, it is obvious that disparity of character must preclude a deep and lasting union. When Raphaëla awakens to the Baron's deception she renounces the worldly life and becomes a nun - always a lonely individual, this abortive attempt to mitigate her isolation through love only increases loneliness. Raphaëla's whole future life is determined by this one event. (44)

Conte Gasparo too has a remarkable aptitude for selecting the wrong sort of women as his companions. This old man with his unabated passion for the opposite sex is overwhelmed anew with desperation and a sense of desolation at every failure to find a life companion. (45)

(44) see also Ludovica in Die Geigerin and Maruschka in Die Tröglodytin. In Saar's Novellen it is almost always the woman who suffers most deeply in a broken love affair. In the view of Walberg, the narrator of Die Geigerin (and one may assume from the form in which it is couched that this is Saar's own view); "Die Liebe ist der Lebensinhalt des Weibes. --- Und in dieser Welt der Enttäuschung und des Schmerzes, in dieser Welt, wo Nichts Bestand hat; will das Weib allein sein Glück dauernd und ungefährdet erhalten wissen?" (S.W., Vol.VII, p.192)

(45) S.W., Vol.X, p.207 et passim. see also: Ausser Dienst; S.W.Vol.XI, p.122 - "-- mit der Gegenliebe hat es gehapert. Ich bin niemals an die Rechte gekommen."

Yet other characters are incapable by their very nature of arousing or maintaining<sup>in</sup> in another person emotions similar to their own towards that person. In Eine Malerarbeit it is physical deformity which, because of the failure in love that it causes, leads to isolation; but in this case, Brunken, the painter, takes positive action, devotes his life to art and to training a young peasant boy in whom he recognises artistic talent, and in this way buries his feeling of isolation and what he terms "jenes nichts würdige Mitleid mit dem lieben Ich." (46) This state of mind which Brunken describes, this constant concern with one's own self occasioning intense self-pity, is characteristic of the people portrayed in Storm's earlier Novellen. Later in the Novelle Brunken states that the solution to this problem of isolation and misery lies in the "Kleinigkeit, das liebe Ich aus dem Vordergrund in den Hintergrund zu praktizieren," (47) in other words, in convincing himself of the value of things outside himself and in perceiving a way in which he can contribute to the whole. Thus he participates in human relationships and is no longer a single isolated unit. Brunken's remark is actually made in reference to the second, revised version of a picture he has painted; the two pictures symbolize his change in outlook. The first shows disillusionment and bitterness, a preoccupation with his own person, the second a more balanced view of life, (46) St.W., Vol.III. p.132. (47) *ibid.*, p.144.

acceptance of his own obscure and humble position, and the ability to enjoy the happiness of others. Seligmann Hirsch is similarly repulsive to others, both in his appearance which has "et was Groteskes und dabei Fremdartiges" (48) and in his objectionably effusive manner; even his family avoid him as much as possible (49). He is condemned to spend his life isolated from those he loves, and complains bitterly, "Überall stösst man mich weg." (50) And Sappho too, in spite of the good impression she makes initially on men, inspires not love, but disgust and loathing. (51) She too leads an isolated existence and finally, absolutely alone and desolate, commits suicide.

Characters who are dominated by one particular trait in their make-up tend to become isolated. Every action of the individual is regulated by this one trait and thus he or she tends to become morally alienated from others; and by deviating in this way from the normally accepted standards of behaviour and thought the individual becomes a victim of social isolation too. The judgement of such

- (48) S.W., Vol.IX. p.84.
- (49) *ibid.*, pp.107f, *et passim.*
- (50) *ibid.*, p.93.
- (51) S.W., Vol.XII, p.48. *et passim.*

characters is narrowed and biased by the fact that they continually view matters from one angle. It may be overriding ambition as in the case of Hans Kirch in the Novelle Hans und Heinz Kirch - ambition not for himself but for his son. This is his great obsession. Unlike the other merchants he does not relax from his work during the winter months but carries on in order to <sup>acquire</sup> ~~accrete~~ the money and prestige which alone can satisfy his ambitions. (52) His desire to shape his son's life according to his own precepts causes estrangement between father and son, for Heinz wishes to lead his own life, refuses to obey his father and thus thwarts the latter's plans. Heinz goes to sea and nothing is heard from him for many years. Hans' ambitions have come to naught and life has no point for him any longer: the one object of his preoccupation has now gone. Initially he fulfils the social duties expected of him for the sake of appearances, but gradually gives up the pretence and lives isolated in his own world. On Heinz' eventual return home he realises that his son is lost to him for ever, for he knows him no better than he would a stranger. Hans' unreasonable and intractable attitude meets its match in Heinz, and from this conflict stems the estrangement between father and son. Only because nothing can

(52) His difference from others is symbolized in his appearance: see St.W., Vol.VI, p.53.

compensate Hans for the loss of his son, nothing replace his thwarted ambitions, does he experience isolation.

A comparable process takes place in Carsten  
Curator: all Carsten's hopes are centred upon his son who turns out to be a wayward loafer, lacking any affection for the father who loves him so dearly. Carsten, unable to recover from his bitter disillusionment, becomes a broken man and loses every contact with the world around him. (53)

Other characteristics which contribute to the estrangement of the individual from society are avarice (Herr Hennicke in Eekenhof), exaggerated love (Bötjer Basch), violent passion (Hinrich in Draussen im Heidedorf), intense pride (Herr Stäudl in the tale of that name, and Marx in Es waren zwei Königskinder), jealousy (the brewer in Der Brauer von Habrovan), a sense of inferiority (Bacher in Tambi and the doctor in Brüben an Markt), and general moral degeneracy (the "count" in Der Burggraf). It is the unbalanced character who seems to be highly susceptible to the experience of isolation.

A similar character type is the eccentric. In the eccentric however the particular idiosyncracies are more

(53) St.W., Vol.V, pp.57f.



highly developed. The character who is dominated by one trait in his nature still retains some contact, however slight and impersonal, with other human beings. But the eccentric is an outcast, is regarded by others as a madman and a laughing stock. Certain characters in Saar's Novellen might be defined as eccentric, but that they lack the humorous oddness and whimsicality implied by the term. The officer in Ausser Dienst is peculiar judged by normal standards but there is nothing even faintly amusing about him - he is merely a pathetic figure. Of all Saar's characters it is perhaps Conte Gasparo who approaches most nearly to eccentricity; but the emotion he ultimately arouses is one of pity and even revulsion, not amusement. Storm, on the other hand, created several eccentrics in his Novellen, individuals both spiritually and mentally out of harmony with society, living in a world of their own creation which bears singular little, or no relation to the real world. It is natural that they should be social misfits. Of the five tales in which an eccentric individual figures in the main rôle, (54) it is the last, Der Herr Etatsrat, which presents the most

(54) Bulemanns Hans: Amtchirurgus-Heimkehr: Zwei  
Kuchenesser der alten Zeit: Im Nachbarhause links:  
Der Herr Etatsrat.

serious aspect of the phenomenon - the fate of the children of a man whose eccentricity borders on insanity.

The reason why such characters figure in Storm's Novellen and not in those of Saar may be sought in their respective temperaments. Storm had a warm, gentle, affectionate sense of humour, which is perhaps best illustrated in Beim Vetter Christian. He obviously regards his characters with a kind of loving amusement and gentle mockery as when he writes of Vetter Christian: "Mein Vetter Christian hatte wirklich schon mit zwanzig Jahren seine schönen blauen Augen; und doch behaupteten die Mädchen, Hand aufs Herz, dass sie ihnen völlig ungefährlich seien." (55) But he also had the ability to perceive the more amusing features of things without ignoring the less pleasant aspects - this is well exemplified in Der Herr Etatsrat. But Saar, to judge from his writings, had no sense of humour, was unable to see life in this light - and in treating the eccentric the writer must be aware of the amusing features of such individuals.

Thus there are various types of character who by their very nature are susceptible to the experience of isolation. It is clear however that it is always a combination of individual character and other, external factors, that creates human isolation. A statement in Der Exzellenzherr bears witness to Saar's awareness of the respective parts (55) St.W. , Vol.III. p.242.

played by character and circumstance in individual destiny:

"Es war hier wieder einmal zu sehen, wie höhere Eigenschaften von der Welt unbemerkt bleiben können; sei es nun, dass dem Besitzer jenes vordringliche Etwas fehlt, das nothwendig ist, diese Eigenschaften durchzusetzen und geltend zu machen; sei es, weil dieselben mit der gerade herrschenden Zeitströmung im Widerspruch stehen und daher mit der ganzen Individualität verkannt oder doch sozusagen instinctiv bis zur völligen Vereinsamung, bei Seite liegen gelassen werden."

(56)

The relative significance of the two factors varies. Saar places greater emphasis on the part played by individual character. Storm does so too in his earlier Novellen, but in his later work factors outside the individual sphere gradually come to play a more significant rôle.

(56) S.W., Vol.VIII, p.49.

**Chapter Three**

**Analysis of the condition of isolation**

It has been shown how in the Novellen, isolation may be attributed either to agencies at work outside the personal sphere or to individual character - or, as is most frequently the case, to a combination of the two factors. Since the nature of the isolation experienced may be said to be of two types, moral and social, it would be of interest to see whether there is any correspondence between the cause of human isolation and the nature of the condition that results.

Moral isolation implies a state of mental and spiritual detachment, of intellectual and emotional apartness from other human beings; this condition is experienced by those characters who differ in temperament, outlook or way of thought from their contemporaries and can find no way of obviating this disparity, of bridging the gap that exists between them. This is illustrated by the case of Marianne in the Novelle of that name. She suffers moral isolation, but her position, regarded from a social point of view, is not lonely: she is a member of a small family community and to the other members of this group she does not appear to be isolated. Her conversation with the poet-narrator belies this however. She declares that she prefers her own

company to that of the members of her family for she does not feel herself to be in fullest harmony with them. and in particular she feels herself spiritually estranged from her husband.<sup>(1)</sup> Similarly Jenni in Von jenseit des Meeres experiences moral loneliness although she is accepted and loved by the family that has adopted her; and Harre in In St. Jürgen, although he has established himself in a new society, is morally alone and in his thoughts and sentiments still belongs to the homeland for which he constantly yearns. In these three instances the basic feeling of spiritual and intellectual disharmony stems from individual character - this is generally true of moral isolation. The moral aspect of isolation can be experienced without necessarily incurring social apartness as well, but this is rare in the Novellen of both writers.

Disparity between individual character and the intellectual and cultural atmosphere in which it finds itself gives rise to moral isolation. The discrepancy may stem directly from the character of the individual as is most frequently the case, or moral estrangement may have been effected by external agencies. There

(1) see Marianne: S.W., Vol.VII, pp.92f.

are certain factors which may create moral isolation, either by depriving characters of the opportunities for association with others and for the exchange of thoughts and ideas that can establish moral harmony and understanding, or by creating a situation into which the individual no longer fits intellectually or spiritually. Prominent among these factors are the conditions and circumstances of childhood<sup>(2)</sup> as, for instance, in the case of Phia Sternow in Der Herr Etatsrat and Renate in the tale of that name, who both suffer moral estrangement because of the relationship of their respective fathers to society and the consequent lack of association between themselves and other people. Moral isolation may also be caused by external factors in the form of social and political change as in Vae Victis!, Der Hellené and Auf dem Staatshof,<sup>(3)</sup> and by heredity as in the cases of Lore Beauregard in Auf der Universität, Kätti in Zur Wald und Wasserfreude, Heinrich in Carsten Curator and Xaver in Die Brüder. The nature of the individual is fashioned in such a way

(2) see above, Chapter I, pp. 45f.

(3) see above, Chapter I, pp. 76f.

by the hereditary force that it diverges intrinsically from the character type accepted and acknowledged by the rest of society. In most instances the isolation brought about by agencies other than individual character, although it may initially be moral detachment, ultimately takes on social aspects.

Social isolation implies detachment from others in a more or less physical sense, exclusion from the social activities of the community, and thus banishment from the human order. It denotes a perpetual state of being alone, in one's own company. Where this type of isolation occurs in the Novellen of Storm and Saar, it stems from a situation in which external factors have played a decisive part against the individual: the situation is most frequently some sort of conflict between the social order and the single human being. But social estrangement cannot be experienced without some degree of initial moral isolation - the individual for instance, who rebels against convention must be morally at odds with society to even entertain the desire to contravene the established order. But society does not exclude from its ranks those who conform to the whole, whose outlook and way of life do not diverge from the normal pattern. Social



isolation arises in a situation in which external factors of a social nature - for instance, the attitude of the mass towards the individual, a rigid regard for class distinctions and long-established traditions, membership of certain races, classes and professions - prevent the integration of the individual into the community. The person who is morally detached to a certain degree is highly susceptible to these social factors. (4)

Thus when moral estrangement is aggravated by circumstances, the social aspect of isolation is experienced by the individual; and the realisation of his lonely condition, combined with the absence of normal human contacts and social intercourse merely increases his sense of moral discord. This development, this stimulation of one aspect of isolation by the other is well illustrated in Saar's Tambt. Bacher, the main character in the Novelle, is a man of a sensitive, retiring nature who has never felt at one with his fellow men - in other words he has always been morally detached. Naturally enough, others react to this attitude by evading his company and even abusing him; thus he

(4) e.g. the cases of Seligmann Hirsch in the tale of that name: John Glückstadt in Ein Doppelgänger; Maruschka in Die Troglodytin.

experiences simultaneously moral and social isolation. His reaction is to withdraw even further into his own private world and to live in a state of complete detachment. Thus the interplay between the two aspects of isolation corresponds to the interaction between the two factors occasioning the condition.

