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THESIS

Subject The Philosophy of the German Ghost Story.

Name Sophie Hutman.

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The Philosophy of the German

Short Story.

A Thesis submitted to the Faculty
of the Graduate School of the University
of Minnesota by

Sophia Augusta Hubman

in partial fulfillment of the requirements
for the degree of Master of Arts.

June 1914.
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R E P O R T
of
C O M M I T T E E O N T H E S I S

THE undersigned, acting as a committee of the Graduate School, have read the accompanying thesis submitted by Miss Sophia Augusta Hubman, for the degree of Master of Arts.

They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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PHILOSOPHY OF THE GERMAN SHORT-STORY.

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PREFACE

In the study of the short-story as a literary form, it was borne in upon me that while writers of books on methods of the short-story made frequent reference to French and Russian models, only once did I find brief mention of the German short-story fiction, and that, of Tieck, who bears about the same relation to the German short-story as does Washington Irving to ours. Another brief reference was made on the same page to Hoffmann, also one of the earlier writers. This led me to wonder concerning the reason of such neglect. Had the Germans no short-story in our sense of the term? If they had one, did it differ from ours in any essential quality? Was it available in translations, so as to give non-Germans an adequate idea of its nature and manner?

✓ ~~To this end~~ I have set myself the task of finding, if possible, answers to these questions and to give to such as cannot take the time to examine the matter personally, some insight into the method and manner of the German short-story.

THE GERMAN SHORT-STORY.

Before we can speak with any assurance concerning the German short-story, we must define terms. We must not only know what are the peculiar distinctions that characterize the short-story as we understand it; but we must also know the ideal conception of form that lies back of the "Novelle" in the mind of the German author and critic. The designation "Novelle" is confusing, inasmuch as by sound and aspect it calls up in our minds the novelette. Now, the novelette is a brief novel; the short-story is of an entirely different genre.

The German "Erzählung" compares with our tale; their "Geschichte", with our story; their "Roman" with our novel; their "Skizze", with our sketch. But whether or not their conception of the "Novelle" compares with ours of the short-story is by no means so clear. Does the term cover the story fiction that lies somewhere between the novel and the tale, or does it distinguish

itself from the novelette by characteristics which are essentially those of the short-story?

A cursory view of German collections of "Novellen" gives us the impression that they resemble our novelette. If, however, the German definition of the "Novelle" corresponds with ours of the short-story, and we yet find among them novelettes, we may conclude that it is due to the difficulty most people encounter when they try to make practice conform to theory. The relation here is much the same as in other fields between the ideal conception and the reality. The Feudal System, as a theory, may be diagrammed; in practice it represents a bewildering variability in its interrelations. Besides, the short-story has crystallized as a comparatively recent form in literature, and is to many writers not so conscious and precise an ideal as is, for instance, the sonnet or the drama. *Spilhagen says: "Wenn Paul Heyse, wenn Gustav Freytag, sich zum schreiben setzen, wissen sie so sicher ob das was sie vorhaben eine Novelle ist oder ein Roman, wie ein Baumeister, ob er das Fundament

* Beiträge zur Theorie und Technik des Romans.

zu einem Palais oder einer Villa legt."

The distinction between the novel and the short-story is however, not^{so} subtle a one that a conscious artist might miss it. But there are many of less experience than Heyse, undoubtedly, who do not distinguish so critically between the short-story and the novelette or the fictional biography, who are merely evolving short fiction that will sell, or are delivering themselves of a tale that has taken possession of their imagination.

It will be necessary, therefore, to establish with as much precision as possible under divers opinion of authorities, the essential character and the confines of the short-story. To this end it will be desirable to define also the province and form of such fiction as might, by reason of being marginal to the short-story, or having points of similarity with it, give rise to confusion. We must therefore consider definitions, positive and negative; we must also establish the likeness or divergence of the German point of view and that of our own authors and critics.

DEFINITIONS.

Pitkin* says that the short-story must fulfill two main conditions. "It must produce a single effect; it must produce a dramatic effect.----The short-story cannot develop more than one character-trait without becoming too long or else arousing interest in several conflicting sides at once of a hero's nature." Esenwein** also limits the portrayal of character to a single character-trait; he says- "The short-story exploits a single predominating incident, to which the other incidents, few, if any, must be subordinate and directly contributory.---Intensity is the very soul of the short-story distinguishing it from the novel and from most lesser forms of prose fiction." He says that this intensity results from the coming together of many similar things in a single apprehension. Similar things induce similar feelings; let these occur simultaneously and we get a brighter light, a louder sound. ---

The complete result must possess a spirit all its own,

*Pitkin, "The Art of the Short-story."

**Esenwein, "The Short-story". (21,92.)

it must ^{be} almost a living personality."

Mae Albright says, "A fundamental idea of some sort is for the short-story in the modern sense of the term an absolute prerequisite..." "It must create a vivid picture of a bit of life in such a way as to render a preconceived idea or impression. ---The typical short-story embodies a theme so simple as to demand no subdivisions."

✓
Passing on to Brander Matthews we find, "The typical short-story differs from the novel chiefly in essential unity of impression.----A short-story deals with a single character, a single event, a single emotion, or the series of emotions called forth by a single situation." Hamilton Wright Mabie amplifies the definition somewhat, dwelling on the opportunity it affords for intensive analysis. He says: "It affords ample opportunity for subtle and penetrating analysis, for close and merciless study of morbid temperaments, or vitally sympathetic portraiture of great natures contending with tragic conditions; for the segregation of

* Mae Albright, "The Short-story, its principles and structure."

** Brander Matthews, "The Philosophy of the Short-story."

a bit of significant experience and a finished presentation of its cause and effects." Gerwig says: "A short-story deals with a crisis in the soul of one character at its culmination like sculpture or painting, rather than with the development of character as in the drama or novel."

We may distinguish the short-story from kindred fiction by brief statements of the essential nature of such forms with which the short-story is likely to be confused. The difference between it and the novel has already been indicated. "The novelette," says Pitkin,** arouses interest in several conflicting sides of a man's nature. There is more than one character to claim and fill the interest. The situations present real life more than the short-story can hope to do, many themes may enter." "The sketch," says Esenwein,***"is an unorganized impression." Gerwig describes it as containing"practically nothing of plot except occasionally a mere outline. The typical sketch contains merely an impression, either of nature or of hu-

*Gerwig, "The Short-story", (10) .

**Pitkin, The Art and Business of Story Writing, "(22).

***Esenwein, "The Short-story," (25).

man life, not too closely defined or too closely knit; it represents a glance in passing rather than a steady view, a flitting emotion rather than a consuming passion."

"The Tale," says Esenwein, "is a simple narrative, usually short, having little or no plot, developing no essential change in the relation of the characters and depending for its interest upon the incident rather than upon the plot and the revelation of character.... The episode does not exhibit the plot, the sense of coming to a point, of ending up, which is necessary to a short-story. An episode might dovetail with a novel, a short-story could not."

✓ In the adventure tale we have a sequence of events that are determined largely by chance, not the organic interplay of events that characterize a short-story. We have mere coherence or mere complexity; things happen rather than evolve. The tale is panoramic not organic; it is a procession of events in time.

*Esenwein, "The Short-story," (25).

THE GERMAN DEFINITION.

Spielhagen says, * "Die Novelle hat es mit fertigen Characteren zu thun, die, durch eine besondere Verkettung der Umstände und Verhältnisse in einen interessanten Conflict gebracht werden; wodurch sie gezwungen sind sich in ihrer allereigensten Art zu zeigen. --- Mehr als man meint ist die moderne Novelle ein selbstständiger Zweig unserer Litteratur geworden, sie umfasst nicht allein ein aesthetisches Gebiet, sondern sie bedeutet auch das Merkmal eines Talents, einer Begabung. --- Es ist das Recht und die Aufgabe der Novelle Ausnahmsmenschen zu schildern und ihr soll man am allerwenigsten mit Bedenken kommen."

✓ He believes that the peculiar form of the short-story, the limitations it imposes, are the cause of so great a wealth of motive and character which are its particular province. "Gerade der beschränkte Rahmen der Novelle setzte die dichterische Empfindungsgabe in die äuserste Bewegung, die Form wurde immer virtuos-

*Spielhagen, "Die Moderne Novelle. Theorie u. Technik des Romans." (245,361,351,346.)

ser behandelt, und daneben ein Reichthum von Motiven und Characteren entwickelt, wie er im Roman nur selten in Erscheinung tritt."

He recognizes the intensity of the "Novelle" and its restricted canvas when he declares: "Der Novellist, wie er weniger Personen auf die Leinwand zu bringen hat, und eigentlich alles bei ihm auf dem ersten Plane vor sich geht, hat auch weniger Farben auf der Palette, dafür aber desto bestimmtere, und er malt in koecken festen Strichen."*

** Helmut Mielke* makes the condition of form, "ein ruhig behaglicher Stil," and of content, "eine neue seltsame und wundervolle Begebenheit. Kleinpaul*** tells us, -Wir halten es für angemessener die geringere Grösse des geschilderten Lebensabschnitts und eine entschiedenerere Einheitlichkeit oder Einfachheit der Situation und Begebenheit für die Unterscheidungsmerkmale der Novelle zu erklären. Sie enthält allerdings eine Verwicklung, aber nur eine, ein Conflict der allmählig zur Krisis reift und zur Lösung gelangt."

* * Helmut Mielke, "Der Deutsche Roman" (63).

*Spielhagen, T. u, T. des Romans. (246)

***Kleinpaul, "Poetik," (569)

Gottschall* tells, us, "Die Novelle darf nur einen Knoten schürzen und lösen; sie erfordert deshalb Erfindungsreichtum und Gewandheit, glücklichen Griff, Kühnen Wurf, ineinandergreifende Composition.--Sie soll unterhalten."

We may conclude our list of definitions with one one from Vischer** : Sie gibt nicht das umfassende Bild der Weltzustände, aber einen Abschnitt daraus, der mit intensiver momentaner Stärke auf das grössere ganze als Perspective hinausweist - nicht die vollständige Persönlichkeit aber ein Stück aus dem Menschenleben, die eine Spannung, eine Krise hat und uns durch eine Gemüts-und-Schicksalswendung mit scharfem Accent zeigt was Menschenleben überhaupt ist."

In a comparison between the "Novelle" and the "Roman", Spielhagen likens the "Novelle" to a single wave, the "Roman" to the stream itself. In an apt simile he says*** : "So gleicht die Novelle einem Multiplications Exempel, in welchem mit wenigen Factoren rasch ein sicheres Product herausgerechnet wird; der

*Gottschall, Poetik, (Book 2, 227.)

**Quot. from Kleinpaul's Poetik, (570)

*** Spielhagen, Theorie u. Technik des Romans. (248).

Roman aber, einer Addition, deren Summe zu gewinnen wegen der langen Reih^{en} und der verschiedenen Grösse der Summanten umständlich, und im ganzen etwas unsicher ist."

From these definitions it becomes clear that in theory the German "Novelle" is not novelette nor a short story but a short-story. The term novelette, also exists in the German; but it does not mean, as with us, a compressed or sketch-like novel, but a diminutive "Novelle". The term best expressing what we call novelette, is "Romanenskizze".

Our ideal of the short-story demands, then, chiefly a unity of impression, a single effect, a complete result which is almost a living presence - all but different expressions of the same thing. There seems also to be an agreement as to the relations it is subject to in scope, - that the short-story may not attempt to portray life in its broader aspects, but must limit itself to one preeminent incident, one chief character, one trait in that character. That it must have a certain compression is also generally conceded; it must

paint a small canvas with great vividness. It deals with crises, with peculiarities in temperaments and situations, with the exceptional in life. It is highly specialized; it deals with a part of a part of life, and is in that respect in harmony with the "Zeitgeist". There is nothing in the theory of the German short-story which contradicts this view. The "Novelle" is not to be the great stream but a single wave of that stream; it is to achieve rapid and definite results by means of a few factors; it is therefore not a problem in addition but is addition intensified into multiplication. It uses few characters, few colors, and paints all with firm bold strokes. Its predilection for peculiarities in character and situation is recognized, as is also the intense and limited effect.

German criticism agrees, too, that the short-story deals with finished characters in a crisis, not with the shaping or evolution of character as in a novel. It concedes to the short-story an independent literary form and great individuality and variety of

expression; it demands for it a conspicuous unity and simplicity in situation and action.

A brief review of forms similar to the short-story might be of service. The short-story has one obvious point of similarity with the tale, the sketch and the episode; namely, it is brief prose fiction. It differs from the sketch and the episode in that it has an organized plot, a definite structure and aim. The sketch is slight, a passing glance, a fleet emotion; an episode lacks momentum, force, climax. It is detachable and attachable, not a closed and completed entity as is the short-story. To the casual observer the tale has much similarity; the similarity is however only external. Both are stories, both have plots. The tale is a series of events in time, much as beads upon a string; the short-story is a relation of cause and effect in life.

✓ The novelette is most like the short story, the distinctions are often a matter of judgment. The novelette is a short novel, it cuts a broader swath

than the "Novelle"; it deals with more characters, more complications than does the short-story proper. We may expect to find that much that is classified under "Novelle" is really novelette; but this need not alarm us as to the standing of the German short-story when critics differ so greatly in the classification of our own short-story.

Gerwig in his , "The Short-story", says, "Marse Chan" and "Me Lady" are in some respects the best short-stories written in America. The highest type of proper blending of plot and character study, of local color, of interpretation, of poetry."

Esenwein* makes this statement: "Every editor receives a surprising number of life stories, complete from birth to death, with no central incident, no unified effect to justify their writing. "Marse Chan" by Thomas Nelson Page, one of the finest of modern fictions, is a fictional biography rather than a short-story."

It seems to me that Esenwein is right. Even

* Esenwein, "The Short-story" (44).

"Me Lady", though built about the conflict in "Me Lady's" heart between her love for her country and her love for her Northern cousin, is but barely saved by that fact, it seems to me, from being a *novelette*. It gives much of the life of the South, both before and after the war, with a minuteness that lie outside the province of the short-story. The death of the heroine's brother, and later, that of her mother, the gradual depletion of the estate until "Me Lady" is reduced to schoolteaching, makes a story which certainly cannot be said to limit itself to one crisis, one character trait, or one crucial or striking incident. Yet as fiction, it is charming and combines in itself much of the virtues and the vices of the German "*Novelle*".

* Vischer too, admits : "In vielen Fällen lässt sich nicht mit Bestimmtheit entscheiden, ob ein vorliegendes Erzeugniss richtiger Roman oder *Novelle*, *Novelle* oder blos Erzählung ist."

Ladendorf classifies "Pole Poppenspüler" as a *Novelle*. If this be so, then all our short-story fiction is in a hopeless state of confusion and definition is vanity.
* From Kleinpaul's "Poetik." (570).

G

Channing, as the story is,

Channing as it is a fiction, it mingles

The views and virtues of the S. N.

LENGTH.

The obvious difference between the German and the American short-story, would seem to the casual observer, to be in its length. In the forty or more volumes of short-stories, such as collected by Heyse and his associates, we find in a single volume of 250-300 pages, from three to five stories. At an average of 250 words to a page, we have in such a collection stories ranging in length from 13,000 to 37,000 words; while in a volume of short-stories collected by Brander Matthews we have within 400 pages, twenty-three short-stories averaging about 5,000 words each.

Judging from such observations, undoubtedly, many have come to the conclusion that the Germans have no short-story in our sense at all, but that the German short-story is more properly a novelette.

The questions then arise:- (a), Are the stories in the Heyse collections representative of the German short-story as a whole? (b), Are there any stories of less than 10,000 words and if so, what proportion?

(c), Do the longer stories meet the required structural characteristics, which are, after all, the true criteria of the short-story? The answer to the first two of these questions is the object of this particular inquiry into length, the answer to the last must be sought in connection with a more detailed study of structure which will be dealt with in a subsequent chapter.

Taking, first of all, individual authors who write the shorter stories, we find in a book of 238 pages, by Isolde Kurz, ten stories averaging from 5,000 to 6,000 words. Again, in a book of tales by Herman Kurz we have within 300 pages of 150 words each, nine stories, making an average of about 5,000 words for each. Most of Liliencron's stories, and most of Ertl's are less than 5,000 words; Ebner-Eschenbach's range from 4,000 to 9,000.

The following table, representing 150 stories from fifty different authors, shows these results:

<u>Number of words.</u>	<u>Number of stories.</u>
Less than 2,500 -----	10.
2,500 to 5,000 -----	23.
5,000 to 10,000 -----	30.
10,000 to 15,000 -----	21.
15,000 to 20,000 -----	21.
20,000 to 30,000 -----	28.
30,000 to 40,000 -----	8.
40,000 to 50,000 -----	9.

From this table we see that sixtythree lie below 10,000 words and eightyseven above this number. The number of those ranging from 20,000 to 30,000 is about equal to the number of those ranging from 5,000 to 10,000 while the intermediate group lies between ten and fifteen thousand. According to J.M.Thomas the average length of the short-story most read in America is about 5,000 words.

~~From~~ a comparative table of length representing standard writers of various nations we get the following results:-

	-----	2500	5000	10000	15000	20000	30000
	2500	5000	10000	15000	20000	30000	40000
Keller			11			11	1
Heyse			11111111111111111111			11111	11
Meyer							111111
Storm				11111	11111	111111	
Hartmann				1	11	11	
Wilbrandt			1			11	
Liliencron	1111	1111111111		11	11		
Viebig		11	111			11	
Kurz	111	11	1111				
Auerbach		1	1111	1			
Eschenbach		1	11111				
Poe	111	11111	1	11			
Henry		1111111111					
Garland			11	11			
Page			11	1	1		
Aldrich			11111				
Kipling			111	11			
Hardy			111111				
Maupassant	111111111111						
Balzac			111111				
Merimée	11	11	11				
Turgenev			11111111111111111111				11

Though this table is very limited in extent and only a limited number of stories of representative authors have been taken into account, certain tenden-

cies are illustrated by it. Namely, that there is a group of German short-stories, and probably the best known group, where the tendency is very markedly in the direction of the lengthened short-story; and that, on the other hand, there is a group not so generally known in which the stories do not differ in length from those by American, English, French, and Russian masters.

This leads us naturally into an inquiry as to the cause of the greater length of so much of the German short-story fiction. Are the shorter stories a more modern product? Is there an element in the German temperament which is antipodal to the celerity of the French story? Does it lie in the theme, or is it a question of technic? Again, the question of technic must be left to a later chapter; the question of time may be disposed of at once.

Auerbach-----	1840--1882.	
Hartmann-----	1821--1842	(1861) *
Heyse-----	1830-----	(1870)
Storm -----	1817--1888	(1854)
Keller-----	1819--1890	(1888)
Meyer-----		(1868)

* The date in parenthesis indicates the time when the author was engaged in writing Novellen, usually the last obtainable.

Lilliencron-----	1844-----	(1896).
Viebig -----		(1897).
Wilbrandt-----	1837--	(1894).
Kurz -----	1853--	(1895)
Eschenbach -----	1830--	(1894)

This table shows that Hartmann, Heyse, Meyer, Storm and Auerbach wrote a decade earlier, and some, several decades; but of this group Auerbach belongs to the writers of the shorter stories; while in the second group, those who have written in the nineties, Wilbrandt writes the lengthened stories. Yet upon the whole, the later stories have greater compression and correspondingly better technic.