In most cases moral isolation results from individual character and social isolation from factors beyond individual control. It is however ultimately impossible to estimate what degree of significance should be attached respectively to external agencies and intrinsic character in the creation of human isolation, because of the close interdependence of the two factors. Moral isolation can be experienced without incurring social detachment. The latter is caused by social factors, but can usually only have effect where a condition of moral estrangement is already present. Moral and social isolation are two aspects of the one phenomenon: the former emphasises the individual's own feeling of detachment, in other words, the situation is seen from the point of view of the individual; the latter stresses his position in relation to other people.

The significance attributed to the respective aspects of the phenomenon of human isolation in the Novellen varies. In Saar's works, although both aspects are portrayed, greater stress is laid upon the moral experience - and this coincides with his conception of the decisive part played by character in shaping human destiny. This applies also to the earlier Novellen of Storm, but in his later works, where the effect of social factors upon the individual is given greater significance, emphasis is definitely placed upon the social aspect of isolation. This is exemplified by Der Schimmelreiter - Hauke Haien is morally at odds with the rest of the community and socially an outcast, but it is the social nature of his isolation, his physical detachment and the enmity felt by others towards him of which both he and the reader are most keenly aware.

The existential isolation of which Storm and Saar were both intensely aware<sup>(5)</sup> is manifested to a certain degree in their work through the more concrete form of man's social and moral detachment in certain situations; but it is reflected mainly in the preoccupation of their characters with the transitoriness of this life, with the

(5) See above: Introduction p.14, et passim.

ephemeral and unstable quality of those things which may appear secure and enduring. This notion is neatly formulated in the verse in Storm's Aquis Submersus which embodies one of the subsidiary ideas of that Novelle:

"Gleich so wie Rauch und Staub verschwindt,  
Also sind auch die Menschenkind."<sup>(6)</sup>

It has already been pointed out that both writers felt a certain sympathy for former days together with a profound r gret at the changes involved in the passing of time, and that a preoccupation with the past is a salient characteristic of the people in their Novellen.<sup>(7)</sup> The term "Verg nglichkeit" is introduced in the tales of both writers, not as an essential part of the narrative but as a conception charging the atmosphere with a quality of sadness and resignation, such as the passage in Innocens which runs:

"Die Schauer der Verg nglichkeit quollen und rieselten durch die Luft und aus allen H geln schwieg mich das grosse R tsel des Todes an."<sup>(8)</sup>

- (6) St.W., Vol.IV, p.263. This verse is repeated elsewhere in the Novelle.  
(7) see above, Chapter I, pp.74f, and Chapter II, pp.83f.  
(8) S.W., Vol.VII, p.68. see also Auf dem Staatshof: St.W., Vol.I, p.35 - "die Schatten der Verg nglichkeit", and Sundenfall: S.W., Vol.X, p.241 - "die Verg nglichkeit des literarischen Ruhmes."

It is a term which occurs more frequently in the works of Saar than in those of Storm, but the idea of "Vergänglichkeit" is presented in the tales of both writers<sup>(9)</sup>, and is reflected most vividly in cases where the reminiscence technique is employed. Through this technique the human fear of relinquishing the past and the desire to retain what has gone for ever are made manifest.

Storm's awareness of the transitoriness of life became more acute in his old age and is expressed in a letter which he wrote nine years before his death. He declares that he is overcome by "das dumpfe Gefühl der unabwendlichen Vergänglichkeit des Menschenlebens",<sup>(10)</sup> and later in the same year writes in similar tones to Keller:

"jetzt fürchte ich, könnte das Gespenst der Vergänglichkeit, das für mich in allen Ecken sitzt und auf allen Treppen schleicht, mich leicht erdrücken."<sup>(11)</sup>

(11)

- (9) see Im Schloss; St.W., Vol.II, p.90 et passim, esp. pp.99f and Pole Poppenspüler; St.W., Vol.IV, p.65, where the old puppet-player remarks, "Aber alles im Leben ist nur für eine Spanne Zeit."
- (10) letter to Georg Lorenzen, 6.8.1879 (T.Storms Briefe an seinen Freund Georg Lorenzen, ed. Conrad Höfer, Leipzig, 1923, p.27).
- (11) letter to Keller, 27.12.1879 (Der Briefwechsel zwischen T.Storm und Gottfried Keller, ed. A.Köster, Berlin, 1904, p.80).

Awareness of the transitoriness of earthly things is reflected in the behaviour and mode of thought of the characters in the Novellen of both Storm and Saar, in the attitude of resignation and self-denial, of acceptance of the circumstances life may bring in the certain knowledge that all that seems vital at the moment will soon pass by and be nothing more than a vague memory or a minute insignificant speck in the whole complicated network that is the past. Saar's almost morbid interest in the ephemeral nature of life is indicated by his preference for people and things who belong to a past era, whose usefulness or significance no longer exists and who are approaching the end of their life. This attitude, this awareness of the short duration of human existence and of its ever-approaching end is often echoed in the autumnal milieu found in his tales. Such an autumnal description occurs in Conte Gasparo:

"Es war tief im September und der Tag unfreundlich und kühl, so dass die alte, vernachlässigte Anlage sich ganz unbesucht zeigte. Nur ein bejahrter, ärmlich gekleideter Mann sass auf einer der vielen leeren Bänke unter den herbstlich stark entblätterten Bäumen. Ich musste nahe an ihm vorüber - und nun hatte ich Nardini erkannt, dessen Haare und Bart ganz weiss geworden waren. Vorüber gebeugt, in Gedanken versunken, beachtete er mich nicht; ich aber fühlte mich wehmütig ergriffen, als ich ihn so vor mir sah, in einem dünnen Überzieher, das niederhangende Haupt mit einem abgegriffenen Hute

bedeckt." (12)

The fact that Gasparo (otherwise known as Nardini) is an isolated figure and decaying like nature is stressed by the implied comparison in this passage between his surroundings and his own condition.

The notion of the transitoriness of life encountered so frequently in the Novellen, the idea of the infinite<sup>i</sup>mal length of each human life within the infinite span of time emphasises man's smallness and insignificance. Existential isolation does not however form the theme of any of the Novellen, but is rather reflected in the atmosphere of transitoriness and pe<sup>s</sup>simistic acceptance of the apparently inevitable that pervades them. The portrayal of the more concrete and directly comprehensible aspects of human isolation occupies a considerably more important place in the work of both writers. The attitude of critics towards Storm's interpretation of the phenomenon of isolation has changed through the years.

(12) Conte Gaspara: SW., Vol.X, p.228. For similar instances of the description of an autumnal milieu to suggest human isolation see: Schloss Hostenitz: S.W., Vol IX, pp. 339f; Regulem der Liebe: S.W., Vol.X, pp.146f; Der Burggraf: S.W., Vol.XI, pp.65f.

Some maintain that he was aware of human loneliness only in a social context, others that he experienced and portrayed the fundamental isolation of man's existence. (13) It has been noted in the present study that Storm was aware of both conditions but the former, being more tangible as a phenomenon of the society about which he was writing, is given greater prominence in his work.

There are various ways in which the individual's sense of isolation is revealed in the Novellen. Almost without exception the person is fully aware of his or her lonely condition and there are instances where a character gives forthright expression to this experience. Such a direct utterance occurs in Ein Fest auf Haderslevhuus where Dagmar says to her aunt in the straightforward, unadorned speech of a child, "ja, Bas', ich war hier so allein!" (14) Although the full significance of isolation cannot be realised by one so young, a child can be aware of a sense of loneliness. It is in tones of defeat and resignation, verging on self-pity, that Anne Lene in Auf dem Staatshof testifies to her sense of isolation in a world in which she can no longer participate;

(13) see P. Goldammer: "T. Storm und die deutsche Literaturgeschichte", Aufbau, Jg. XII, Berlin, No. XI, November 1956, pp. 968f.

(14) St.W., Vol. VII, p. 119.



"Nun fällt alles zusammen! Ich kann es nicht halten, Marx; sie haben mich ja ganz allein gelassen."

(15)

In both these cases expression is given to isolation experienced in childhood or adolescence. In the case of Anna in Im Schloss the memory of childhood loneliness remains vivid in her mind and is expressed in her autobiography; she states: "Ich bin immer ein einsames Kind gewesen", (16) and later on confesses:

"mein Herz hatte in der Einsamkeit so oft nach Liebe geschrien, während ich in den weiten Gemächern des Hauses umherstrich, wo nie die Hand einer Mutter nach der meinen langte." (17)

A similar expression of loneliness, uttered many years after the actual experience, is that of the Exzellenzherr in the tale of that name; in the course of his narration he declares: "Ich empfand vielmehr die Vereinsamung meines Herzens immer schmerzlicher ..." (18) On the whole however adults are too inhibited to reveal their feelings

(15) St.W., Vol.II, p.33.

(16) St.W., Vol.II, p.100.

(17) ibid, p.118. see also: Waldwinkel: St.W., Vol.IV, p.92, and Eine Malerarbeit: St.W., Vol.III, pp.124f et passim, esp. p.144; these are more indirect statements with more resemblance to those found in Saar's Novellen.

(18) Der Exzellenzherr: S.W., Vol.VIII, p.54.

so openly, and direct confessions of loneliness are more rare among them. The remark made by one of the characters in Saar's Sündenfall formulates the sense of isolation of both individuals, but in a less direct manner than in the examples from Storm's tales:

"Bleiben Sie doch, Herr Hofrat", erwiderte ich und zog einen leichten Rohrschaukelstuhl heran.  
"Wenn Sie erlauben, rück' ich in Ihre Nähe."  
"Um zu zweien einsam zu sein?" (19)

Saar's characters tend to refrain from openly declaring their loneliness although they may mention certain of the symptoms of the condition that they experience, as in the case of Walberg in Die Geigerin: "er war, wie er mit schmerzlichem Humor gestand, niemals geliebt worden, <sup>g</sup>obgleich er selbst oft und tief geliebt und seiner Zeit <sub>A</sub> viel mit Frauen verkehrt hatte." (20) For Saar's characters, a confession of the great intensity of the isolation that they experience would be inconsistent with their retiring, inhibited nature.

In some instances the individual's sense of isolation is made manifest in the course of a soliloquy which takes the form of reverie or reminiscence: it is by reviving the past that characters become so acutely aware of their

(19) S.W., Vol.X, p.240.

(20) S.W., Vol.VII, p.161. cp. similar statements in Die Heirat des Herrn Staudl; S.W., Vol.XI, p.132 and in Marianne: S.W., Vol.VII, pp.92f.

present isolated condition. In Vae Victis! the contrast of the present situation with bygone happiness and the experience of full participation in the social order is symbolized for the General in the ribbons on his military uniform: "Welch ein Contrast zwischen den trostlosen Empfindungen, die er im Inneren barg - und diesen prunkenden, äusseren Ehrenzeichen!" (21) He regrets that the bullet which wounded him in the shoulder did not simultaneously take his life, which is nothing but an unpleasant, hollow reality from which he longs to escape into oblivion. (22) Similarly in Schless Kostenitz the Freiherr gives expression to his awareness of the intense misery of his "vereinsamtes, qualvolles Dasein" (23) during the course of his reminiscences about his deceased wife and their relationship to one another, and wishes for nothing but a quick death. Actual expression of the feeling of isolation, which is intensified for the individual by the contrast between past and present, is a feature of Saar's tales which is not found in those of Storm.

(21) S.W. Vol. VIII, p. 26. These are the General's thoughts revealed through the medium of the narrator's statement; they are not presented in the form of a personal confession in the first person.

(22) op. Requiem der Liebe: S.W., Vol. X, p. 156. Bruchfeld's reverie leads him to acknowledge that he will never be able to bury his sense of isolation in a love affair with Paula, and that he is condemned to live a hollow, miserable existence.

(23) S.W., Vol. IX, p. 338.

## Chapter Four

### Methods of presentation in the narratives

In the preceding chapter, the ways in which characters themselves testify to their sense of isolation were indicated. There are however, other, technical means used by both writers to suggest the lonely condition of their characters. Storm made more consistent and effective use of descriptions of gestures, attire, appearance and surroundings to suggest mental or emotional states than Saar, although descriptions of this kind do occur in some of the latter's tales.

A recurrent and revealing gesture encountered in Storm's work and one that is fraught with emotional significance is the involuntary, almost subconscious extension of the arms in an embracing movement, indicating a fervent desire to encompass within the individual sphere a certain loved person, to share intimate thoughts and feelings with that person. An individual who makes such a gesture betrays the wish to fill the void occasioned by the absence of someone dear to him or her, and thus to mitigate a sense of isolation. This is exemplified in Auf dem Staatshof where Marx is overcome by the desolate and eerie night

scene which corresponds so well to his state of mind and the tragic quality of the situation:

"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." (1)

A similar gesture is made by Richard in Waldwinkel: "er streckte die Arme mit geballten Fäusten in die leere Luft, als müsse er seine Sehnen prüfen, um sogleich auf Leben und Tod den Kampf mit der geliebten Feindin zu bestehen." (2) But in this case it does not only express knowledge of his isolated condition, nor merely the desire to establish love and mutual understanding between himself and Franziska, but also his realisation that he will have to fight to win the love which will dispel his loneliness. The predominant use of the expression "in die leere Luft" in this context, emphasising the idea of nothingness and void, is interesting. Only in two cases is the object of this significant gesture specified precisely - in Auf dem Staatshof and Renate. In Hans und Heinz Kirch the object is less exactly designated as "nach dem Himmel."

(1) St.W., Vol.II, p.32.

(2) St.W., Vol.IV, p.111. op.also Auf der Universität  
St.W., Vol.II, p.191: Aquis Submersus; St.W., Vol.IV,  
p.271: Carsten Curator; St.W., Vol.V, p.47: Renate  
St.W., Vol.V, p.121: Hans und Heinz Kirch; St.W.Vol.VI,  
p.123.

In the other cases the accent is placed upon the vague quality of the desire that is expressed.

Isolation from society is reflected in the appearance and attire of Reinhard in Immensee. His "Schnallenschuhe, die einer vorübergegangenen Mode angehörten," (3) suggest that he belongs to a past age, and hint at the disparity between himself and the people amongst whom he lives. In the same way Hans in Hans und Heinz Kirch is conspicuous by his appearance which distinguishes him from his contemporaries - "an allen Ostseeplätzen kannte man den kleinen hageren Mann in der blauen schlotternden Schifferjacke, mit dem gekrümmten Rücken und dem vorüberhängenden dunkelhaarigen Kopfe" - (4) and which is a reflection of the spiritual and intellectual differences between them. Descriptions of the appearance of an individual are also used to suggest isolation in cases where a person has inherited characteristics alien to the society in which he or she is living. (5)

(3) St.W., Vol.I, p.271.

(4) St.W., Vol.VI, p.53.

(5) see above, Chapter I, pp.39f.

By the description of natural surroundings both Storm and Saar suggest human isolation and indicate the relationship which exists between character and its environment. This is illustrated by a passage in Innocens where the scenic description of the citadel and the surrounding countryside harmonizes perfectly with the solitary nature of the priest Innocens. (6) In Der Brauer von Habrovan the wish of the brewer to avoid all human contact other than that of his wife and to remove the latter from potential temptations to infidelity is stressed by the isolated position of their house, "das sich, ganz einsam gelegen, dunkelschwarz von der weissen Fläche abhob." (7) At the end of Der Exzellenzherr, the extreme isolation of the Exzellenzherr's existence is echoed in the description of the "unfreundlicher Tag" and the dearth of people at his funeral. "Nur einige Wenige gaben das Geleite bis zum Friedhof und umstanden das offene Grab." (8) In Tambi, Bacher's isolation and misery are stressed by the contrast between the sunny landscape and the grave of Tambi; "Endlich sahen wir das Plateau mit der Remise vor uns, deren helles

(6) S.W. Vol. VII, pp. 17f, op. Die Steinklopfer: S.W., Vol. VII, p. 139, and Das Haus Reichegg: S.W., Vol. VII, p. 203.

It is interesting to note in this context how frequently a lonely scene provides the setting for Saar's tales.

(7) S.W., Vol. XI, p. 93.

(8) S.W., Vol. VIII, p. 75.



Grün im Sonnenschein funkelte. Der Platz war leer und still, und einsam und verlassen ragte das kleine Grab unter der Föhre auf." (9) The despair and loneliness of Bruchfeld in Requiem der Liebe are reflected in the dark deserted streets and the hollow ring of his footsteps: " ---dunkel und verödet lagen die Gassen vor ihm..... Kaum ein Mensch begegnete ihm; kein Wagen rollte, und seine Schritte klangen einsam auf dem Pflaster." (10) Storm's technique closely resembles that of Saar in this method of employing scenic description to reflect or emphasise human mood. In Draussen im Heidedorf, the position of Hinrich's farm - "einsam und weit hinaus belegen" (11) symbolizes his relationship to society; and in the same way, the silence and desolation of Eekenhof reflect Hennicke's isolation. (12) Storm's application of scenic description to indicate human character or mood is on the whole more subtle than that of Saar, as, for example, the description in Auf der Universität of the slender, sun-bathed tree standing alone by the black waters of the stream, a vivid parallel in nature to the position of Lore in relation to society. (13) Another vivid and very effective image is

(9) S.W., Vol.VIII, p.115.

(10) S.W., Vol.X, p.145.

(11) St.W., Vol.III, p.217.

(12) see: Eekenhof: St.W., Vol.IV, p.270 cp.also Abseits: St.W., Vol.II, p.256, and Hans und Heinz Kirch: St.W., Vol.VI, p.63.

(13) see: St.W., Vol.II, p.190.

found in Immensee where a parallel is indicated between Elisabeth's position and that of the water-lily: "sie lag einsam zwischen den grossen blanken Blättern." The image is then expanded: "es wurde ihm plötzlich so unheimlich in dem fremden Elemente, dass er mit Gewalt das Gestrück der Pflanzen zerriss und in atemloser Hast dem Lande zu schwamm. Als er von hier auf den See zurückblickte, lag die Lilie wie zuvor fern und einsam über der dunkeln Tiefe." (14) Reinhard's unsuccessful attempt to reach and pluck the water-lily symbolizes the failure he experiences in trying to reestablish an intimate relationship with Elisabeth. Another striking image is that of the ship in Von jenseit des Meeres which is carrying Jenni back to her mother's country: the ship is described as "ein winziger Punkt, schwebend in dem flüssigen Element über den gähnenden Abgründen der Tiefe, umlagert von Nacht in der ungeheueren Öde des Meeres" (15) a description that may easily be transferred on a metaphorical level to Jenni herself.

Storm also makes more frequent use of interior scenes to reflect the emotional state of a character than Saar, though this technique does appear in the latter's

(14) St.w., Vol.I, p.299.

(15) St.W., Vol.III, p.40.

Vae Victis!: here the General's relationship to the rest of his social circle is echoed in "dem stillen, dunklen, verbotenen Salon" (16) in which he is left alone after the departure of his guests. In Storm's Novellen there are many instances where the human situation is reflected in a description of a room and its contents, as in Im Schloss, where he depicts the Rittersaal of the castle with its numerous portraits, "die stumme Gesellschaft verschollener Männer und Frauen", peering as they have done for many years, "in den leeren Saal hinein." (17)

In this description an atmosphere of transitoriness and desolation is created which corresponds to the acute sense of isolation felt by Anna. Similarly in Marthe und ihre Uhr, the relics of a bygone era that are harboured in Marthe's room reflect her position as a member of a past generation, as a person who does not fit into contemporary society. (18)

(16) Vae Victis! S.W., Vol.VIII, p.34. cp. Schloss Kostenitz: S.W., Vol.IX, p.336 et passim, esp.p.340 and Der Burggraf: S.W., Vol.XI, pp.66f.

(17) St.W., Vol.II, p.100.

(18) see: St.W., Vol.I. pp.258f. cp.also: Viola Tricolor St.W., Vol.III, pp.271f; Carsten Curator: St.W., Vol.V, p.17; Ein Doppelgänger: St.W., Vol.VII, p.171.

In some of the descriptions of interiors a prominent feature is the ticking of a clock: because this is only audible in the absence of other sounds, the impression of solitude is intensified and thus the scene reflects more effectively the mood of human loneliness. An outstanding example of this occurs in Carsten Curator. "Das Zimmer mit seinem alten Geräte und seinen alten Erinnerungen war noch immer leer, obgleich nur die vor dem Hause stehende Lindenreihe die Strahlen der schon hochgestiegenen Mittagssonne abhielt. Der weisse Seesand, womit Anna vor ihrem Gange nach dem Rathause die Dielen bestreut hatte, zeigte noch fast keine Fussspur, und die alte Wanduhr tickte in der Einsamkeit so laut, als wolle sie ihren Herrn an die gewohnte Arbeit rufen." (19) The stillness of the room, enhanced by the ticking of the clock, stresses the loneliness and depression felt by Carsten.

There are instances in the Novellen where the environment is presented as an element onto which human feelings are projected, and thus acts as an indicator of

(19) St.W., Vol.V, p.17, see also: Marthe und ihre Uhr; St.W., Vol.I, p.259; Drüben am Markt; St.W., Vol.II, p.55 et passim; Viola Tricolor; St.W., Vol.III, p.271.

mood and emotion. This occurs in Geschichte eines Wienerkindes : the street in which the narrator is walking is first of all simply described as "still". (20) But the narrator's mood of disillusionment and disappointment after his conversation with a friend of earlier days whose acquaintance he has just renewed, is transposed to his surroundings - "Ich jedoch blieb mit sehr niederdrückenden Empfindungen in der verbotenen Gasse stehen." (21) In much the same way, but with less emphasis upon the object than on the attitude of the human being towards the object, the house in which Rudolf (Viola Tricolor) has known such great contentment becomes for him "unheimlich leer und öde" (22) after the funeral of his first wife. But in both these cases the sense of desolation experienced by human beings is manifested through the transference onto the environment. (23)

Various other symbols indicating or stressing human isolation are encountered in Storm's Novellen. The most subtle and revealing are to be found in his earlier work. Symbols which indicate incipient estrangement

(20) S.W., Vol. IX, p.216.

(21) *ibid.* p.217.

(22) St.W., Vol. III, p.297.

(23) Other, less striking examples of this occur in Aquis Submersus: St.W., Vol. IV, p.335 and Zur Wald und Wasserfreude: St.W., Vol. V, p.169.

between two characters and subsequent isolation are the goldfinch in Immensee, given to Elisabeth by Reinhard's rival, <sup>(24)</sup> and the Immortellen - stengel in Angelika, a symbol of love, which Angelika drops into the lake, thus hinting at the approaching end of the love affair between herself and Erhard. <sup>(25)</sup> Jenni's fingernails in Von jenseit des Meerēs reflect the attachment to her mother's race which prevents her complete integration into the society in which she is now living. <sup>(26)</sup> The tower in In St. Jürgen symbolizes the love between Harre and Agnes - its destruction before Harre's return, the impossibility of fulfilling their love because of Agnes' death. <sup>(27)</sup> The garden in Viola Tricolor is the symbol of the obstacle that must be overcome by Rudolf and Ines in order to establish mutual understanding - namely, memories of Rudolf's first wife. <sup>(28)</sup> The "selbstgebaute Mauer" in Die Söhne des Senators is an obvious symbol of the estrangement between the two brothers. <sup>(29)</sup>

{24} St.W., Vol.I. p.286.

{25} St.W., Vol.I. p.380.

{26} St.W., Vol.III, p.7.

{27} St.W., Vol.III, p.102 et passim.

{28} St.W., Vol.III. p.288.

{29} St.W. Vol.V. p.306.

Neither Storm nor Saar states directly as part of the narrative of any Novelle that a certain character is lonely or isolated; but the term "Einsamkeit" in reference to atmosphere or human experience recurs many times. In Saar's tales the term "Vereinsamung" is fairly often applied to the experience of isolation as in Vae Victis!: "wobei ihn jedoch mehr und mehr ein bitteres Gefühl der Vereinsamung beschlich,"<sup>(30)</sup> or in Seligmann Hirsch: "und so kam es, dass ich mich bald in dem bunten Gewühl, das die strahlenden Räume durchwogte, fremd und vereinsamt fühlte."<sup>(31)</sup>

Saar also frequently applies the epithet "einsam" to people. For example, Tertschka in Die Steinklopfer is referred to as "die einsame"<sup>(32)</sup> and Raphaela in Das Haus Reichegg is called "ein einsamer Fremdling"<sup>(33)</sup> Storm rarely uses the epithet as a direct description of a person, although the phrase "ein einsames Kind"<sup>(34)</sup> does occur in Im Schloss.

(30) S.W., Vol.VIII, p.23.

(31) S.W., Vol.IX. p.111.

(32) S.W., Vol.VII, p.115

(33) S.W., Vol.VII, p.225.

(34) St.W., Vol.II, p.100.

Almost without exception Storm reserves the epithet "einsam" for objects and there are numerous examples of this throughout his work, among them "ein einsames Feuer", (35) "die einsame Hauskatze" (36) and "auf dem einsamen Waldsteige." (37) In Saar's Novellen such phrases are more rare, but among those that do occur are "in seinem einsamen Rundgang" (38) and "bei meinen einsamen Studien" (39) From this selection of examples it is clear that even when applied to objects the epithet is a transference from the human sphere and hints at the isolated condition of the human being connected with the object.

This survey of the methods employed by the two writers to present or suggest isolation in the narrative of their Novellen has shown that Storm displays an infinitely more varied and subtle technique than Saar.

(35) Zur Wald- und Wasserfreude: St.W., Vol.V.p.155

(36) Drüben am Markt: St.W., Vol.II, p.54.

(37) Zur Wald- und Wasserfreude: St.W., Vol.V, p.168.

(38) Die Pfründner: S.W., Vol.XII, p.103.

(39) Innocens: S.W., Vol.VII p.44.



Chapter five

Reactions of characters to the  
experience of isolation

Characters in the Novellen react in various ways to the experience of isolation. It may be that loneliness and a sense of detachment from others gives rise to an active desire for a lonely existence away from the complications and demands inherent in full integration in a human community. This is the case with Anne Lene in Auf dem Staatshof: she is fully aware of her isolated position as the last member of a moribund section of society and knows that to continue her existence cut off from human beings other than a very few acquaintances will not diminish her loneliness - "Nur zur Rückkehr nach der Stadt vermochte ich sie nicht zu bewegen. "Nein, nicht unter Menschen!" sagte sie und sah mich bittend an....." (1) She has a deep-seated fear of people, largely due to the fact that she has never had the opportunity to become acquainted with those outside the narrow boundaries of her social circle. For characters unable to face up to the hardships and disillusionments of life, like Anne Lene, the natural reaction to the experience of isolation is a deliberate search to escape the potential difficulties involved in human relationships and a normal existence. (2)

(1) St.W., Vol.II, p.24.

(2) see: the priest in Innocens; Marianne in the tale of that name; the General in Vae Victis!; Clotilde in Schloss Kostenitz; Karl Schirmer in Die Pfründner; the Vetter in Eine Halligfahrt; Valentin in Ein stiller Musikant; Franz in Ein Bekenntnis; Hennicke's wife in Bekenntnis.

It happens frequently in the Novellen that a character can find the solution to his or her isolated existence only in suicide: in such cases the individual has experienced isolation to an ultimate degree, has lost the one thing or person which gave some point to life and can see no reason for continuing such a desolate state of existence. One of the most tragic examples of this is in Seligmann Hirsch: deprived of his patriarchal rights, of great significance to him as a Jew, Seligmann Hirsch becomes completely isolated, as his family constituted his one link with the rest of humanity - his unpleasant nature, which his family view as a hindrance to their own social advancement, creates nothing but feelings of animosity among the other people with whom he comes into contact. Acute awareness of his isolated condition and fear of its intensification are reflected in his almost terrified reply to his son's suggestion that he should visit Venice.