While it is true that length is not the decisive distinction by which a story may be classified in the world of prose fiction, the question of length is nevertheless an important one. Though a short-story may vary in length from a fifteen hundred word tale to a "Doctor Jekyll and Mr. Hyde", it must recognize certain physical limits; it must permit of being read at one sitting. In that respect it resembles somewhat the play. It has, however, more freedom on the

side of brevity. A play may not exceed three hours, nor may a short-story; but a short-story may limit itself to fifteen minutes. R. ^{ichard}Burton, in a series of lectures on the English Novel, gave 50,000 words as the shortest limit of the novel. And allowing three hours as a limit to the length of the short-story, we would get, reading at the rate of 200 words a minute- a leisurely occupation,- a story of 36,000 words which is still about 15,000 words less than a short novel. Esenwein gives 35,000 words as a good length for a novelette; and though we expect more bulk in a novelette than in a short-story, we must not forget that structure, not mass, is the distinguishing feature.

The short-story that can be read while we wait, must not greatly exceed 2,500 words; but the story selected for an evening's entertainment may contain 25,000 words. For, to get the best effect from a story it is not desirable to read more than one at a sitting because the impressions resulting are like-

ly to be different and hence destructive of one another. The plot must have room to unfold , it may not be cramped, hence the length will be determined somewhat by the nature of the material with which the artist works. "Life is full of gentler griefs and lazier merriment and more lanagerous romance, which claim our tears and laughter no less strongly, and which cannot be told with Maupassant's lightning artistry."

TECHNIC OF THE GERMAN SHORT-STORY.

(A) IS THE NOVELLE A SHORT-STORY?

The object of this discussion is to point out the technical excellencies and defects and in general to discover whether in point of treatment these Novellen are short-stories and whether or not they have remained within the limits prescribed for the short-story with regard to the material included. It deals with technic in the larger sense, with action as regards beginning, progress, and climax, and in general with the vitality of movement. Only the more prominent authors can be considered here, only the faults or structural peculiarities general with some one author, or stories that are conspicuous for some particular excellency or defect. Lesser points of technic, such as dialogue, characterization, and the use of description will be briefly treated by themselves.

In the most vital point of construction,- the subordination of the story to a central theme or idea,

to the dominance of a single incident, the stories of Heyse are undoubtedly short-stories, though they rarely move with dramatic swiftness. They lack upon the whole, the snap and spring, the cumulative force that gives impetus to the final upleap into an inevitable climax. They usually move with cultured leisureliness; we watch their unfolding with a mild curiosity rather than with compelling interest. The effect upon our minds is cursory and panoramic rather than focal and gripping. This feeling is, however, not uniform. In "L'Arrabbiata" there is a buoyancy of movement and a clearness of portraiture that makes for a good story. In "Der Verlorene Sohn", "Doris Sengeberg", "Zwei Gefangene", "Judith Stern", "Frau von L.", "Das Mädchen von Treppi", the dramatic interest is sustained and the climax powerful.

In "Das Mädchen von Treppi" the interest lies in the peculiar situation, but in the others the problem lies deeper, - in humanity and in life itself. "Er Selbst" is an interesting character study, linear in

construction, which carries a single character trait, - that of ultra^Aindividualism- through a series of events not organically related, but significant for rounding out the portrait. His dress, his person, his position in college, his attitude towards social questions, make plausible his attitude toward the girl he marries and soon after deserts to maintain his individualism as a free lance. The climax is not sharp, it is merely the practical application of his philosophy.

In "Die Talentvolle Mutter", Heyse has given us another character story with a very slight plot, somewhat after the manner of Edith Wharton's "The Pelican" except that the entire story is a shade paler. The climax is not convincing, - merely removing the mother by a rather sudden marriage and leaving the daughter free to do likewise. The end is a mere incident and has but little logical connection with what precedes; the motive, as Heyse has developed it, is too slight for a story.

"Die Hexe von Corso" is carried beyond its logical end. We are not interested in the temporary

imprisonment and illness of the hero after the catastrophe. In "Die Rache der Vicegräfin", "Der Lahme Engel", "Die Hexe von Corso" the beginning is too long, and the action huddled at the climax. A diagram of the last would appear something like this:



"Der Verkaufte Gesang" does not rise above a tale. "Er soll dein Herr Sein" has scarcely sufficient motivation either in action, color, or character to excuse its existence. "Die Märterin der Phantasie" is a rather disjointed tale with a surprise ending.

The surprise ending is this: A woman who has all her life been involved in adventures of love in which her affections were not engaged, appears at the end touring the continent with the man of her choice, a blind musician, to whom she is married. The surprise lacks humor or is humorous from lack of it; at least the effect is dispersive rather than focusing.

The slowness of movement in the Heyse stories is due to various causes. The frequent use of indirect

discourse often robs that part of the story which should be most alive of vitality. An instance from one of his best tales, "Doris Sengeberg" may serve as illustration. Ulrich says by way of reply to a direct question of the Doctor:

"Er habe nur geschäftliche Dinge mit ihr verhandelt, überings nichts Unheimliches an ihr gefunden. Sie scheine eine zarte Gesundheit zu haben und sich nur in tiefster Ruhe und Einsamkeit wohl zu befinden."

Many of his stories begin by having two long-separated friends, ^{meet} and after some preliminaries, letting one confess a story to another. This is likely to give the story the manner of historical narrative; we ourselves are never in the thick of events but are always aware that a story is being told, not to us directly, but by A to B, and that we are but disinterested listeners. We are frequently soothed, even lulled ^{etc.}, before we get into the heart of the story.

"In Die Talentvolle Mutter" we have a description of the Roman Campagna; the relation of mother and daughter is directly told rather than evolved from

situation and dialogue. In "Villa Falconieri" we accompany a student on his rambles through an Italian village, a castle garden, the castle itself, and are eventually introduced to its inmates, after which the story proceeds. Too often, Heyse does not ^{make} one means serve several ends and hence his stories are heavy with mere bulk. Occasionally he introduces superfluous people who do not articulate with the story. The friend in the action of "Die Hexe von Corso" could be dispensed with; the Scotch governess in "Moralische Unmöglichkeiten" is quite useless.

Heyse has been treated at greater length because he is so generally accepted as "The Prince of Novellen writers". He is undoubtedly the most voluminous of the short-story writers, but very unequal in quality. He has smoothness and elegance of phrase rather than vigor and brilliance. His themes are largely psychological and usually based on the sex relations. The treatment and spirit is not German; for that we must go to Keller, Storm, Freytag, Meier, Ludwig and others.

Keller, though more vigorous, more vital and deep in his portrayal of life and human nature, and essentially German, is too inclusive to be rated as a master in the short-story. He has more the manner of the novelist; he paints too minutely and makes his canvass too large. He presents not a mood, a single character trait, a part of a part of life but life itself on a smaller scale, to be sure than in the ~~SKINL-SIMXXX~~ novel' yet too broadly and inclusively for a short-story.

"Romeo und Julia auf dem Dorfe" is written, as the title indicates, on the Romeo and Juliet theme. A scene, at once crisp and lovely, in which the children are shown us as playmates, opens the story.

One half of the story deals with the ruinous quarrel of the fathers over a plot of ground the other, with the fatal love of the children. Here there are practically two stories neither of which is subordinated to the other. "Hadlaub is a tale, not a short-story. "Das Fähnlein der sieben Aufrechten has two interests, but they are everywhere closely articulated.

In "Der Landvogt von Greifensee" Keller has taken the five love-stories of a bachelor, each a unit in itself, and united them in a final episode - a dinner given by the bachelor to his five former lady-loves. It is a delightful bit of humor and characterization, and a faithful reflection of German thought and feeling.

In Storm we have similar conditions prevailing. "Der Schimmelreiter" is an admirable story from the point of view of characterization, local color, and moral tone. The dialogue is interesting, the blending of the natural and supernatural is skillful; but it cuts too broad a swath for a short-story. Hauke Haien is an ambitious lad aspiring to become Deichgraf. We are told the story of this ambition; the story of his love for Ilka is interwoven with it; and the story of the building of the dyke of his dreams till he is defeated by a stubborn and superstitious people and an untimely flood. It is a fine tale, faithful to all that is strong and fine and worth while; but is it a short-story? It seems to me that it lacks perspective,

emphasis on some essential element with a corresponding weakening of contributing elements. "Pole Poppen-späler" contains ~~about~~ two equally developed elements, and embraces a long period of life. It is undoubtedly a novelette.

Many of Otto Ludwig's stories and of Melchior Meyer's are too inclusive for short-stories. A glance at the table of lengths in the preceding chapter indicates a possible relation between length and theme unity. The table shows that Keller, Meyer, ^{and} Storm, write the Novelle in its longer forms. An examination of structure discloses in these authors a frequent development of two parallel themes or an overemphasis of subplot or episode.

Stifter's "Brigitta" is another of the longer short-stories. In this there is no division of theme; the story was evidently told for the surprise ending; a single effect, a unity, is achieved. It has vigor and high moral tone throughout; but it has too long an introduction and too much description. The story covers eighty-six pages and the heroine does

not appear till the fortieth page. The historic setting is deliberately told, not deftly interwoven with the story; and the author frequently breaks the illusion as when he says, "Before I relate---"and other such intrusions of himself. Though the story is concerned with one situation, it lacks compression.

Liliencron's short-stories are imbedded in an amorphous mass of hunting talk, book criticism, and the like. He goes out in the morning and stumbles upon the final catastrophe of a tale; he lies in the grass after lunch on one of his hunting expeditions and an experience slips into his mind. This casual representation of the story gives it an air of fact, of something as well substantiated as the coming out of the pussywillows, or the flight of the ducks overhead. The contrast of the tragedy itself, for such it usually is, with the blasé attitude of the teller, as if it were an everyday occurrence, makes the fact of the story stand out with the distinctness of a blot on a page. "Die Operation", "Der Buchenwald", and "Greggert Meinstroff" are exceptions to his usual manner.