"ja, mit Euch! Mit Euch wollt' ich es sehen—  
mit Euch wollte ich reisen. Aber allein!  
Was soll ich alter Mann allein in Venedig?" (3)

Alone in Venice he commits suicide. Suicide as a means of escaping from an isolated and aimless existence is

(3) S.W., Vol.IX, p.108.

considerably more frequent in Saar's tales than in those of Storm. (4)

Passive submission to a force which is apparently too mighty to be overcome by human contrivance is the course that most frequently presents itself to characters in the Novellen, though this is more rare in Storm's later tales. The idea of resignation, of unquestioning acceptance of what has happened or is happening, based upon the conviction that a mere human is impotent against external powers of such magnitude is a salient feature of Saar's work. (5)

(4) see: Ludovica in Die Geigerin; the General in van Victis!; Bacher in Tambi; Maruschka in Die Troglodytin; Elsa in Die Geschichte eines Wienerkindes; Ninon's husband in Ninon; Doktor Trojan in the tale of that name; Conte Gasparo in the tale thus entitled; Berta in Die Parzen; Sappho in the tale of that name; Lore Beaugard in Auf der Universität; Hinrich in Draussen im Heidedorf; Marx in Es waren zwei Königskinder; Rolf in Ein Fest auf Haderslevhuus; Hauke Malen in Der Schimmelreiter.

(5) op. W. Feiner: F. von Saar im Verhältnis zu den geistigen, kulturellen, gesellschaftlichen und politischen Problemen seiner Zeit, Diss., Vienna, 1936, p.100, where it is suggested that this is a particularly Austrian phenomenon though also a feature of Storm's Immensee.

Although this attitude may be deprecated as weak and negative, it nevertheless requires a certain quality of character to adhere to this view of life, a certain serenity and placidness, the ability to suffer deprivation and misfortune without losing equilibrium, and even courage in confronting an existence which has already produced so many disillusionments and shattered hopes; and thus, in spite of the negative elements in it, resignation cannot with justification be designated as an attitude entirely devoid of positive aspects. Characters who adopt this attitude towards life manifest tendencies towards reminiscence and reverie, for it is only in thoughts and memories of the past that they can escape the unpleasantness of present existence.

It has been said by one critic:

"In der Beschränkung, in einer von der Welt isolierenden Tätigkeit, wie sie bei der Erinnerung gegeben ist, erlebt der Rückschauende den Glanz des Daseins." (6)

The power of reminiscence to alleviate present troubles, to force them into oblivion under the cover of recollections made in a mood of elegaic regret for what now seem much happier days was known to Storm and Saar from their own

(6) H.Wegner: Die Bedeutung der Erinnerung im Erzählwerk T.Storms., Diss., Marburg, 1953, pp.5f.

experience. Saar mentions in a letter to Maria von Ebner-Eschenbach those "köstlichen Erinnerungen, davon man in trüben und bösen Stunden zehrt; womit man das zagende Herz, den zweifelnden Geist stärkt, beruhigt und erquickt," (7) thus showing this awareness of the soothing qualities of reminiscence. A letter of Storm's to his son Karl reveals that though he concedes that consolation may be derived from reminiscence, he was simultaneously aware of the dangers of concentrating upon the past and neglecting the present and future - "man darf nicht in Erinnerungen schwelgen, wenn man für das Leben etwas leisten will." (8) But he still acknowledged the salutary qualities of indulgence in memories and recognised it as a concomitant part of old age, (9) - this is reflected in the numerous elderly characters portrayed in the Novellen who display a tendency towards reminiscence.

For certain characters life is only made bearable by the constant possibility of an escape into the past - by subordinating "das Leid oder die Leere der Gegenwart" in the mental enjoyment of "einer reicheren Vergangenheit." (10)

(7) letter to Maria von Ebner-Eschenbach, 7.12.1873:  
op.cit., p.28.

(8) letter of 12.2.1880: Briefe an seine Kinder, op.cit.p.173.

(9) see letter of 12.8.1884. to Constanze, Briefe an seine Braut, op.cit., p.43.

(10) Von heut und ehemals: St.W., Vol.IV, p.27.

Marthe in Marthe und ihre Uhr finds her only pleasure in life in her thoughts and memories with which she lends duration to the past: she remembers happier days when the rest of her family were still alive, when she did not have to live alone in her small room. Like Storm himself however, Marthe is aware of the potential dangers of forever living in times that have now gone by. and she has the strength of character to jerk herself out of her reverie at intervals. (11) But for some individuals indulgence in memories has become a necessity, almost a ritual. This is the type of character mentioned by one critic in the following statement:

"Nie handelt es sich um hoffende, strebende Menschen, es gibt keinen Willen, das Leben selbstherrlich zu meistern; Gegenwart und Zukunft erliegen unter der Macht der Vergangenheit." (12)

Such persons are Reinhard in Immensee, the doctor in Drüben am Markt, Agnes and Harre in In St. Jürgen, Carsten and his sister Brigitte in Carsten Curator, the grandmother in In Saal, Valentin in Ein stiller Musikant, Franz in Ein Bekenntnis, Innocens in the tale of that name, the

(11) St.W., Vol.I, p.259. cp. Meta in Abseits, St.W., Vol.II, p.276.

(12) Hermann Meyer: op.cit., p.157.

General in Vae Victis! Bacher in Tambi, the Freiherr in Schloss Kostenitz, the officer in Ausser Dienst, and Karl and Rosi in Die Pfründner. None of these characters can find an alternative solution to isolation, mainly because they do not possess the will or initiative to achieve something positive, to engross themselves in some activity which would make them forget their loneliness. Instead, they succumb to the easier way - that of reminiscence - though this escape to the past can only provide a temporary solution to isolation.

Characters who display a tendency to reminisce may be divided into two main categories. First of all there are those who conjure up a mental vision of the past, and especially of their own personal experiences, when they are alone and there is little likelihood of their reverie being interrupted by the intrusion of someone who would remind them of the uncongenial present. One character in this category is Reinhard in Immensee, who, one is led to believe, devotes a certain space of time every evening to the reminiscences that are prompted by the sight of Elisebeth's picture:



"Nun trat er Über ein kleines Bild in schlichtem schwarzem Rahmen. "Elisabeth!" sagte der Alte leise; und wie er das Wort gesprochen, war die Zeit verwandelt - er war in seiner Jugend." (13)

His reverie has just ended, has concentrated itself into one final, symbolic picture - "ein schwarzes Gewässer legte sich hinter das andere, immer tiefer und ferner, und auf dem letzten, so fern, dass die Augen des Alten sie kaum erreichten, schwamm einsam zwischen breiten Blättern eine weisse Wasserlilie." (14) when the housekeeper enters and Reinhard is brought back to reality. That this is a regular procedure is suggested by the methodical way in which Reinhard dismantles himself, settles into an armchair and folds his hands as if in expectation of something; and again, by the entrance of the housekeeper, nicely timed to coincide with the ending of his day-dreams. Similarly the doctor in Drüben am Markt, alone in his room, is reminded of the past by an entry in his register of medical treatment; but it is not mere chance that brings this register to his notice - it is a deliberate action

(13) St.W., Vol.I, p.272.

(14) *ibid.*, p.304. - the position of the lily symbolizes that of Elisabeth.

on his part to search for something that will precipitate his memories.<sup>(15)</sup> And in the same way he visits the room he had once prepared in anticipation of marriage with the girl who refused him and by this action reminds himself of bygone days.<sup>(16)</sup> There is in this case, as with Reinhard, a definite desire to conjure up the past and deliberate attempts are made, through viewing objects that are fraught with memories, to set off the process of reminiscence. This type of character occurs too in Saar's Novellen though the sense of deliberation with which characters indulge in reminiscence is not so pronounced as in the above two instances. The General in Vae Victis! falls into this category - it is when he is on his own, deserted by his wife and his guests that the past presents itself so vividly to his imagination. The Freiherr in Schloss Kostenitz displays a more deliberate desire to find an environment that will harmonize with his feelings of sadness and regret: a long while after the death of his wife " betrat er zum ersten Male wieder Clotildens Gemächer, die er bis jetzt, den Überwältigenden Eindruck

(15) St.W., Vol.II, pp.50f.

(16) *ibid.*, pp.54f.

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fürchtend, gemieden hatte. Und nun wurden ihm auch die verlassenen Räume mit all den Reliquien eines für immer dahingegangenen Daseins zu einem teuren Besitze, bei dem er jetzt öfter und öfter verweilte, in Erinnerung versunken und von sanfter Wehmut durchschauert." (17)

All these characters are seeking the solution to a sense of isolation within themselves. They are too deeply involved in their own experiences to look elsewhere for a means of alleviating their condition, too firmly tied to the past to be able to relinquish it. In these cases, indulgence in reminiscence, far from having the desired effect of mitigating an acute sense of isolation, has exactly the opposite result - although memories of the past may bring happiness during the actual process of remembering, the subsequent experience of reality is, by contrast, doubly harsh and the sense of isolation is intensified.

Many characters in the Novellen are prone to dwell upon the past, to attribute more importance to what is now nothing but a memory than to the actualities of present existence. But not all of them fall into the category of those who relive events in their mind alone.

(17) S.W., Vol.IX. p.340. cp. Ausser Dienst: S.W.Vol.XI, p.121 - the remark of the officer conveying the melancholy satisfaction he derives from reminiscence.

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More numerous are those in the second category, who reveal their thoughts and feelings about the past, and especially about their own experiences, to another person through the medium of speech. This may take the form of conversation, of an exchange of question and answer, in the course of which one character voices his past experiences onto which are projected his present feelings of regret and melancholy. This occurs in Carsten Curator where Carsten, oppressed by his memories, "die immer wieder ins Gehirn steigen, weil sie nie herausgelassen werden,"<sup>(18)</sup> talks with his sister Brigitte in an attempt to relieve himself of the weight of the past, to share his burden with another human being. In spite of Brigitte's advice to let the past alone, to leave unstirred memories of his wife, Carsten is overcome by a compelling desire to talk of these things revealed in his reply to an interruption by Brigitte: "Nein, nein!" rief er, da die Schwester ihn unterbrechen wollte. "Lass mich es endlich einmal sagen!"<sup>(19)</sup> Yet even when he has finished speaking, "Carsten fühlte wohl, dass er eigentlich nur mit sich selbst gesprochen habe und dass er nach wie vor mit sich

(18) St.W., Vol.V., p.20.

(19) *ibid.* pp.20f.

allein sei." (20) His attempt to mitigate his sense of isolation has failed. In Ein stiller Musikant, Meister Valentin tells of his career in his conversation with the narrator in whom he detects a sympathetic listener, and thus temporarily obviates his loneliness. Of Saar's tales, Die Pfränder furnishes the most outstanding example of this method of mitigating a sense of isolation. The two old people, Karl and Rosi, who meet again after many years without contact, indulge with morbid joy in mutual reminiscence, each telling the other about the misfortunes and vicissitudes life has brought; in this way both of them not only express their misery and loneliness but to some degree dispel them. It is Karl who remarks after their first conversation: "Aber wissen S', mir ist's völlig ein Trost, dass wir jetzt beieinander sind." (21) And similarly, after their second meeting, he gives expression to his feelings in the following words: "Aber wir sind doch beisamm'. Wir können uns ja jeden Tag sehn und miteinander reden." (22) These statements reveal Karl's joy at being able at last to give expression to all his troubles and misfortunes in the presence of a sympathetic companion, and his relief at having found a source of

(20) *ibid.* p.24.

(21) *S.W.*, Vol.XII, p.107.

(22) *ibid.* p.123.

consolation in the otherwise interminable loneliness of existence. Consolation of the same kind is found by Bacher in Tambi in his conversation with the author, during the course of which he testifies, not without some satisfaction, to his loneliness and misery. He has found an antidote to his sense of isolation in the interest and apparent responsiveness of his companion. (23) Yet even as he finds comfort in relating his reminiscences to another human being, a renewed sense of desolation overcomes him and he weeps profuse tears of self-pity - "O, was habe ich gelitten!" (24) His appreciation of the author's sympathetic attitude is revealed in these words:

"Verzeihen Sie, dass ich mich Ihnen so gezeigt habe", sagte er dann. "Aber ich konnte mich nicht beherrschen. Sie sind gut und verständnisvoll, und werden mich nicht verachten." "

(25)

Even though Bacher realises that this conversation has uncovered old wounds, he is still appreciative of the salutary effects of the occasion:

- (23) op. the need of the brewer in Der Brauer von Habroven for confession to a sympathetic listener. "Ich habe gesagt, dass ich eine Beichte ablegen will ...! So kann ich ohnehin nicht mehr leben" S.W., Vol.XI, p.98.  
(24) S.W. Vol.VIII, p.90.  
(25) *ibid.*, p.91.

"Die Thränen haben mir wohlgethan. Wenn ich mit mir allein bin, kann ich nicht weinen, und da ich jetzt einem Manne, den ich hoch halte, mein Herz ausgeschüttet, werde ich um so leichter mein unbeachtetes Dasein Weiter leben." (26)

The relation of past events to another person, not in the form of conversation, but as a soliloquy into which the other person present does not intrude, occurs in the Novellen of both writers, and is also a symptom of the desire to share experiences and mitigate a sense of isolation. The outstanding example of this in Storm's tales is in Ein Bekenntnis: Franz says to his friend whom he has just met again after many years:

"dir kann ich's sagen, ja, ich muss es, was kein Mensch von mir weder je erfahren hat, noch wird. Gehen wir nach meiner Wohnung, in meinem stillen Zimmer wird uns niemand stören, die grauen Schatten der Erinnerung können ungehindert um uns sein."

And he continues:

"Nur einem nächsten Freunde kann ich es erzählen; denn Freude ist nicht dabei, ich kann nur eine Last auf deine Schultern legen." (27)

- (26) *ibid.* p.91  
(27) *St.W.* Vol.VII, p.201.

He sees in confession, in baring his conscience to someone, the only way to diminish his sense of guilt and to regain some self-respect which will help him to reestablish himself among men. In Im Saal the grandmother finds in her soliloquy, in her tale of "Dinge, deren Wesen lange dahin war," (28) a means of consolation for her loneliness and her feeling of not really belonging to the era in which she lives. This is however a more typical feature of Saar's tales, occurring in Innocens, Der Exzellenzherr and Die Brüder. Innocens, aware of the isolation to which he has condemned himself, seizes the final opportunity to share his experiences with another person and thus render his sense of isolation less acute. He says:

"Ich aber bleibe in meiner Einsamkeit zürück,  
Ich werde Sie jeden Tag, zu jeder Stunde  
vermissen. Selbst meine gewohnte Thätigkeit wird  
mir verwaist erscheinen, da Sie schon so innig  
damit verknüpft waren - und so bleibt mir  
kein anderer Trost, als der der Erinnerung.....  
Ich habe noch Etwas auf dem Herzen, das ich  
Ihnen schon vor fast einem Jahre einmal  
mitzutheilen versprochen. Ich will es jetzt

(28) St.W., Vol.I, p.265. cp. also Abseits; St.W., Vol.II, p.262, where Meta tells of the love affair between herself and Ehrenfried.



thun, denn mir ist, als sollt' ich Ihnen beim Scheiden das Bild ergänzen, welches Sie von mir, ich weiss es, freundlich im Gedächtnisse bewahren werden." (29)

After this he proceeds with his confession. Similarly, the Exzellenzherr, aware that he can count on a sympathetic audience for his story remarks:

"was Sie hören werden ist eigentlich nur für den Erzähler von Wert und Bedeutung. Da ich jedoch weiss, dass Sie mir eine ungewöhnliche Teilnahme schenken, so kann ich es immerhin wagen. Übrigens wird sich aus diesen Mitteilungen so ziemlich mein ganzes Wesen vor Ihnen entwickeln." (30)

In both these cases the speaker emphasises his desire to acquaint the other person with all aspects of his character and to invoke sympathy. And yet in the course of their soliloquies neither Innocens nor the Exzellenzherr appears to be aware of the presence of another person: each gives the impression that he is talking to himself and purely for his own satisfaction - an unequivocal sign of loneliness.

In other cases a sense of isolation prompts the individual to put his or her experiences into writing. In the same way as reminiscence through conversation, this is an expression of the wish to share experiences with others and thus to widen the individual sphere through the establishment of human contacts. Sappho gives the narrator her reason for writing her letter -

(29) Innocens: S.W., Vol.VII, p.42.

(30) Der Exzellenzherr: S.W. Vol.VIII, p.50

"Weil ich Sie vollständig mit dem Unglück meines Lebens vertraut machen will." (31) She needs to confide in another human being and uses a letter as a means to achieve this. Anna in Im Schloss, driven by a similar need to express herself, regards the writing of her memoirs as an antidote to her loneliness -

"Ich will es niederschreiben, mir zur Gesellschaft; denn es ist einsam hier, einsamer noch, als es schon damals war. Sie sind alle fort; es ist nur Täuschung, wenn ich draussen im Korridor mitunter das Husten der Tante Ursula oder die Krücke des kleinen Kuno zu vernehmen glaube." (32)

Whether an individual reminisces during the course of a conversation, in a soliloquy or in written form, he or she manifests by this act a desire to alleviate loneliness by occasioning the sympathetic interest of another person.

The process of reminiscence engenders a feeling of stability and duration while rendering less potent the idea of the transitoriness of existence of which both Storm's and Saar's characters were so profoundly aware. It is only within the human mind that enduring qualities can be given to events that happened in the past: and the accumulation of memories is one way in which man can give stability to his existence and obviate to some degree his sense of existential isolation. Human beings are beset by a fear of being

(31) Sappho: S.W. Vol. XII, p.49.

(32) St. W., Vol. II, p.99.

forced to relinquish the past and it is only through indulgence in memories that they can hold on to it. "Durch die Intensivierung des zurückgeholten Erlebnisses entsteht die Illusion einer Dauer; die Vergangenheit reicht in die Gegenwart hinein und ist durch keine Grenze vom jetzt abgetrennt. Die Vergangenheit geht sozusagen in das gegenwärtige Erleben über, eine Verschmelzung zwischen Vergangenheit und Gegenwart findet statt, ja die Vergangenheit ist eine Gegenwart unter anderen Bedingungen." (33)

Characters who indulge in reminiscence frequently display a tendency to seek a solitary milieu in which to recall the past, whether they are reliving experiences in their own mind or recounting them to another person: for example, the officer in Ausser Dienst who has retired to a small hotel where, isolated from the rest of mankind, he can pursue his memories undisturbed; (34) or Reinhard in Immensee who sits in his lonely room while the events of past days are reacted in his imagination. (35) In cases where two characters meet, and one subsequently confides in the other, the scene is often of a depressing, desolate nature as in Ein Bekenntnis

(33) H. Wegner: op. cit., p. 4f.

(34) S.W., Vol. XI, pp. 120f.

(35) St.W., Vol. I, p. 272.

where Fraz<sup>n</sup> takes his old school-friend back to his room in order that his confession shall not be interrupted: (36) the background to many situations in which reminiscence occurs is calculated to reflect the mood of resignation and pessimism experienced by the characters, as in Die Pfründner where Karl and Rosi meet in the garden described as "winterlich verödet," (37) or in Tambi where the scene is set in an "elendes Wirtshaus". (38) Indeed, in such cases the connection between environment and character is very close, as the individual seeks that milieu which harmonizes best with his nature.

In Saar's Novellen the characters themselves are aware of the salving qualities of recollection of the past, and, recognizing too the pleasure that may be derived from reminiscence, they deliberately set out to conjure up/past/experiences. In Ginevra, the narrator of the tale remarks, prior to relating a personal experience:

"Ist es doch ein Genuss, wenn auch ein schmerzlicher, sich in die goldenen Tage der Jugend zurück zuversetzen." (39)

(36) St.W. Vol.VII, p.201f.

(37) S.W. Vol.XII, p.103

(38) S.W., Vol.VIII, p.82.

(39) S.W., Vol.IX, p.165, cp. Geschichte eines Wienerkindes; S.W., Vol.IX, p.249, "-und mich dabei in längstvergessene Zeiten, in alte teure Erinnerungen zurückträumen". and Innocens; S.W., Vol.VII, p.41, "und so bleibt mir kein anderer Trost, als der der Erinnerung."

Similarly Ninon in the tale of that name suggests to the narrator that they seek a quiet corner, "wo wir eine Zigarette rauchen und von alten Zeiten plaudern können," (40) obviously aware of the delights that this offers but simultaneously hoping to satisfy a desire for companionship. Storm's characters on the other hand indulge in reminiscence because this is an intrinsic part of their nature; they change almost unconsciously from the present to the past and move freely from one sphere of experience to the other - although they do on occasion deliberately revive memories (Franz in Ein Bekenntnis, Carsten in his conversation with Brigitte in Carsten Curator, Alfred in Von jenseit des Meeres) they tend to drift unawares into the past, and never formulate a belief in the mitigating powers of reminiscence.

The reminiscence technique is a salient feature of the works of Storm and Saar. It has two primary functions - to indicate the character of the individual who indulges in reminiscence, (41) and to provide a satisfying form for the tale. The use of Erinnerung allows the Novelle to be divided into sections, that which deals with the present - usually known as the

(40) Ninon: S.W., Vol.X, p.66.

(41) see H.Meyer: op.cit., pp.157f where he develops the idea of the connection between isolation and reminiscence.

framework or Rahmen - and acts as an introduction setting forth the motives for recounting the subsequent story, and the story itself which consists of the actual reminiscences. In the aesthetically most satisfying Novellen there is a return to the framework at the end. This is the Erinnerungs-  
novelle in its simplest form as exemplified by Immensee or Die Geigerin, and there are many variations on this form. But in all cases the framework at the beginning contains the motive for the subsequent narrative. The close connection between the two functions of the reminiscence technique, and the importance of credible motivation is pointed out by one critic in the following statement:

"Ein grosser Fehler kann dem Dichter allerdings nur zu leicht unterlaufen, wenn er eine vertrauliche Mitteilung bringen will, er muss seine Bekenntnisse motivieren, er darf nicht Personen, die zurückhaltend und verschlossen erscheinen, so ganz einfach von ihrem Eigenleben bei der ersten besten Gelegenheit erzählen lassen, sondern muss vor allem als oberstes Gesetz beobachten, dass es der Personen Bedürfnis sein muss, und nicht das des Dichters, dass sie vergangene Begebenheiten erzählen."

(42)

(42) Clara Kincherf: Die Technik der Novellendichtung bei F. von Saar, Diss, Munich, 1925, p.46.

But full justification for indulgence in reminiscence can sometimes only be found within the narrative itself, for it is during the unfolding of events that the character of the individual is fully revealed. (43) A certain degree of justification for the subsequent narrative is however always presented in the introductory framework.

The Erinnerungstechnik indicates character when an individual who is introduced in the framework of the Novelle subsequently reminisces about his own life. This may take the form of memories which the individual relives in his own mind as in Marthe und ihre Uhr, Immensee and Drüben am Markt, a form which does not occur in Saar's tales. (44) Indulgence in these memories must however be justified in some way, be given the appearance of genuineness, and this is achieved by the subtle hints about the nature of the individual that are contained in the framework. In the

(43) e.g. Immensee, Ein Bekenntnis, Innocenz, Der Exzellenzherr.

(44) Characters in his Novellen do indulge in reminiscence in their own minds, but their memories do not form the main body of the story, e.g. the General's reminiscences in Vae Victis!, or those of the Freiherr in Schloss Kostenitz.

introduction of Immensee for instance, Storm mentions not only Reinhard's social detachment - "Er schien fast ein Fremder; denn von den Vorübergehenden grüßten ihn nur wenige," - but also refers to his "dunkeln Augen, in welche sich die ganze verlorene Jugend gerettet zu haben schien," (45) thus suggesting a tendency to dwell upon youthful days. With this preparation it is no surprise to be plunged into his reminiscences.

More frequently however an individual is moved to confide in another person or persons in whom he detects sympathy and an ability to respect and appreciate the sufferings of others; and in this way, not only is the nature of the individual suggested but motivation is provided for relating the narrative which forms the main content of the Novelle. This technique occurs in the works of both writers. It is found in Innocens, Der Exzellenzherr, Die Brüder, Sündenfall, Herr Fridolin und sein Glück, Im Saal, Im St. Jürgen (here Harre's story forms the half of the narrative which complements Agnes' tale), and Ein Bekenntnis. There are instances where the content of the reminiscences does not form the main part of the tale, but where the

(45) St.W., Vol.I, p.271.



past is introduced in order to justify or complete the main narrative which takes place in the present - in other words the technique is reversed. This takes place in Tambi, Requiem der Liebe, Vae Victis! and Geschichte eines Wienerkindes .

When an individual introduced in the framework relates the history of another person, the connection between the narrator and his subject is always made clear in order to lend authenticity to the narrative. (46)  
In such cases the narration is always in the first person, the Ich-form; this stresses the genuineness of the events that are being related. In most cases the narrator tells of some person with whom he had once

- (46) This desire to establish authenticity accounts to some extent for the framework technique of Storm's historical Novellen. Besides creating an effect of distance in time, the framework provides an opportunity to convince the reader of the genuineness of the tale either by introducing the discovery of a chronicle on a visit to the place where the events occurred as in Aquis Submersus, simply by a description of the scene, as in Eekenhof and Chronik von Grieshuus, by stressing the historical authenticity of the background to the tale as in Ein Fest auf Haderslevhuus, or by the discovery of an old manuscript as in Der Schimmelreiter.

been acquainted and of whom he has just been reminded, as, for example, in Das Haus Reichegg, Die Geigerin, Die Troglodytin, Die Familie Worel, Hymen, Ein stiller Musikant, Eine Malerarbeit, Lena Wies, Antochirurgus-Heimkehr, Der Herr Etatsrat. This is a recurrent feature of the tales of both Storm and Saar, though it is more frequent in those of the latter. The motivating function of the reminiscence technique is however of less relevance to the theme of isolation in the Novellen than its function as an indicator of character.

Many of the characters in the Novellen of both writers seek the solution to their sense of isolation in love and companionship; the discovery that the solution cannot be found within themselves makes them turn to others. But this confidence in the powers of human affection and kindness appears to contradict Saar's conception of love. (47) According to one critic Saar viewed love as "ein zeitweiliges, triebmässig bedingtes ~~Zueinanderstreben~~ und Beieinanderbleiben zweier Menschen, die zumeist bloss die Gewohnheit oder die Konvention zusammenhält." (48) A relationship of this sort cannot obviate a sense of isolation. Yet

(47) see above, Chapter II, pp.101f.