His stories usually begin directly, move swiftly, and come to a clear and decisive climax. His climaxes are often catastrophic. In "Greggert Meinstroff" the body of the stern, reserved governor of the island who has been drowned in his effort to save others, was placed in the church the night preceding the burial. His life had become involved to a degree where death seemed a relief. His mistress, a young girl, had hidden in the church that she might once more look upon the man of her love. Her grief and the excitement brought about the premature birth of their child, and when, later in the evening, the wife looked in and saw the three corpses she reacted to the situation with the laughter of a lunatic.

Like Liliencron, Viebig is direct, objective and realistic in her representation of life. Now and then she pointedly describes what humanity has consented to ignore. Her stories usually have dramatic intensity and clear and sharp climaxes. In "Am Totenmaar" an aged father, injured in his pride

by his daughter who had committed a petty theft as hotel cashier, drove her out in the winter storm. In the morning he finds her on the church-step, dead from cold. Viebig closes the story with these words:

"Ein blödes Lächeln zieht um seinen verschrumpften Mund: "Tas ons Annemarei, dat is ze Daum in Hodel --Yas, yas--" Thus his pride flickers up once more in his crazed brain, and the tragedy of the end of Annemarei is reflected in the wreck it has made of the father.

The stories of Auerbach are notable chiefly for their local color and their fine characterization. "Der Tolpatsch", "Die Kriegspfeiffe", "Tonerle mit der gebissenen Wange", "Befehlerles", "Die Feindlichen Brüder", "Der Lauterbacherß" are all stories based not on a great passion or a social problem; but are merely currents and eddies of village life, interesting as specimens of an out-of-the-way culture in the garden of the world. Auerbach's manner is crisp and direct; his characters speak frequently

in dialect; his tales have the flavor of the soil.

"Der Alte Randolph" by Ida Boy-Ed is a powerful story excellently constructed. This author knows the advantage to be gained for power and compression in a close economy of means. There are no superfluities. Description, characterization and plot reinforce one another. The first page contains the germ of the final catastrophe, in the unconscious garrulity and childish credulity of the old man, which eventually causes the downfall of the commercial house of which he is still the nominal head.

Droste-Hülshoff in "Die Judenbuche" has given us dramatically the psychology of crime. The story is developed in a linear manner. The protagonist participates in a crime as a boy, commits one as a youth, and returns as an old man beaten, and broken, to expiate his crime on the scene of its perpetration, and so to fulfill the curse which the Jews had pronounced upon the murderer at the spot where the body of the murdered Jew had been found. While this story covers a long

period of time, it limits itself to one phase of crime-
psychology. Most of the stories dealing with crime are
well built up.*

In construction, stories of revenge are much
like stories of crime. The material itself is dramatic,
Fry's "Das unbewohnte Haus" gives us one of the periodic
reenactments of a crime of vengeance through the spec-
ters of the original participants; the use of the super-
natural heightens the horror of the story.

Another tale of revenge that out-Poes Poe
is Meyrink's "Der Mann auf der Flasche". Here the at-
mosphere underlying the fitful and grotesque mirth of
the masquerade hints at the horrible surprise that
follows. The reader understands the feeling under which
only the most sensitive of the assembled masks vaguely
suffer. We know that every movement of the man in the
bottle which the audience thinks grotesque sport, is
the result of physical suffering combined with terror
of death and pangs of conscience.

Käthe von Beeker has a light touch and her
style is often brilliant. Her stories are chiefly pictures

* Such are Goldammer's "Aup Wiedersöhn", Halm's "Die
Marzipan Lise", Wilbrandt's "Der Mörder"
von Düringsfeld's "Wer".

of society. We do not get quite the vigor and moral strength that we find in Boy-Ed, Düringsfeld, Hülshoff, and Eschenbach, but there is an esprit very pleasing and desirable in literature of entertainment.

Ertl has great photographic power and often, as in "Christel", he rises to pathos. His method is objective and the restraint exercised adds power. Isolde Kurz, too, in "Schlafen", "Zenobia", "Lore", has constructed excellent short-stories the tissue of which is pathos. An analysis of these would not differ particularly from that of any good American short-story. In "Lore" the story is told in a letter by the brother to the sister at the death of his wife. The sister had urged this marriage because the girl was sickly and rich, and would be a steppingstone to her ambitious brother.

Short-stories of dramatic power and fine climax are: Julie Ludwig's "Das Gericht im Walde", Rosentahl-Bonnin's "Der Fächer-maler von Nagasaki", A. De Nora's "Geheimrat Tod", J. Traun's "Der Gebirgspfarrer", Mann's "Contessina", Bethge's "Der Sarg", Stern's "Die Flut des Leben's", and others.

The intensity of the short-story comes from the fact that it works in one color; but intensification of color is best possible in psychological stories of mood or horror. In stories where plot and character dominate, in stories which give a single crisis, it is much more difficult to achieve such a repetition of motive. Most of the stories mentioned on the preceding page, secure added intensity by such a repetition of motive. This method is not conspicuous in Viebig, Liliencron, or even Heyse. It is absent from such tales as "Der Gerhab", "Die Prairie von San Jacinto", "Der Uhrmacher von Lac de Jux".

More of the German psychological tales are after Naupassant's "The Murderer", rather than his more objectively told "Piece of String", but both kinds exist. There are a goodly number of German short stories which have dramatic speed and intensity, but for the great body of Novellen literature we must admit -particularly if we include the longer forms- that it has "more of gentler griefs and lazier mer-

riments and more dangerous romance", It rarely moves with a speed exceeding twenty miles an hour; it permits some little time to catch glimpses of the world through which it is passing. As a result, the German Novelle does not seem so exhausting, nor so depressing as the French short-story frequently is. There is, together with the ruin, a peculiar, gracious outflowing upon the debris, a healing, as of nature, which mitigates the destructive warfare of passions.

CHARACTERIZATION.

(B) In a piece of fiction that purports to be a reflection of life, such as the drama, plot and characterization are vital elements. It is the vivid realization of a bit of life that counts, and nothing is perhaps so effective in creating an illusion of reality than life-like characters. This is true also, though in a more limited extent, in the short-story. For, just as the short-story has greater freedom as to length and subjectmatter, so too it has greater license in the portrayal of what is exceptional in life. The interest in a short-story may be more in a idea than in a situation; and where a theme or a principle is to be especially enforced, where people are used as instruments of an idea, it is not necessary always, and sometimes not even desirable, that the people in the story should be highly individualized. Where, however, local color is aimed at, or character itself is the focal point of the story, then the clearness with that character or trait of character is realized

which

^

measures the success of the author.

The questions that naturally arise in our minds in connection with the question of characterization are: (1) With what degree of vividness does the author realize his character? (2), How does he do it? Under the first of these questions we may ask ourselves: Are they three-dimension people such as one ^{upon} meeting, might recognize, or are they indistinctly drawn, belonging to the realm of the semiquick? Are they types, or are they mere chessmen?

The second question might again be subdivided as follows: Are the descriptions direct or indirect? Do we learn most about the character from the author himself, or through his associates in the story? Do we learn his true nature from his own speech and actions and from his attitude towards others?

Great clearness of portraiture is achieved in the Novellen of Keller, Storm and Meyer. Here the characterization is as objective and firm as that which we get in some of Shakespeare's best minor characters.

Their speech not only carries on the plot but at the same time gives us their characteristic manner.

In Auerbach, Land, Ludwig, Kulke, Ebner-Eschenbach, Mann, Grosse, Häring, Traun, Schweichtel, Becker Wilbrandt, Fontane, Sternberg, and Boy-Ed we get veritable people anchored to the facts and affairs of this world. Heyse, too, now and then, has created real individuals, but, upon the whole, his method is wasteful. He talks too much about his characters, and much is told by them that might be dramatically put. They delight in conversing about themselves. In "Romulus Enkel" and "Frau von L" he has given several pages to direct description of his protagonists, -the least effective method of characterization. Then, too, Heyse employs too many dummies in his stories. One friend meets another who tells him a story about a third person; or one acts as an obliging dummy that the other may have an excuse for the rehearsal of an adventure. Rarely do we get as good use of material for purposes of characterization as in the following passage from "Zwei

Gefangene":

"Der dicke Oberkellner, der heute in grosser Gala war, warf einen raschen Menschenkennerblick auf die Reisende, und als sie ein unhübsches, unjunges, unelegantes Frauenzimmer war, rief er dem träge herbeischleichenden Hausknecht die Nummer eines Zimmer's zu und stieg, seine weisse Halsbinde zurechtzupfend, wBrdevoll die Treppe wieder hinauf,"Here we have Characterization of three people as well as some action. Though, in a way, it is a waste of gunpowder, since the Oberkellner has nothing to do with the story and does not appear again. But as it serves to bring the young lady more vividly before us than could be done in the descriptive paragraph so frequent with Heyse, we are glad to give him this unmerited attention.

Hartmann, Jensen, Liliencron, except in a few stories -, Isolde Kurz, Schmidt, Silberstein, Ernst, Ertl, Düringsfeld are good, if not conspicuously so, in characterization. Viebig, too, though she has created some characters that are excellently clear, like Liliencron, makes them upon the whole subservient to her

theme. Auerbach is a better portrait painter than plotmaker. He paints after the manner of Holbein.