(48) W. Feiner: op.cit., pp.115f.

many characters in his tales attempt to end their loneliness in the experience of love, in a relationship which can offer them security and the regard and companionship of another person as a protection against the outside world. But in most cases such love remains an evasive ideal and thus reflects Saar's pessimistic disbelief in the realisation of real love. The love that many of Saar's characters seek is of the kind that Storm designated as the only true love. In his letters to Constanze during their engagement he frequently refers to the qualities of love and the place that it occupies in human existence. It is, according to Storm, only love that can offer man peace and repose, a means of escape from the turmoil of life -

"Nur in Liebe ist Ruhe, sonst gibt es nichts,  
was gar nicht störte."  
(49)

For him, love is the only way to achieve the greatest fulfilment of life:

"Wir sind ja nur zwei Hälften eines Ganzen - erst  
Mann und Weib sind der volle Mensch."  
(50)

- (49) Letter to Constanze, April 1844 (no exact date given, but probably the 15th): Briefe an seine Braut: op.cit., p.3.  
(50) *ibid.*, letter of 12.6.1844, p.40.

Love is the greatest source of consolation for man,  
it alone gives him the strength and courage to face  
life:

"Denn für den sterblichen Menschen ist die  
Liebe das Höchste, und gäbe es etwas Höheres,  
er will es nicht einläuschen gegen seine Liebe." (51)

Even the assurance of love is capable of mitigating a sense  
of isolation -

"wenn man, so wie ich, einsam und so nur ein  
Gedankenleben lebt, wie Br. von mir sagt, so  
bedarf man ein tiefes herzliches Wort der Liebe." (52)

This view of love as a mitigating influence in human  
isolation is reflected in Storm's Novellen.

In the works of both writers, characters view the  
establishment of mutual love as a means of obviating  
individual loneliness. They hope that the assurance  
of human sympathy and protection will render them less  
susceptible to a sense of detachment from other human  
beings and give them a feeling of stability and  
determination to confront the vicissitudes of life.  
Often it is two lonely characters who attempt to establish  
or succeed in establishing a relationship of this kind.  
This is the wish expressed by the narrator in Sappho  
when he meets a woman of a similar retiring nature as  
himself.

(51) *ibid.*, letter of 19.3.1846, p.203.

(52) *ibid.*, letter of 19.7.1846, pp.283f.

"Hoffentlich setzt sich unsere Bekanntschaft fort." "Sollten Sie das wirklich wünschen?" fragte sie, indem sie die Augen forschend zu mir aufschlug. "Gewiss. Ich glaube, wir sind beide einsame Menschen, die vielleicht bestimmt wären, sich aneinander zu schliessen." (53)

But a hint at the duration of their relationship is given almost immediately afterwards in the implied comparison between themselves and another couple -

"zwei hohe schlanke Gestalten, die sich im Gehen zärtlich aneinander schmiegt und jetzt einen Augenblick stillhielten, um sich flüchtig zu küssen. "Sehen Sie dort?" sagte ich. "Zwei Glückliche!" "ja," erwiderte sie. "Aber wer weiss, auf wie lange." "Nun, jedem Glück ist schliesslich eine Zeitgrenze gesetzt. Wenn man es nur einmal wirklich genossen hat!" (54)

And, in fact, the relationship between the narrator and Sappho is over very soon after they have first made each others' acquaintance - its conclusion brought about by Sappho's demonstration of affection which arouses in the narrator feelings of intense repulsion. In Der Exzellenzherr Saar again portrays two lonely characters who attempt to find happiness in mutual love, (55) but in this case increased isolation results because of

(53) Sappho: S.W., Vol.XII, p.44.

(54) Ibid., p.44.

(55) cp. Marianne and the Dichterin Marianne: Rolf and Dagmar in Ein Fest auf Haderslevhuus; Wieb and Heinz in Hans und Heinz Kirch; Hinrich and Margret in Draussen im Heidedorf; in all these cases the establishment of an enduring relationship would mean contravention of the social order - for this reason the attempt fails. Herr Fridolin and Milada in Herr Fridolin und sein Glück; Richard and Franziska in Waldwinkel; these attempts fail because of incompatibility of character.

the irresolution of the two individuals in the pursual of their aim. (56) Yet there are examples of relationships formed between lonely characters which do have the desired effect of mitigating a sense of isolation, such as that between Georg and Tertschka in Die Steinklopfer. Georg, a weak, unassertive type of person, unable to stand up for himself in the world, has been buffeted about by circumstances throughout his life; he has never found a place in life suitable to his temperament, has never experienced the satisfaction of contributing actively to the life of a community. In the same way Tertschka is a misfit in the group of social outcasts amongst whom she lives and works, and she never feels that she really belongs among them:

"So trösteten sie sich unbewusst gegenseitig, und es tat ihnen wohl, dass sie jeden Morgen, die Hämmer auf der Schulter, zum Steinbruch hinansteigen und die langen sonnigen Tage neben einander verbringen konnten, wobei sie oft den Ruf der Glocke überhörten oder darob erschrecken, weil er sie aus ihrer wehmütig trauten Einsamkeit in die wüste Gemeinschaft der Hütte zurücktrieb." (57)

Mutual sympathy and love has given to both a purpose in life that had been lacking, provided a source of comfort

(56) ibid.: the situation in Immensee  
(57) Die Steinklopfer: S.W., Vol.VII, p.129.

and consolation, (58) although integration into the social order still remains out of the question for them as members of an ostracized section of humanity. The situation in Ein Doppelgänger bears a close resemblance to that depicted in Die Steinklopfer. John Glückstadt and Hanna, both social outcasts, see in marriage the opportunity to bring some happiness into their lonely lives, to provide existence with some purpose and to work together to establish a home for themselves where they can forget the hardships of reality. John hopes to bury his sense of guilt and shame about his past misdeed in this relationship; and indeed, in spite of violent quarrels, he and Hanna do for a short time achieve happiness and a certain sense of security in their small universe. (59) But this comes to an end with Hanna's death, and John's sense of isolation is renewed and intensified. The same sort of two-person universe is established by Hauke Halen and Elke in Der Schimmelreiter: it is only within this universe, in their devotion both to each other and to the task they are performing that they find contentment and the strength to face the hostility of society. Social ostracism is made bearable for them by their relationship to one another -

- (58) cp. the relationship between Karl and Rosi in Die Pfründner, though in this case death intervenes and cuts short the solace found in companionship and sympathy.
- (59) cp. the situation in Doktor Trojan. He experiences great happiness until the death of his wife, when his initial isolation is intensified.

"ja, Frau, "entgegnete Hauke; "hart wird's hergehen; aber dazu, denk ich, hat der Herrgott uns zusammengebracht! ----- Du bist mein Weib und ich dein Mann, Elke! Und anders wird es nun nicht mehr." Da legte sie die Arme fest um seinen Nacken: "Du hast recht, Hauke, und was kommt, kommt für uns beide."

(60)

In the same way that mutual sympathy between two characters may encourage intimate confidences and provide the individual with the opportunity to rid himself of the feeling of being entirely alone, so too it may lead to a much deeper, more enduring relationship - to the establishment of love between two people of similar nature. In such a two-person sphere they find a retreat from the harsh outside world and an enjoyment of human contact which banishes a sense of isolation.

But isolated characters do not always attempt to find the solution to their loneliness in the love of a person of similar nature, someone who has had the same sad and demoralizing experience of human existence as they themselves. It often happens that an isolated individual seeks to arouse feelings reciprocal to his own in a person of incompatible nature, or in someone who for some reason or another cannot return the intensity of these feelings. This is what happens in Drüben am Markt:

(60) St.W. , Vol.VII, p.322.



the doctor is a lonely individual and sees in marriage with Sophie the means of establishing their happiness and alleviating his own lonely condition. But his plans never come to fruition for his feelings are not reciprocated by Sophie. In the same way Mäuschka in Die Troglodytin feels a desperate need to belong to someone and sees in the forester's love the means of achieving this aim; but although she is aware of the attraction she holds for the forester, she only realises later that this is merely a physical attraction which is not substantial enough to be the basis of an enduring relationship. The forester's nature and way of life are incompatible with Maruschka's and her attempts to mitigate her sense of isolation fail. (61)

In Seligmann Hirsch, the isolation of the old Jew stems, in his estimation, from the attitude of his family towards him; yet he can envisage the mitigation of his loneliness only in the love of his family and the reestablishment of a normal relationship with them. His frequent attempts to inspire affection, his constant self-deception and efforts to hide the real state of affairs from others end in failure when he encounters the uncompromising attitude of his son. His abject

(61) cp. also the abortive attempts of Leutnant Burda and Conte Gasparo to end their isolation in love.

pleading is useless: (62) his search for a solution to his isolation, because pursued in the wrong direction, has failed. The human need to belong to somebody, illustrated by these examples, is shown too in Die Geigerin: Ludovica, unable to marry the man she loves, attempts to find happiness in marriage with someone else. This attempt, in the view of Walberg, the narrator, is based not upon love and affection: "wahrscheinlicher aber ist es, dass sie nur von jenem beklagenswerten Drange geleitet wurde, der endlich fast jedes Weib überkommt, wohl oder übel einem Manne dauernd anzugehören."<sup>(63)</sup> It is reasonable to conclude from a survey of the Novellen that a sense of isolation can be dispelled through the experience of love only when it is established between two characters of compatible nature.

Love or companionship between individuals of disparate character may prove to be a temporary source of consolation for the lonely partner, for in the initial stages incompatibility of temperament may not be obvious. But before long harmony is destroyed and isolation increases. This happens in Vae Victis!, Waldwinkel, and in Die Heirat des Herrn Stäudl: in the last tale, the intrusion of Frau Thomasin into his life is resented

(62) see Seligmann Hirsch: S.W., Vol.IX, pp.108f.

(63) ~~---~~ S.W., Vol.VII, p.196.

initially by Herr Stäudle. Then he realises that although his first instinct was to eschew contact with this woman, he really misses her company when she stays away. In this state of mind he becomes aware of his isolation:

"Ich fing sogar an, mich abends allein zu fühlen .... Kurz, es war et was in mir aus dem Geleis' gekommen - und ich konnte mich nimmer ganz zusammen finden."

(64)

Loss of human companionship has made Stäudl more lonely than he was before he met Thomasin. And after the break-up of their marriage Stäudl is unable to forget his isolation in spite of the fact that it is a condition to which he has been accustomed throughout his life. He confesses:

"Ich war das einsame Leben zu lange gewohnt gewesen, um es nicht ohne besondere Beschwerde weider aufzunehmen. Nur die Abende begannen mir lang zu werden. Da fühlte ich mich einsam .. Es fehlte mir etwas, und in diesem Zustande musste ich immer häufiger an die Thomasin denken."

(65)

In other cases, marriage between two characters of dissimilar temperament has not proved to be the solution to isolation: this is shown by the relationship between Carsten and juliane in Carsten Curator. Though they lived as man and wife, no mutual love and understanding was ever established between them; yet juliane's death signifies

(64) S.W., Vol.XI, p.140

(65) *ibid.*, p.146.

more intense isolation for Carsten,

"denn mochte sie auch kaum ihm angehört haben, wie sie vielleicht niemandem angehören konnte, und wie man sie auch schelten möchte, sie war es doch gewesen, die mit dem Licht der Schönheit in sein Werktagsleben hineingeleuchtet hatte; ein fremder Schmetterling, der über seinen Garten hinflieg und dem seine Augen noch immer nachstarrten, nachdem er längst schon seinem Blick entschwunden war."

(66)

Now that he is deprived of that which brought joy into his life, Carsten seeks consolation in the companionship of his sister Brigitte, another lonely character. (67) In the same way, after the death of his wife, John Glückstadt seeks to mitigate the intensity of his isolation in the love and implicit trust of his daughter: "er hatte keinen anderen Vertrauten, und ein ewig Schweigen soll kein Mensch ertragen können." (68)

Isolation experienced in old age is sometimes mitigated by companionship, by a human contact which dims the individual's awareness of his lonely state and of the approaching end of life. In Hans und Heinz Kirch the ageing Hans is cared for by Wieb, their relationship (69) based upon the love they both still feel for Heinz.

(66) St.W., Vol.V, p.5. cp. the reaction of the Freiherr to Clotilde's death in Schloss Mostenitz.

(67) Carsten Curator: St.W., Vol.V, p.16.

(68) Ein Doppelgänger: St.W., Vol.VII, p.178.

(69) see: Hans und Heinz Kirch: St.W., Vol.VI, pp.122f. cp. the relationship between Renate and Josias that is hinted at at the end of Renate: St.W., Vol.V, pp.134f.

Similarly in Carsten Curator, the love and affection felt for each other by Carsten and his daughter-in-law Anna persists into Carsten's old age, shielding him from the powers of isolation. The only example of this in Saar's tales occurs in Die Pfründner, where Karl and Rosi, derive great comfort from their short-lived companionship at the end of their solitary lives.

It is worthy of note that many more individuals are successful in achieving the mitigation of their isolation through love in the Novellen of Storm than in those of Saar. This discrepancy arises from the contrast in the nature of the love portrayed by the two writers. The importance of unwavering mutual confidence is constantly emphasised by Storm, (70) nowhere more strongly than in Viola Tricolor. The basic problem for Rudolf and Ines consists of dispelling all traces of suspicion and fear,

(70) see letter of Storm to Therese Rowohl, quoted by E. Wooley: op. cit., p. 30. Wooley gives the approximate date as April 1841. In this letter Storm writes: "...nach meinem Gefühl ist die Liebe das klarste, einfachste, natürlichste: ein gegenseitig Ruhen im Gemüt: die Stützen ihres Lebens sind Achtung und Vertrauen." Storm's conception of love remained unchanged throughout his life.

and creating instead a relationship founded on mutual trust and respect - this alone can provide a basis for their marriage and ward off the loneliness that threatens to engulf them both. Rudolf, unable to relinquish memories of his first wife and their happiness together, seeks consolation in a second marriage. But Ines, his second wife, is unable to find her place in a household where so much time and thought is devoted to the memory of her predecessor.<sup>(71)</sup> She feels she is fighting a losing battle against an overwhelming force. And it is only when Rudolf and she realise that this is a force which they must conquer together and one which only mutual trust and respect can overcome, that their relationship is no longer endangered.<sup>(72)</sup> This problem of understanding between man and wife is also treated in Veronika. Instead of confessing her misdeed to the priest, Veronika confides in her husband and thus increases the depth and intensity of their mutual love which had been threatened. Mutual trust is a salient feature of the love relationship in Storm's tales, a feature which lends it the power to endure. But it is lacking in most of Saar's Novellen, occurring only in the relationship between Georg and Tertschka in Die Steinklopfer:<sup>(73)</sup>

(71) see Viola Tricolor; St.W. Vol. III, p. 277

(72) op. the relationship portrayed in Schweigen between Rudolf and Anna.

(73) Mutual trust is established between Rasi and Karl in Die Pfründner, but only when it is too late.

because it is based on passion and physical attraction love only provides a temporary solution to isolation in Saar's Novellen.

The use of gesture to indicate or stress the relationship between two people occurs frequently in Storm's Novellen. In Immensee for instance, the imminent end of the long-established understanding between Reinhard and Elisabeth is reflected in the latter's action:

"ihre Hand, die er beim Willkommen in die seine genommen, suchte sie ihm sanft zu entziehen. Er sah sie zweifelnd an; das hatte sie früher nicht getan; nun war es, als träte etwas Fremdes zwischen sie."

(74)

This technique is used in Eekenhof to indicate the love and trust that has just been established between Heilwig and Detlev:

"und so sassen die Kinder in ihrer Einsamkeit noch lange schweigend Hand in Hand."

(75)

This is a feature which occurs but rarely in Saar's tales; and it is significant that it does occur in the two instances where true love and trust form the basis of a

- (74) Immensee: St.W., Vol.I, p.286. cp. Zur Wald- und Wasserfreude: St.W., Vol.VI, p.185; Der Schimmelreiter: St.W., Vol.VII p.292.
- (75) St.W., Vol.V. p.250.

human relationship, in Die Steinklopfer and Die Pfründner. (76)

Attempts to provide existence with some aim or purpose, or to establish a position of stability within the social order occur in a few of the Novellen as a means of alleviating a sense of isolation. The necessity of having an aim in life, a goal towards which one strives and on the attainment of which one must concentrate great effort was stressed by both writers. For Sa<sub>ar</sub> personally this purpose consisted in his literary work. and he wrote to a friend - "man lebt doch gar nicht, wenn man nicht arbeitet." (77) This devotion to his work was the one thing which could console him in his loneliness and retain in him some interest in life. This is reflected in a letter he wrote to Dr. Camillo Lederer saying:

"Seit unsere edle Fürstin und Josephine von Wertheimstein tot sind, gehe ich in Wien wie in einer fremden Stadt herum und nur der häufige Verkehr mit Moritz erfrischt mich ab und zu ..... Am vernünftigsten wär es eigentlich gar keine Feder mehr anzurühren. Aber wenn man lebt, muss man für etwas leben."

(78)

- (76) see: Die Steinklopfer: S.W., Vol.VII, p.136 and Die Pfründner: S.W., Vol.XII, p.107.  
(77) Letter to Maria von Ebner-Eschenbach 20.8.1885: op. cit., p.75.  
(78) Letter to Dr. Camillo Lederer. 5.10.1894: quoted by A. Fettelheim, S.W., Vol.I, p.145.



Yet an aim in life is something that the majority of characters in Saar's Novellen lack. To establish and pursue a definite purpose would conflict with their view of life as a series of events governed by necessity and would require those character traits which they do not possess - initiative, self-confidence, and the ability to make decisions. The indispensability of self-assurance as a prelude to achievement is stressed in Sappho: Sappho is clearly surprised at the praise attributed to her literary work, and expresses her own dissatisfaction with her efforts. This genuine modesty is however interpreted as a good sign by the narrator: to this Sappho replies:

"Meinen Sie? Es beweist doch nur Mangel an Selbstvertrauen. Und das ist immer notwendig, wenn man etwas hervorbringen will." (79)

Because characters lack the capacity to devote themselves to a specific purpose in life they sink into a state of apathy and depression in which indulgence in reminiscence and contemplation provides them with the only means of escape from a pointless and unpleasant existence. This is the condition which Innocens describes as "müßige Beschaulichkeit," and he points out that it is a state experienced by any man "dessen Leben ohne bestimmtes, in irgend einer Richtung förderliches Wirken oder Hervorbringen verläuft." (80)

(79) Sappho: SW, Vol. XII, p. 40

(80) Innocens: S.W., Vol. VII, p. 30.

A certain purpose conscientiously pursued can instill a sense of achievement into the individual and convince him of his usefulness.

Yet few of Saar's characters succeed in obviating isolation by this means. In Die Troglodytin Maruschka attempts to establish a stable, socially-acceptable position for herself, to provide her aimless existence with a positive object, but her nature and circumstances are against her. Similarly Leutnant Burda in the tale of that name, devotes himself to the pursuit of his somewhat fanatical aim - the gaining of favours from women of high social rank. Yet in his exclusive concentration on this purpose he creates estrangement between himself and his contemporaries, for his devotion to his aim is too extreme. Sometimes an individual devotes himself to another human being; his every thought centres upon this person and it is only in these thoughts and his devotion that he can overcome his sense of isolation. This is exemplified in Requiem der Liebe where Bruchfeld's world revolves around Paula; the depth of his devotion is so great that when Paula spurns him, he experiences complete isolation. (81) In the case of Bacher in Tambi a similar process takes place; it is the loss of his purpose in life - his career as a dramatist,-- (81) ep. Conte Gasparo's experiences in Conte Gaspara.

which had protected him to some degree from the isolation to which he is inherently susceptible-- that exposes him to misery and loneliness. Only Ginevra in the tale of that name is able to overcome her sense of isolation by devotion to a specific task. She has the strength of character required to make a vital decision and act upon it. She is determined not to brood upon her loneliness and unhappiness and scorns the idea of being a burden on others.

"Aber ich werde Niemandem zur Last fallen,  
sondern Unterricht in Italienischen ertheilen,  
der in jener Stadt (Graz) sehr gesucht sein soll."  
(82)

By establishing a stable and respected position in society she hopes to overcome her isolation.

Some characters in Storm's Novellen make the attempt to reestablish themselves in the social framework, to bring their way of life into line with that which is generally accepted, and in this way give a sense of purpose to their existence. This is the idea underlying Herr Tandler's "Sehnsucht nach einer festen Heimat," (83) for in the establishment of a home and an accepted position in society he sees the means of dispelling isolation. Similarly John Glückstadt in Ein Doppelgänger tries to

(82) Ginevra: S.W., Vol. IX, p.204.

(83) Pole Doppenspüler: St.W., Vol. IV, p.79.

reestablish himself socially: through regular employment and a reputable way of life he hopes to provide his existence with a sense of purpose. But his attempt fails, mainly due to the behaviour of others, and he is plunged yet further into the depths of desolation. In Der Schimmelreiter, Hauke can only forget his sense of isolation in increased application to his one purpose in life, the rebuilding of the dyke: but he makes no attempt to rehabilitate himself socially. There is only one instance in Storm's tales where an individual succeeds in establishing and achieving a specific aim in the attempt to banish a sense of isolation. This occurs in Eine Malerarbeit where Brunken forgets his own misfortunes in his devotion to the task he has set himself of training a young country boy to be an artist. Brunken, like Ginevra in Saar's Novelle, possesses those qualities of character which enable him to establish a purpose in life and pursue it undeterred.

In Storm's estimation, the family with its capacity to perpetuate human life, lends a sense of purpose to human existence.<sup>(84)</sup> He wrote in a letter to Heyse,<sup>(85)</sup> "unser Leben liegt doch in der Hand unserer Kinder", and it is this idea of the continuance of humanity that can diminish the power of death and prevent complete

(84) see: Hans Heitmann: Theodor Storm, Stuttgart, 1943, p.77, who draws attention to this attitude of Storm's.

(85) Letter to Heyse, 28.2.1881. opcit. Vol. I, p.204.

(86)  
severance from life. Storm wrote to Emil Kuh  
on the occasion of the death of the latter's brother:

"Aber der geliebte Tote hat doch eine Spur  
gelassen, sein Kind; und die Kette mit dem  
Leben ist nicht abgerissen. Ich weiss es  
wohl, das ist kein Trost; aber es ist ein  
Punkt, auf dem das Auge ruhen kann."

(87)

The perpetuation of life and the sense of purpose that  
it lends to existence is exemplified most vividly in  
two of Storm's Novellen, in Carsten Curator and Hans und  
Heinz Kirch. In both these cases, the father centres  
all his hopes upon his son, in whom he envisages the  
continuance of a part of himself. Devotion to their  
respective sons constitutes an attempt to alleviate  
their own sense of isolation. But the hopes of both  
Carsten and Hans are frustrated and their loneliness  
becomes more acute.

The consolation that lonely people find in the  
companionship of animals is portrayed in the Novellen  
of both Storm and Saar: an abnormally exaggerated  
affection for animals is presented by both writers as  
a symptom of human isolation. This occurs only once  
in Saar's tales, and then in an extreme form. In Tambi,  
Bacher the lonely and neglected dramatist finds the only  
source of comfort in his life in the companionship between

(86) This was very important to Storm as he had no belief  
in a life after death, and this gave an eternal  
quality to human existence.

(87) Letter to E. Kuh, 24.5.1875. op.cit., p.547.

himself and his dog, Tambi, "denn die Menschen sind mir längst völlig fremd und wertlos geworden - blasse Larven und Phantome!" (88) It is only his dog, the one creature whom he considers has ever shown any affection for him, who keeps him from dying:

"Ich kann ohne meinen Hund nicht leben.....  
Er allein hielt mich noch aufrecht, denn er  
war das einzige Wesen, das mich auf Erden  
geliebt hat."

(89)

Such is Bacher's assertion after his dog has been shot. In two of Storm's Novellen an intimate relationship between man and dog is portrayed, and in both cases the sense of companionship mitigates to some extent the feeling of isolation. In the company of his dog, Richard in Waldwinkel gives expression to the apprehension he feels about Franziska's behaviour and about the disruption of their relationship which he feels is imminent: in his remarks to his dog - "wir beide bleiben doch beisammen," and "gewiss, wir bleiben bei einander", (90) he emphasises the importance which their companionship has for him. But not only in the companionship of dogs do Storm's characters seek consolation for their failures in human relationships - the eccentric in

(88) S.W., Vol.VIII, p.106.

(89) ibid. p.104.

(90) Waldwinkel St.W., Vol.IV, p.36. op.Brüben am Markt, St.W., Vol.II, p.49.

Amthirurgus-Heimkehr prefers the company of rats to that of human beings <sup>(91)</sup> and in Ein Bekenntnis Franz mitigates his lonely condition through the company of a raven. <sup>(92)</sup>

There are thus various ways in which characters in the Novellen attempt to mitigate their isolation, though there are few cases where they are successful. It is clear that indulgence in reminiscence is only a temporary expedient, for the individual is eventually brought face to face with present reality again - a reality that appears even more bleak by such direct contrast with the past. The companionship of animals, though a mitigating factor in isolation, cannot completely obviate the individual's sense of detachment, for he is brought no closer to his fellow men. Attempts to find a purpose in life and to establish a stable and useful position in society rarely meet with success. Love as a mitigating influence can be effective against the powers of isolation, though even in this case an individual may enjoy a relationship of the greatest harmony with another person and still experience social isolation, as in Der Schimmelreiter, Ein Doppelgänger and Die Steinklopfer. In certain tales however the

(91) St.W., Vol.III, p.159.

(92) St.W., Vol.VII, p.207.

problem of isolation is solved. There are four women in Storm's Novellen who find a solution: Anna in Im Schloss by renouncing her aristocratic heritage and marrying a man of inferior social status, thus defying convention: Jenni in Von jenseit des Meeres by convincing herself through a visit to her mother that there can be no ties between them, and then renouncing the past and devoting herself to the achievement of future happiness: Heilwig in Eekenhof in the love that develops between herself and her brother: and Ines in Viola Tricolor by the establishment of understanding and love between herself and her husband. Brunken in Eine Malerarbeit finds the solution to his isolation in devotion to a specific purpose. In Saar's tales there are only two instances where characters succeed in alleviating isolation: in Die Steinklopfer Georg and Tertschka banish their loneliness in mutual love and loyalty and courageously defy all opposition they meet in their pursuit of happiness: and Ginevra, the Italian girl, who has been abandoned by her lover, who is a social outcast because of her foreign birth, manages through great determination to overcome the past and find consolation in the prospect of a busy and satisfying future. A statement made with particular



reference to Ginevra could be justly applied to many of the characters in the Novellen of both writers - "unglücklich sind allein die Schwachen!"<sup>(93)</sup>

(93) Ginevra: S.W., Vol.IX, p.207.

C O N C L U S I O N

In spite of the persistent recurrence of the phenomenon of human isolation in the works of Storm and Saar, it constitutes the main theme of only a comparatively small number of the Novellen; these are Innoeens, Tambi, Die Troglodytin, Ausser Dienst, Marthe und ihre Uhr, Auf dem Staatshof, Drüben am Markt, Eine Halligfahrt and Ein Doppelgänger. In these tales some aspect of the development and experience of isolation is presented as the principal theme. As a subsidiary theme however, isolation occurs in many of the Novellen, and there are few instances where some aspect of the phenomenon is not presented.