Portraiture, too, is the chief interest in Keller's "Der Landvogt von Greifensee". The five early loves of this delightful bachelor are described by him in five slight tales, each of which aims to picture the lady and tell why she refused him. Though the story is told by the bachelor himself, it is handled in such a way as to leave room for indirect characterization; it never degenerates into mere description. The nicknames he gives them are piquant. There is the Distelfink, a proper, ladylike girl, who, though fond of him, was an opportunist and so preferred a man more richly endowed with worldly goods; Der Hanswurst, was a lively and whimsical maid, truly fond of him, but afraid to marry because of a taint of insanity in ^{her} their family; Der Kapitän was given to dress and foreign counts, and so on---. The effect of monotony is avoided by the contrast in the people themselves, so that the description of one heightens the personality

ity of the other.

Contrasts are frequently used with good ^{to} effect. Two characters, one of slightly greater importance than the other, are so related in the plot that one accentuates the characteristics of the other. Thus Grosse, in "Vetter Isidor" has put a rather foolish and eccentric romanticist beside a practical, stocking-knitting woman, who modestly besieges him. To the romantic cousin the author gives china-blue eyes and elongated curls, thus preparing us by his exterior for his idiosyncracies. Häfing in "Herr von Saaken" has presented a duel of two antipodal characters. The well-bred, righteous-minded Herr von Saaken is everywhere defeated and humiliated by the aggressive, and to his mind, vulgar and effect-catching Büren. Von Saaken is a unique gentleman, skeptical, and lukewarm in his interest in life, his fiancée included, because he attributes to everyone ulterior motives. In this story the action of the two men in several episodes, their mutual relations,

their ideas, the attitude of their acquaintances are all used in accentuating the contrast and enforcing the conclusion of the author.

In "ER Selbst" Heyse has pictured the individualist by putting him into groups with which he, as an individualist, could not affiliate, and into the marriage relation where again the ego triumphs in the desertion of the wife by the man. In stories like Boy-Ed's "Der alte Randolph", "Eschenbach's "Der Kreisphicus" and Kulke's "Der Kunstmacher", where theme, character, and situation are about equally balanced, the characters are less eccentric and admit of relative perspective.

Kulke's Kunstmacher is a shy and modest youth with a surreptitious passion for art. An uncle, who is financially, and hence socially of a lower degree than the lad's father, approaches the boy's stepmother in his behalf.

"Nichts für ungut, Schwägerinleben. Sie mögen mir glauben, ich bin Ihnen von Herzen gut und

aufrichtig; aber es ist doch ein grosses Unglück von Gott seine Mutter verlieren als zartes Kind." In this brief speech we have a reproduction of the Jewish peculiarities of speech, their frequent subservience to wealth; but also a courage and affection that impels this timid man to do a difficult thing. So we have here both general and particular characterization.

The truthfulness in the characterization achieved by Keller, Meyer, Storm, Anzengruber, Ludwig and Rosegger give to their stories an abiding charm, and will make them live whether they are technically short-stories or not. When added to this vividness of characterization, there is a singleness of aim, as in Eschenbach, Boy-Ed, Traun, Hülshoff, Kulke, Mann, and others, we have power added to life.

When the author characterizes by direct description, though it be done elegantly as by Heyse, or vividly and suggestively as by Sacher-Masoch, it soon palls; it must be woven in with the tissue of the story, not put on as applique.

By Ebner-Eschenbach we frequently have one story told and another suggested by the attitude of those who speak and listen; the storyteller is often as real as the people of the story itself. This gives us, as is evident, two situations: one, present, in which a bit of life is enacted; and another, past, in which something that has occurred is being told. There is in these characters the distinction of background and foreground, the recognition of perspective that we have in a story where the tellers are mere spokesmen. To my mind it is an enrichment, though this feeling may be due to the excellence of portraiture. It is usually not in crises of action but in lulls that the best portraits are taken.

DIALOGUE.

(6) The purposes of dialogue in a story obviously are: to carry on plot; to reveal character both by manner and content of speech; and to bring the action more directly and hence more vividly and dramatically before us. Its great economy may be seen from the fact that by means of it a single statement may be made to serve many purposes; and so a concentration and emphasis are gained which make for excellence in the short-story. But the short-story is not a drama; it need not, and indeed should not limit itself to dialogue. Besides, there are many things which are grist to the short-story mill which cannot be presented in dialogue. Dialogue is merely a valuable aid, and when it is skillfully used much is gained for vividness and force.

The use of dialogue, therefore, is of importance in considering short-story technic.

Citations from various authors will reveal their skill, or lack of it, ^{better} than mere discussion could do. In local color, in characterization, and in re-

producing the native flavor of the soil, Meyer is unsurpassed. The manner of his village folk is copied with astonishing fidelity. In one of his "Erzählungen aus dem Ries" a young man takes his sweetheart to a village dance. The father disapproves of the courtship because the girl is poor. The lovers are talking:

"Nachdem sie eine Zeitlang schweigend gesessen hatten, sagte Ludwig, "Was ist das für ein schöner Ansing! In meinem Leben bin ich noch nicht so vergnügt gewesen wie heute. Aber du", setzte er hinzu, "bist auch die schönste und liebste Tänzerin die man finden kann."

"Mach mich nicht rot," erwiderte sie und wurde rot vor Freude. "Du tust mir zu viel Ehr an."

"Dir kann man nicht zu viel Ehr antun," rief Ludwig, um sein volles Herz durch Lobpreisung zu erleichtern, "Du bist das erste Mädchen im ganzen Ries."

The father expresses himself the next morning in quite a different vein.

"No, du hast de ja gestern recht aufgeführt;

Auf'm A'seng wo Bauratöchter send tanzast du da gan-
za Obed mit'r Magd! Nachst mer a rechtan Ehr."

Meyer has discriminated between the speech of the lovers and the father, making the first a little more ideal and less dialectic. He has given us the spirit of village lovmaking in its sincerest manner and the pride of material possession that so grips the German peasant. His idea of honor is synonymous with being angesehn, that is, with presenting a formidable front in the way of worldly goods.

Auerbach in "Tonele mit der gebissenen Wange" gives us natural village girls and in Bärbele, much native wit. The three girls are sitting by the roadside singing, but when a huntsman approaches, they drop their voices to a low croon.

"Guten Tag, ihr Jungfern, warum so leis," fragte der Jäger stehen bleibend.

Die drei Mädchen fingen an zu kichern und hielten sich die Schürze vor den Mund. Bärbele aber gewann am schnellsten das Wort wieder und sagte:-

"Schön Dank, Herr Jäger, wir singen halt nur für uns und wir hören's schon, wenn ^{wir} auch noch so leis singen, wir singen halt nicht für andere."

"Brr! Das Mäule scneid't ja wie geschliffen," sagte der Jäger.

"Geschliffen oder ungeschliffen, das is gehüpft wie gesprungen, wem's nicht gefällt der kann's ja besser machen wenn er's kann," erwiderte das Bärbele.

Das Tonerle stiess sie an und sagte, Du bist aber grob wie Bohnenstroh!"

This conversation carries on the plot , inasmuch ^{as} it is the beginning of Tonerle's acquaintance with the Jäger; it characterizes the village girls as a whole ; it contrasts the demure Toni with the more aggressive and witty Bärbele. It shows us too, the customary manner in which these young village girls spend their Sunday afternoons.

Another bit of vivid characterization we get in Hans Land's "Tantalus". This time we have Berlin dialect instead ^{of} that of the South.

Fritz has presented a potted flower to his landlady in honor of her birthday.

"Herr Jessas, da is er!" rief es ihm in unverfälschtem Dialect der Hauptstadt entgegen. "Da is er! So wat verjist der Fritze nicht!" Die Alte hatte sich erhoben und kam, eine hochgewachsene, kraftvolle Gestalt auf Fritze zu. Dieser hatte die Mütze gezogen und reichte dem Geburtstags-Kind seine duftende Gabe.

"Ich gratuliere auch schönstens, liebe Frau Witte".

"I du meine jiete- wie dat riecht - nee Riecken, du Fritze- nu sieh doch blos den Topp an!"

Such dialogue can not easily be surpassed for power of characterization and local color. Less color but more passion and dramatic power we get from the following extract of Viebig's "Samson und Delihla". The son incensed by his father's cruelty to the poor breaks out in reproachful accusations.

"Dat is grausam," sagte Hubert plötzlich

und sprang auf.

"Was?"

"Du bis grausam- de Leit han recht, wenn se
"Shinner" for dech saon."

"Hubert- Hubert!" Die Mutter suchte dem Knaben
den Mund zuzuhalten. Er machte sich unsanft frei.

"Shinner!" Seine Augen sprühten, wie zwei Kampf-
hähne standen sich Vater und Sohn gegenüber; auch der
Förster war aufgesprungen, seine wuchtige Hand legte
sich auf den Tisch, sie langte hinüber, Klatsch -eine
Orfeige fiel -Klatsch, noch eine! Mit einem verächtlich
en "Du Bivak!" drehte der Mann sich um und verliess
die Stube.

As an example of conversation used chiefly
as a means for carrying on the plot, we may cite from
Ertel's "Die Kuh". When we realize that the cow was
the only source of income that the family had, that
the mother had kept the taxcollector from it by means
of a pitchfork, the dialogue becomes dramatic. The
cow had been sold to a closefisted neighboring peasant.

"Wo ist denn die Mutter?" fragte der Bachfrider.

"Die Shen- Shen- Shendarmen haben sie fortgeführt."

"Und der Vater?"

"Saufen 'gangen."

"Wie viele Kinder seid ihr denn?"

"Unsere se- se- sechs!"

"Kannst du auch schon melken?" fragte der Bachfrieder.

Die Kleine nickte mit dem Kopfe und blickte ge-

spannt auf den wuchtigen Bauren, der fast dreimal so gross war wie sie. Der Bachfrieder paffte an seiner Pfeiffe.

"So führst halt die Kuh wieder in den Stall," sagte er endlich.

And so the closefisted Bachfrieder has been moved to charity. Such dialogue as this states conditions; more powerful for dramatic purposes is the suggestive dialogue. Suggestion projects a plot into the future, while it still moves in the present; it hints at things not told which makes them large, for a rumor is the most threatening, unshapen monster amove.