Except in the cases listed in the preceding paragraph, the theme of isolation develops as a parallel to the main theme, and the two are very closely connected; isolation is generally stimulated by the situation that embodies the main theme of the Novelle. As the principle<sup>al</sup> theme is developed, the growth of isolation is simultaneously portrayed, the condition experienced by the individual is depicted and his or her reaction is shown. This may be illustrated by Storm's Carsten Curator. The motivating idea of the tale is the gradual decline in the relationship between father and son caused by the essential disparity in their natures, and the effect that this has upon both of them. One of the results of the tension between the

two characters is the development of isolation; as the relationship between father and son becomes more strained, so isolation for both increases. The growth of isolation is directly dependent on the increase in tension between them; and the greater the tension, the more difficult it becomes to bring about a reconciliation. But in spite of the growing estrangement between Heinrich and himself, Carsten's thoughts and hopes are still centred upon his son, and he will not admit that no possibility remains of reestablishing a normal relationship. Because the whole purpose of his existence consists in the hope of reconciliation, Heinrich's death exposes him to complete isolation. The interlinking of the two themes is very close. Similarly, in tales where love between the sexes forms the main theme, each setback in the establishment of love is matched by an increase in isolation, as, for instance in Immensee, Der Exzellenzherr or Conte Gasparo. Since the concentrated nature of the genre demands that attention should be focussed upon the principal character or characters in a Novelle, the experience of isolation is portrayed as it affects these individuals.

This study of the work of Storm and Saar has presented an analysis of the various manifestations of human isolation as they are depicted in the Novellen.

Evidence has been given that isolation was part of the personal experience of both writers, and it has been seen that, although the autobiographical element is greater in the tales of Saar than in those of Storm, this experience is reflected in the work of both. The fact has emerged that, although certain types of character are susceptible to the experience of isolation and certain external agencies may be responsible for causing the condition, it can seldom be attributed to one of the two factors alone. In the majority of cases isolation stems from a combination of individual character and external circumstances. The salient difference between the two writers in this context lies in the emphasis placed upon the respective factors. Saar stresses the significance of individual character in creating human isolation, though he is not unaware of the part played by external factors; Storm on the other hand emphasises the importance of the particular circumstances in which the individual is placed, although in his earlier Novellen he resembles Saar more closely, stressing the nature of the individual as a factor in human isolation.

The nature of the isolation experienced is similarly of two different types - moral and social; it has been suggested that moral isolation stems from individual

character, social isolation from circumstances which frustrate the actions or ambitions of the individual. But an individual rarely experiences only the one aspect of isolation in the same way that one factor alone is seldom responsible for creating the condition.

The reaction of characters to the experience of isolation varies. Most attempts to mitigate this condition prove to be only a temporary expedient, although there are a few cases where the problem of isolation is solved, cases where the individual asserts himself or herself to achieve some specific aim.

Isolation is portrayed by Storm and Saar as a universal human condition. It is not confined to one particular class of humanity or to a certain type of person, although it has been shown in the course of this study that in the Novellen certain types of character are more prone to the experience than others and that it is more typical of certain classes of people than of others. Saar's awareness of the universality of isolation is shown by the fact that he portrayed the phenomenon as it was apparent in all classes of society. Indeed for him all human experience was universal and fundamentally independent of particular circumstances. This is

evident from a statement he makes in the introductory part of Die Steinklopfer, where he remarks that he is not relating the story of these two simple people merely in order to stress their hard and bitter existence but "nur um zu zeigen, wie Leid und Lust jedes Menschenherz bewegen und dass sich überall im kleinen abspielt die grosse Tragödie der Welt." (1) Storm, although he confined himself mainly to the depiction of the middle classes in his presentation of contemporary society, (2) shows by his treatment of the experience of isolation in his historical Novellen, that he did not consider isolation merely as a phenomenon of his day, but as a constant feature of human existence. In the Novellen of both Storm and Saar isolation is presented as a typical and salient feature of human experience.

(1) Die Steinklopfer: S.W., Vol.VII, p.114.

(2) except in: Auf dem Staatshof, Im Schloß, Ein Doppelgänger.

A P P E N D I X

THEODOR STORM: THE NOVELLEN

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
<u>Volume I</u>		
Marthe und ihre Uhr	1847	<u>Biernatzkis Volksbuch für 1848</u>
Im Saal	1848	<u>Biernatzkis Volksbuch für 1849</u>
Immensee	1849	<u>Sommergeschichten und Lieder, Berlin, 1851.</u>
(The original version which differs considerably from the <u>Immensee</u> we now know was first published in 1850 in <u>Biernatzkis Volksbuch.</u> )		
Posthuma	1849	<u>Sommergeschichten und Lieder, Berlin, 1851.</u>
Der kleine Häwelmann	1849	<u>Biernatzkis Volksbuch für 1850.</u>
Ein grünes Blatt	1850	<u>Argo. Belletristisches Jahrbuch für 1854, ed. T. Fontane and F. Kugler, Dessau.</u>
Hinzelmeier	1850	<u>Biernatzkis Volksbuch für 1851.</u>
Im Sonnenschein	1854	<u>Im Sonnenschein. Drei Sommergeschichten. Berlin, 1854.</u>
Angelika	1855	<u>Ein grünes Blatt. Zwei Sommergeschichten, Berlin, 1855.</u>
Wenn die Äpfel reif sind	1856	<u>Argo. Album für Kunst und Dichtung, ed. F. Eggers, T. Hosemann, F. Kugler, Breslau, 1857.</u>



Volume II

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
Auf dem Staatshof	1857-8	<u>Argo. Album für Kunst und Dichtung, Breslau, 1859.</u>
Späte Rosen	1859	<u>Argo. Album für Kunst und Dichtung, Breslau, 1860.</u>
Drüben am Markt	1860	<u>Über Land und Meer, Vol. VI, Stuttgart, 1861.</u>
Veronika	1861	<u>Drei Novellen, Berlin, 1861.</u>
Im Schloss	1861	<u>Gartenlaube, Leipzig, 1862.</u>
Am Kamin	1861	<u>Viktoria. Illustrierte Muster - und Modezeitung, Berlin, 1862.</u>
Auf der Universität	1862	Münster, 1863.
Unter dem Tannenbaum	1862	<u>Leipziger Illustrierte Zeitung, 1862.</u>
Abseits	1863	<u>Leipziger Illustrierte Zeitung, 1863.</u>
Die Regentrude	1863-4	<u>Leipziger Illustrierte Zeitung, 1864.</u>
Bulemanns Haus	1864	<u>Leipziger Illustrierte Zeitung, 1864.</u>

Volume III

Von jenseit des Meeres	1863-4	<u>Westermanns Monatshefte, Braunschweig, Vol. XVII, 1865.</u>
Der Spiegel des Cyprianus	1864	<u>Der Bazar. Illustrierte Damenzeitung, 1865.</u>
In St. Jürgen	1867	<u>Deutsches Künstler-Album, Vol. II, Düsseldorf, 1868.</u>

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
Eine Malerarbeit	1867	<u>Westermanns Monatshefte,</u> Vol. XXIII, 1867.
Lena Wies	1870	<u>Deutsche Jugend,</u> Leipzig, Vol. I., 1873.
Der Amtchirurgus-Heimkehr	1870	<u>Westermanns Monatshefte,</u> Vol. XXIX, 1871.
Eine Halligfahrt	1870	<u>Westermanns Monatshefte,</u> Vol. XXXI, 1871.
Draussen im Heidedorf	1871	<u>Der Salon für Literatur,</u> <u>Kunst und Gesellschaft,</u> Vol. X, Leipzig.
Zwei Kuchenesser der alten Zeit.	1871	<u>Westermanns Monatshefte,</u> Vol. XXXI, 1871.
Beim Vetter Christian	1873	<u>Der Salon für Literatur,</u> <u>Kunst und Gesellschaft,</u> Vol. I, Leipzig, 1874.
Viola Tricolor	1873	<u>Westermanns Monatshefte,</u> Vol. XXXV, 1874.
<u>Volume IV</u>		
Von heut und ehemals	1873	<u>Westermanns Monatshefte,</u> Vol. XXXV, 1873.
Pole Poppenspüler	1873-4	<u>Deutsche Jugend,</u> Vol. IV., 1874.
Waldwinkel	1874	<u>Deutsche Rundschau,</u> Vol. I. Berlin, 1874.
Ein stiller Musikant	1874-5	<u>Westermanns Monatshefte,</u> Vol. XXXVIII, 1875.
Psyche	1875	<u>Deutsche Rundschau,</u> Vol. V, 1875.
Im Nachbarhause links	1875	<u>Westermanns Monatshefte,</u> Vol. XXXIX, 1875.

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
Von Kindern und Katzen	1876	<u>Deutsche Jugend</u> , Vol. IX, 1877.
Aquis Submersus	1875-6	<u>Deutsche Rundschau</u> , Vol. IX, 1876.
<u>Volume V</u>		
Carsten Curator	1877	<u>Westermanns Monatshefte</u> , Vol. XLIV, 1878.
Renate	1877-8	<u>Deutsche Rundschau</u> , Vol. XV, 1878.
Zur Wald- und Wasserfreude	1878	<u>Deutsche Rundschau</u> , Vol. XVIII, 1878-9.
Im Brauerhause	1878-9	<u>Westermanns Monatshefte</u> , Vol. XLVI, 1879.
Eekenhof	1879	<u>Deutsche Rundschau</u> , Vol. XXI, 1879.
Die Söhne des Senators	1879-80	<u>Deutsche Rundschau</u> , Vol. XXV, 1880.
<u>Volume VI</u>		
Der Herr Etatsrat	1880-81	<u>Westermanns Monatshefte</u> , Vol. LXX, 1881.
Hans und Heinz Kirch	1881-2	<u>Westermanns Monatshefte</u> , Vol. LXXX, 1882.
Schweigen	1882-3	<u>Deutsche Rundschau</u> , Vol. XXXV, 1883.
Zur Chronik von Grieshuus	1883-4	<u>Westermanns Monatshefte</u> , Vol. LXXII, 1884.
Es waren zwei Königskinder	1884	<u>Vom Fels zum Meer</u> , Vol. I. Stuttgart, 1884-5.
John Riew'	1884-5	<u>Deutsche Rundschau</u> , Vol. XLII, 1885.

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
<u>Volume VII</u>		
Ein Fest auf Haderslevhuus	1885	<u>Westermanns Monatshefte,</u> Vol.LIX, 1885.
Böttjer Basch	1885-6	<u>Deutsche Rundschau,</u> Vol.XLIX, 1886.
Ein Doppelgänger	1886	<u>Deutsche Dichtung,</u> Vol.I, Stuttgart, 1887.
Ein Bekenntnis	1887	<u>Westermanns Monatshefte,</u> Vol.LXIII, 1887.
Der Schimmelreiter	1886-88	<u>Deutsche Rundschau,</u> Vol.LV, 1888.

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<u>Volume VII</u>		
Innocens	1865	1865
Marianne	1872	1872
Die Steinklopfer	1873	1873
Die Geigerin	1874	1874
Das Haus Reichegg	1875	<u>Die Heimat, Jg.I, No.1 and 2,</u> Vienna, 1876.
<u>Volume VIII</u>		
Vae Victis!	1878	<u>Nord und Süd, Vol.X,</u> 1879
Der "Exzellenzherr"	1878	<u>Die Heimat, Jg.III, Vol.I,</u> 1878.
Tambi	1882	<u>Vom Fels zum Meer,</u> Vol.I, 1882.

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
<u>Volume IX</u>		
Leutnant Burda	1887	<u>Deutsche Dichtung,</u> <u>Vol.II, 1887.</u>
Seligmann Hirsch	1887-8	in the collection of Novellen entitled <u>Schicksale, 1889.</u>
Die Troglodytin	1887-8	in <u>Schicksale, 1889,</u>
Ginevra	1889	<u>Dioskuren, jg.XIX,</u> <u>Vienna, 1890.</u>
Geschichte eines Wienerkindes	1890-1	in the collection of Novellen entitled <u>Frauenbilder, 1891.</u>
Schloss Kostenitz	1890-92	<u>Abendblatt der deutschen</u> <u>Zeitung, 27.july to 19.</u> <u>August, 1892.</u>
<u>Volume X</u>		
Herr Fridolin und sein Glück	1893-4	<u>Die Zeit, Vol.I, Vienna,</u> <u>1894.</u>
Ninon	1892-4	in the collection of Novellen entitled <u>Herbstreigen, 1897.</u>
Requiem der Liebe	1895	<u>Cosmopolis, Vol.I &amp; II,</u> <u>1896.</u>
Doktor Trojan	1896	<u>Neue Freie Presse,</u> <u>24-29. Sept., 1896.</u>
Conte Gasparo	1896-7	<u>Neues Wiener Tagblatt,</u> <u>3-5. February, 1897.</u>
Sündenfall	1896-7	<u>Cosmopolis, Vol.IX,</u> <u>1898.</u>

<u>Title</u>	<u>Date of Composition</u>	<u>First Published</u>
<u>Volume XI</u>		
Die Brüder	1898-1900	in collection of Novellen entitled <u>Camera Obscura</u> , 1901.
Die Parzen	1898	Wiener Abendpost, 15-18. February, 1899.
Der Burggraf	1898	Neues Wiener Tagblatt, 2. April, 1899.
Der Brauer von Habrovan	1899	Die Wage, Vienna, 1-7. January, 1900.
Ausser Dienst	1902	Österreichisches Novellenbuch, Vienna & Leipzig, 1904.
Die Heirat des Herrn Stäudl	1902	Die Zeit, 10 and 17. May, 1902.
Der Hellene	1904	Neues Wiener Tagblatt, 6. March, 1904.
Dissonanzen	1900	Die Zeit, 22. September, 1900.
(This Novelle is the only exception to the chronological order, both in the collection <u>Camera Obscura</u> in which it appears and in the collected works.)		
<u>Volume XII</u>		
Die Familie Worel	1904	Neues Wiener Tagblatt, 6 and 7. January, 1905.
Sappho	1904	Österreichische Rundschau, 3 and 10. November, 1904.
Hymen	1905	Neue Freie Presse, 23. April, 1905.
Die Pfründner	1905	Neue Freie Presse, 15. August - 8. September, 1905.

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