In Droste-Hülshoff's "Die Judenbuche", Friederich, a shepherd lad, has just sent the forester to certain death by misdirecting him into the hands of the marauding thieves. While he is standing looking apprehensively in the direction in which the forester has disappeared, he is surprised by the inspector.

"Morgen sollst du auf die Reise mit einem Stein um den Hals", fuhr Friederich fort und stieß nach dem Hunde.

"Friederich, stell dich nicht an wie ein Narr. Du kennst mich! Ein Blick begleitete diese Worte, der schnell wirkte.

"Herr Brandes, denkt an meine Mutter!"

"Das tue ich. Hast du nichts im Walde gehört?"

"Im Walde?" Der Knabe warf einen raschen Blick auf des Försters Gesicht- Eure Holzfäller, sonst nichts

"Meine Holzfäller?"

The feeling that both the boy and the inspector know more than they dare say gives this bit of conversation unusual power.

Ida Dürings feld in "Wer" has made Strozzi a man of tremendous willpower. In one of the minor episodes we are given one proof of this power in this conversation:

"Er neigte sich etwas zu ihr und sagte gedämpfter noch als er bisher gesprochen, "Ich möchte gern Portugiesisch lernen, Guido sagt Sie sprechen es so ausgezeichnet. Wollen Sie es mich lehren, Gnädige Frau?"

"Ich habe es wohl schon Freundinnen gelehrt," sprach sie unsicher."

"Und ich bin ein guter Schüler."

Sie lernen gut und rasch, davon bin ich überzeugt, aber behalten Sie auch gut?"

"Wenn das Studium mich interessiert."

"Das war es!" brach es von ihren Lippen.

"O, aber Portugiesisch wird mich ungemein interessieren," erwiderte er.

"Sie sah ihn an, zweifelnd, unsicher, wollend, zögernd."

"Nicht wahr, ich werde Ihr Schüler?"

"Ich werde morgen meine Sprachlehre mit in den Salon bringen," sagte sie leise.

"In Gegenwart Anderer vermochte ich nie etwas zu lernen," sprach Emmanuel, "Gnädige Frau, die Masken fort! Ja oder nein?" sein Aug durchbohrte sie.

"Das ihre begegnete ihm. War sein Blick erz, so war der ihre vulkanischer Brand.

"Ja!" sprach sie dann mit gewaltsamer Bestimmtheit.

We get the same dramatic and suggestive use of dialogue in Goldammer. Two participants in the same crime meet after twenty years. The one, now rich, has held the other's money in trust.

"Sage mir gleich, du lebst in erfreulichen Umständen?"

"Danke für gütige Nachfrage."

"Bitte keine Komplimente unter uns. Du bist Bürger und Meister?"

"Habe gewaltig viel Schulden."

"Beweis dass du Credit hast. Bist wohl Besitzer eines Grundstücks hier?"

"Ja ich -ich besitze ein Haus in der Vorstadt."

"Nun, und was ich besitze, das frägst du nicht?"

" Ich bin- ich habe Familie."

"Was ich besitze sollst du mich fragen!"

"Was du besitzest? Neugierig bin ich nicht."

"So? Nun, da wirst du's auch nicht weiter erzählen. Ich besitze einen Freund, der die Hälfte meines Vermögens verwaltet."

The situation here is of psychological import, the fear lest the one attach himself to the other, lest -- disrepute attach itself to respectability and spot its fair name- lest this evil conscience of the past rob the now established citizen not only of his peace but of his property, is portrayed. This fear of the one, opposed by the ironic selfassurance of the other, makes a strong situation.

The manner of Ida Boy-Ed's development of plot and character is seen ⁱⁿ from the following excision from "Der Alte Randolph." The doctor is visiting the old man, whose grandson has just forged checks in a

Hamburg banking house- a circumstance the old man did not intend to tell, and indeed was not aware of having told.

"Moggen! Morgen! wie stehts, wie gehts," sagte der kleine Doctor mit etwas trippelnden Schritten auf den alten Randolph zugehend, der seinerseits von dem Sofa aus dem Besuch die Hand entgegenstreckte. "Unnütze Frage," fuhr er behaglich fort, "Ihnen alter Heldengreis geht's immer wohl----können hier im Sonnenschein still sitzen---, unsereinen der nicht sein paar mal Hunderttausend hat muss sich plagen."

Er nahm sich einen Stuhl und setzte sich, während er sich noch immer die Hände rieb. Eine Anspielung auf seinen Reichtum berührte Randolph immer sehr angenehm. Mit einem halben Lächeln erwiderte er, "Das Geld macht nicht glücklich."

"Spas! Hält die Sorgen fern. Glücklich wer keine Sorgen hat!" rief der Doktor. Seine Augen gingen gewohnheitsmässig über den goldenen Brillenrand hinweg rastlos im Zimmer umher.

"Ach mein lieber Doctor, die schwersten Sorgen hält es doch nicht fern, -die um eine Familie, um Kinder und Enkel. Da kann man trotz der paarmal hundert-tausend, die Sie in meinem Schrank vermuten, doch vor Sorgen schlaflose Nächte haben."

"Dummheit! Tun Sie nicht, als hätten Sie ein Dutzend Taugenichtse erzeugt. Ihr einziger Sohn ist ein Mustermensch, fast Sonderling!"

"Und doch habe ich, wie Sie mich da sehen, kein Auge zugemacht, lieber Doctor. Ja, die leichtsinnige Jugend! Das stört den Frieden des Alters, ohne zu wissen, was es tut! Ich kann mich nicht näher darüber zu Ihnen aussprechen lieber Freund, aber ich kann Ihnen im Vertrauen sagen mein Enkel, der Gustav, macht mir viel Sorgen--- etc." Enough to give the doctor his cue.

The following example of Käthe von Beecker's bright society talk is quoted from "Glücksklee." Its object is to characterize von Fressen and the arch and sparkling Johanna called "Hans", for short. Hans says

"Sie meinen über dem Formenkram stehen zweierlei von Menschen,- entweder die hochzivilisierten oder-"

"Ganz richtig die unzivilisierten!"

"Halt nicht so - die Naturmenschen- das heisst die Menschen die noch Vernunft und Natur in sich haben, und zu diesen zähle ich Sie!"

"Ach sehr schmeichelhaft- ich danke schön für die gute Meinung. Aber da ich beim Ergründen und Belegen bin, woher nahmen Sie diese Ansicht beim ersten Erblicken?"

"Woher? Hm- ich könnte sagen; instinctiv, Menschen wie ich haben allerlei instinctiv." Aber wie sinnend blickte sie vor sich hin,- dann ein keckes spitzbübisches Lächeln---"Aber ^{hier} übertraf der Augenschein den Instinct, hier fühlte ich nicht nur, sondern ich sah dass Sie ein Naturmensch sind. Nur ein solcher trägt heutzutage noch blassgelbe ^{glace} handschuh Purpurrot zuckte Fressen zusammen. "Diese schwarze hässliche Hexe spottete über ihn!"

Purpurrot richtete auch Frau von Collenbusch und Mia Rosa sich empor. "Aber Hans!"

With an example of Heyse's best and worst dialogue we may close ^{this} list of extracts. From L'Arrabbiata we have:

"Was hast du da im Bündel?" fragte der Pfarrer, während sie nun über's Meer hintrieben, das sich eben von den ersten Sonnenstrahlen lichtete.

"Seide, Garn und ein Brot, Padre. Ich soll die Seide an eine Frau in Capri verkaufen, die Bänder macht, und das Garn an eine andere."

"Hast du's selbstgesponnen?"

"Ja, Herr."

"Wenn ich mich recht erinnere, hast du auch gelehrt Bänder zu machen."

"Ja, Herr, aber es geht wieder schlimmer mit der Mutter, dass ich nicht aus dem Hause kann, und einen eigenen Webstuhl können wir nicht bezahlen."

This conversation has a charming simplicity,

it gives us the situation and explains the girl's visit to the island. It has clearness and precision in style, but it adds little to characterization.

From "Doris Sengeberg" we have:

"So verliebt junger Freund? Hat das Waldfräulein schon seine Zauberkünste spielen lassen und den Herrn Baumeister in eine Salzsäule eingewurzelt? Ha,Ha! Aber sagen sie nur geschwind, wie finden dieses absonderliche Mädchen? Habe ich doch umsonst vor gewissen Augen gewarnt? Nun sehen sie wie Sie wieder loskommen. Ha,Ha, Haben ihre Perlmutteraugen Sie auch so menschenfeindlich angefröstelt wie mich alten Knaben?"

The reply of Ulrich is put into indirect discourse and then follows an address of the first speaker containing 162 words. Even if we admit that this man is garrulous, what shall we say of the people in "Der Idealist" where the individual speeches run as follows:-112,48, 24, 5,20,112,144,250,208,32,162, 80,88,144,32,6,112,-- The words in the dialogue of

"Die Zwei Wittwen" number as follows: in the longer passages-- 150,192,150,164,196,104,196, etc.

those of the shorter passages--6, 8, 56,24,61,40,etc.

We see from this that Heyse's people frequently converse rather than talk. Frequently the conversation serves no particular end.

From a comparison of the number of words in the speeches made by the characters of other writers we get:

Hülshoff --18 8 4 10 15 5 9 6 4 9 9 6 ---

Ertel-----16 5 40 18 12 6 9 7 10 14 30 8-----

Viebig----1 1 3 6 14 2 19 2 17 11 13 11-----

There are stories in the German written almost entirely in dialogue. Such are "Contessina", "Geheimrat Tod", "L'Arrabbiata" and others. It is not so important that a story be written in dialogue, but it is important that conversation, when used, should serve the purposes art requires of it.

(d) DESCRIPTION

From the nature of the short-story,- its essential vividness and compression, it is evident that description should be sparingly used. It should be used only for a distinct purpose; as an aid to characterization for instance, as a means to localize action, or to give tone and color to the whole. One may use description to secure vividness by contrast, or to intensify the effect by the agreement of the mood of nature with the dominant emotion of the story. One may deepen the sense of gloom by putting a tragedy into a dark day, or heighten the poignancy of it by letting it happen on a bright and sunny one. But nature may do more than merely localize the action, it may condition it and it may even project itself into the action- -become as one of the actors without which the climax were impossible.

Mere static description, even if good, generally defeats its end because it is not visualized by the reader. It must be dynamic, amalgamated with the personality, felt as part of the story. The more

serviceable it is , the more it achieves in proportion to its bulk, the better it is. The purpose of this chapter is to illustrate but briefly the skill or lack of skill in the use of description in the German Novelle.

Liliencron uses description in three ways, one of which differs from that of other authors and, in a measure, from the uses just enumerated. He frequently sets his tales in a nature-description which is not part of the story itself but frames the whole with a sense of reality. His nature observations are interesting and familiar. A tragedy of shabby circumstance, a story of cruel selfishness will follow a description of nature like this:

"Die ewigzankende Schwarzdrossel lärmt wieder Wilde Tauben lachen, eine ^{jener} so überaus schön gezeichnete Kreuzspinnen flicht zwischen Brombeerstauden ihr Netz!"
---- Die Luft ist ruhig. Nichts bewegt sich. Das Gras ist grüner geworden. Um die Waldbäume shimmert es rotgrün. Die Kastanien Knospen in meinem Garten sind

zum Teil schon aufgebrochen; zaghaft schauen die Blätter heraus."

We all know this to be true, we have seen it scores of times and it inspires confidence in the author; we expect him to be as sure in his delineation of human nature. Furthermore, there is a poignant contrast between this quiet and strong unfolding of nature and the pitiful tragedies that work out in the artificial limits of society. Whether Liliencron intended such a contrast or whether he put these things thus together, because we are in life so frequently brought to note their juxtaposition, were hard to tell. He also uses nature as an intensifier of the mood or the catastrophe. In Greggert Meinstroff we have a taciturn, quiet man who has but two passions, - one, for the sea, and the other for the girl whom his love must destroy as the North Sea did his beloved ship. The strength and the tumultuousness of the sea are felt beneath the outward calm of Meinstroff and throughout the entire story.

Heyse in L'Arrabbiata," and "Das Mädchen von Treppi" achieves the transparency and the lovely clarity of the Italian sky which is in these felt through the story; but much more frequently he gives us local color or acquaints us with Italian landscape. These enter into the story in quite another sense, not as an emotion but as color.

In "Schmidt's "Das Feuerschiff", in Julie Ludwig's "Das Gericht im Walde", and Wilbrandt's "Am Heiligen Damm", nature not merely intensifies but is one of the factors of the story; it conditions the meeting of the conflicting elements and brings about the climax. In Sealsfeld's "Die Prairie von San Jacinto" we get a close affiliation of the spirit of the primitive, virgin prairie and the character of the early settlers and the nature of their institutions. In Sacher-Masoch we get the pagan enjoyment of life based upon a philosophy - which is introduced by a description of the Russian steppe in such a way as to prepare us for a philosophic vein in the light-lived Don Juan,

a trait which his ruddy complexion, his strong physique and active temperament would seem to exclude. He lets Don Juan say:

"Was macht unser Volk so melancholisch? Die Ebene. Sie giesst sich aus wie das Meer, sie wogt in Winde wie das Meer. Der Himmel taucht in sie wie das Meer, sie umgibt den Menschen schweigend wie die Unendlichkeit, fremd wie die Natur. Er möchte zu ihr sprechen und von ihr Antwort bekommen!"

Sacher-Masoch however, though he describes and philosophizes interestingly, often delays his action too much by it. His descriptions tend to give a chaotic and dispersive rather than a closely articulated form to his stories. He cannot get all his philosophy into action and hence it remains in the form of a philosophy. Man is a manifestation of nature, an expression of her will, and first of all the subject and slave of natural, physical laws; hence the continual presence of nature as a sort of screen projection of man.

Great power is gained by Droste-Hülshoff for

the intensification of a psychological situation by realistic detail. A sentence like this:

"An den Scheiben flogen Blätter und Zweige hin; mitunter floge ein Ziegel herab und schmetterte auf das Pflaster des Hof's." becomes significant when we know that it is midnight and that within a guilty soul is holding its first night's vigil after a crime. Droste-Hülshoff uses nature sparingly but effectively.

Description which aims to give not only setting but atmosphere as well, we frequently get in Sacher-Masoch;- "Das Feuer knistert, der Samovar singt, das Heimchen zirpt, der Holzwurm nagt, und die weisse Katze ^cligt auf dem Vorsprung und singt."

Dinglestedt, too, is usually happy in his descriptions. "Sie grüsste wie Pariserinnen grüssen mit den Augen, mit den Fingerspitzen, kamm, und zuletzt mit dem Kopf. Der Gruss hatte ihm gegolten, nein, besser gesagt, getroffen hatte ihm der Gruss."

The lack of compression in Heyse is again seen in the description used for direct characterization . We may contrast it to advantage with Sacher Masoch. In Masoch's "Don Juan" and "Mondnacht" we have two women described as follows:

"Ihr Gang war so frei, sie wiegte sich, und die Falten ihres Kleides rauschten so anmutig, man konnte sich in dieses Rauschen allein verlieben."

And again; "Es war eine hohe ^cshlanke Gestalt. Ihr Gesicht leuchtete im Mondlicht wie Phosphor."

Heyse describes his heroine in "Villa Falconieri" as follows:

"Nun erst sah er wie schon sie war; nicht mehr in der ersten Jugend, aber von einem Adel der Züge, der viele Frühlinge überdauerte. Es war kein römisches Gesicht, die Stirn, unter dem einfach gescheitelten braunen Haar war höher als bei den schönen Frauen dieser Gegend, der nicht kleine Mund mit sehr tief gefärbten Lippen ruhig geschlossen, und von keinem Lächeln belebt, die Augen mit ihrem bläu-

lichen Schimmer erinnerten an jene edle Steine die manchmal in den Büsten antiker Matronen aus dem gelblichen Marmor hervorleuchten."

In Masoch we get description in action. A few words suffice to give us a picture or better, an impression of a fascinating woman; we get life and power. Heyse gives greater finish of style, but his portrait does not live because we cannot reconstruct an image from an enumeration of detail. The fact that a woman is no longer young, has a high forehead, noble features, blue eyes and does not smile do not sufficiently differentiate her from a class.

Heyse is too voluminous in his descriptions, He frequently uses it without purpose or discretion. In "Moralische Unmöglichkeiten" he describes the Farm (pages 78-82); the church (pages 188-110); Caroline's room(56-59) The pastor's room (143-144) This is an extreme case, but considering that the description of Caroline's room contributed little or nothing to an understanding of Caroline, that the church itself did not enter into the plot, one has some con-

ception of Heyse's generosity.

And yet, upon the whole, the German story writers do not sin so much in their use of description. The great majority of writers use it judiciously, blend it skillfully with plot and characterization and enrich their stories by it. To miss it in Meyer, Eschenbach, Boyed, Keller, and Anzengruber were a distinct loss.

THEME

In treating the short-story of a people as such, it seems necessary to give some attention to content as well as form; for stories are read primarily, not for excellence of technic, but for the record of life they contain. And inasmuch as it is the object of this paper, to be something of a pioneer to the uninformed reader, it becomes a duty to indicate, briefly, at least, paths and general directions.

We want to know, so far as that is possible, in the short-story where the exceptional is so much at a premium, what is most written about,- what themes attract the German Novellen writers. Where, if we are looking for a certain class of stories, we are to go in search of them. We want to know something of the ethics that underlie a short-story group or the works of a particular author. For, as ^{scar} O. Firkins pointed out in a series of lectures on literary criticism, themes are neither moral nor immoral; the morality or immorality in a piece of fiction lies entirely in the author's attitude toward

his subject matter.

As Gerwig says* "The theme is the most vital element in the short-story. It is the element which contains the real reason for the superiority of the English and American story over its French competitor.----- A work of art is great in proportion as it moves men, and the good old-fashioned ideals of honor and chastity are more potent than the Latin refinements of expression, too often of corruption."

Of 105 stories analyzed for this paper, representing fifty different authors, twenty-eight treated of love primarily, fifty-five of love as a secondary factor, and twenty-two were totally free from any admixture of the sex relation.

The stories which dealt with love exclusively presented it in the following ways: (1) lyrically, (2), romantically, (3) in a crisis of its development, (4) as an affair of illicit love -the liaison. Each of these will be briefly treated.

By the lyric treatment of love I mean

* Gerwig, The Short Story (110)

one in which love itself, not the lovers or the action is made the subject of the story. Where the motive recurs constantly, the emotion becoming more and more acute until a climax is reached; much as in a musical composition. As an example of this variety we may consider Isolde Kurz's "Den Strom Hinunter."

Two lovers on the day preceding their wedding steal away from the bustle of preparation, for one more day of irresponsible bliss; for tomorrow they would be wedded, and from that day forth, eminently respectable and dignified. They go for an outing, and since they are well known in the village they are frequently greeted with indulgent advice. They are admonished to enjoy themselves today, for tomorrow the romance would be at an end. These warnings of the fleetness of earthly joy and of the bitterness of disillusionment come to them in various guises. A man and wife from the hotel pass the bushes where the lovers are nestled, the man nagging with sarcastic brutality, the wife reminding him that but ten years ago at this very place he

had sworn eternal devotion: The lovers flee in distress. The mad woman of the village haunts them with foreboding persistent devotion; she had been crazed by an unhappy love . . . Thus warnings multiply, ^{and} when in the course of the evening the canoe, in which the lovers were drifting down the river, is upset and the lovers are drowned we have a feeling not of catastrophe but of relief.

By the romantic type I mean a treatment of love not unlike that just described but carried out of the purely emotional into the picturesque. It is more definitely set , more distinctly visualized. As an example of this type we may take Jensen's "Die Braune Erica."

A fossilized professor of botany is driven from his sanctum by his housekeeper and seeks the heath to find a missing specimen- Die Braune Erica. He is lost on the heath, and wearied, lies down to sleep the night away under the open sky. Here the heath-fairy finds him,- a brown, gypsylike heath-girl whose

name too, is Erica. She believes him a victim of that enchantress,- the moon-woman, whose evil accomplice, the owl, is ominously hooting the flight of the hours. Dark clouds pass threateningly over the face of the moon-woman; the professor looks white and deathlike in the moonlight. A terror siezes her, the moon-woman is killing him! She has heard that only a human kiss can save anyone from the evil power of the moon-woman and applies the remedy. The professor is saved, not only from the charms of the moon-woman, but from the dangers of a lonely bachelor-hood as well.

The stories dealing with a crisis in the development of a love-affair, usually have the triangular situation,- two men and one woman, or one man and two women, or a man and woman under peculiar circumstances. Its interest hinges on the thrilling question of how Jack wins or loses his Jill, or according to the more modern writers, how Jill wins her Jack. Of such stories there are legion, and we

need not further discuss them here. They are stories of situation and of character rather than of theme.

The mere love intrigue, or liaison, may or may not have an underlying purpose. When it does have such a purpose, it belongs not properly to this class but to the class following, the class where not the love story per se, but the theme, the problem, is the chief interest. Since Heyse is the chief representative of this type, two brief plots, - for themes there^{are} none, will be considered to show the nature of this type of Novelle.

In "Die Hexe von Corso" a German art student in Italy is nursed back to life from a stiletto wound by an Italian woman, a beautiful widow. They fall in love, he proposes marriage, but she prefers a few months in the mountains. She is murdered, however, by a former lover before the student has been finally tried.

In "Villa Falconieri" a crusty, jealous, old sea-lion, by keeping his young wife too closely guard-

ed in the castle, has turned her love to hate. She tries to prevail upon a young German savant who is detained in the castle by the old man to review his memoirs, to take her with him into his world. He loves her but declines the proposition when news of the illness of his mother calls him home. The young woman now yields herself to the butler, tells her husband, and is coolly shot down by him.

In neither of these stories are we convinced of the virtue of the German oversmug hero; and however lovely Heyse paints the women, we cannot get away from the taint in Potiphar's wife. These stories are immoral because they ^{have} no purpose, no excuse, they have none of the moral earnestness that can make even a tale of illicit love a moral power. And though this is not all of Heyse, there is yet enough of the miasmic in his tales to provoke a smile at the finding of the New England Commission on Textbooks, when it recommended the Heyse Novellen as preeminently suitable for students of German preparing for entrance to college.

Of the thirty-three stories by Heyse, read for this chapter, nineteen should be barred because of the hectic passionate nature of the theme; Twelve, because of indifferent structure and unconvincing import, and two, namely, L'Arrabiata " and "Der verlorene Sohn", retained.

The second great division of themes contains, as we have seen, by far the larger number of stories. This is the class which usually evolves a theme from a love background or situation. In this class are treated the struggles between religion and love, between ideal love and physical attraction, domestic ties and romantic love, the problems arising from marriage, the psychological effect of some other passion or influence upon love . To this class, too, belong the stories depicting the fate of such as have led cloistered existences and have then been suddenly thrown into the world-eddy, usually a love situation. To give specific instances of all these were to expand this chapter into a book.

Such story writers as have been rather consistent in their theme, writers who have used the short-story to give their philosophy a voice, and concrete imagery, or to give a series of pictures of some social evil, may be briefly considered.

Of the first class are Masoch and Viebig, of the second Liliencron, and also Heiberg. Masoch in "Das Vermächtniss Kain's" has written a series of stories to illustrate this inheritance of Cain. He lists under this inheritance, love, property, the state, war, labor, and death. The great emphasis is placed however on the question of sex. He believes in a natural equality of the sexes. He lets his Don Juan say:

" Die Liebe zwischen Mann und Weib ist die Ehe, ich meine die Ehe wie die Natur sie schliesst. --- Die Natur hat uns ein Leiden gegeben noch entzetzlicher wie das Leben, die Liebe. ---- Liebe ist Sklaverei, und man wird Sklave wenn man liebt. Man küsst den Fuss der uns tritt. ---Man taucht

seine Seele in die fremde feindliche Seele, man steigt hinab in die fremde Natur und empfängt ihre Taufe; man erschrickt wenn der Andere die Stimme verändert, wenn er das Auge schliesst."

According to Viebig, love uses man for her sport and spoliation. Neither resolutions nor ideals prevail against the scourge of love; this passion comes upon people stealthily, like a fog out of the fen, and their life is no longer theirs to command. Vain are their prayers, the holy candles burned before the image of Mary; fate and passion sweep them off. Viebig, like Hardy, deals chiefly with primitive elementary people who act their emotions; like Hardy, too, she has a strong element of fatalism. "Die Cigarrenarbeiterin illustrates this philosophy of Viebig as well as any.

Maria Josepha decides that the greatest misfortune in the world is to be like her mother, who had gone wrong, been cast off, died in childbirth and passed into village history as a warning to flighty

girls. Maria avoids all men, all places of amusement, and is content to spend her time with her old grandfather and her pet kitten. A stranger with a face like that of Saint George comes to the factory where Maria is employed, praises her and offers to advance her salary, if she will come and work for him. She does not heed him although, whenever she meets him, he singles her out with flattering courtesy. One day he says to her, "Josepha, I will await you tonight at the great oak near the crossroads." Josepha does not reply. All day she struggles with the thought, but somehow, at nine, she finds herself at the crossroads. Three weeks later she prays at her mother's grave.

Most of Liliencron's stories deal with the predatory incursions of men of an effete cultured class upon the vitality of the unspecialized multitude, for purposes of pleasure. Usually barons and university students in liaisons with barmaids. These girls are neither good nor bad, they are simply

victims of circumstance. After a bit they are cast off and die of heartbreak or poison --or ^{they} live. Society has produced them but does not protect them. The men have a mild, ephemeral concern at the time of the tragedy and forget. These stories are very objectively told and preach their own sermon. Ernst in "Anna Menzel" takes up the problem of the servant girl.

The tragedies resulting from differences of age and class are also treated. This is on the borderline of the society story, which is either humorous or satirical. It shows us the little tricks and sins of society people, mothers who are fishers of men and angle diligently for their daughters, mothers who sell their daughters to rich sinners, men who seek to marry heiresses, women who pursue their lovers, and so on.

Akin to the love themes are themes of vengeance because they frequently grow out of jealousy. Often, when mixed with horror or the supernatural, these are very powerful.

Stories belonging to the third class, treat of the punishment accorded to desecrators of religious things, or people who fail to perform their obligations to religion; with the psychology of crime, and with passions other than love that influence and shape human destiny. Some of our very best short-stories deal with the psychology of crime. They do not admit of nearer treatment here because they are as varied as crime itself. Some of the best have already been spoken of in previous chapters.

CONCLUSION

The questions that have led to this inquiry have opened to me a large and interesting field. The examination of the Novelle has led me to the following conclusions: The German's have both a theoretical conception and an actual literary product corresponding to our short-story. The definition of Novelle by German critics is essentially the same as the definition of the short-story by American writers on that subject. The Novelle has upon the whole, that limitation of subjectmatter, that intensity of emotional color, that are its essential characteristics. The Novellen do not always have that celerity of movement one might wish for. This is due at times to their bulk, resulting from lack of artistic economy, and at times to the speculative nature of some of the writers which leads them into philosophic meanderings. Spielhagen himself admits that the Frenchman is better fitted temperamentally, for this form of fiction because

of "eine rasch zum Ziele strebende Lebhaftigkeit und ---weil er hartnäckig seine Menschen und Dinge nur von einer Seite sieht."

This lack of swiftness of movement applies, as we have already seen, only to a group of Novellen. There are stories which, though of a psychological nature, move singly and swiftly; stories which are vivid and move almost entirely in dialogue.

A notable difference is apparent in length. Here, the Novelle divides itself into two groups. One, agreeing in length with the stories of recognized masters in French, Russian, English, and American short-story fiction. and ^{the 2nd} another, considerably exceeding these in length.

From an analysis of theme and structure it becomes evident that some of these stories are longer for one or more of the following reasons: (1) The nature of the theme or plot made greater expansiveness necessary for proper presentation. (2), Faults of technic such as, - illmanaged conversation,

clumsy beginnings, the introduction of unnecessary characters, too much description, overemphasis of episodes, lack of perspective in the development of character, too detailed elaboration of minor incidents.

Some of the stories classified as Novellen give too inclusive a picture of life to be, strictly speaking, short-stories, but this is not exclusively a German fault. Again, there are others which cover too long a period of time in the life of the protagonist, extending often from childhood to marriage, and not limiting themselves to a single phase or a single crisis, and hence, falling rather into the class of fiction known as tales or novelets.^c

The prevalence of stories using a loveplot as the basis for a psychological theme makes for greater complexity and hence for greater length.

Stories which avoid this method generally have greater singleness of effect; they are more concise and swift.

The reason why the German short-story is not used more for purposes of study, lies perhaps in the fact that comparatively little has been done in the way of translation; and that as a result, American critics and instructors are not familiar with the field, or if they are, cannot use it in their discussions because their audience is not prepared to read stories in a foreign language.

Further, the stories usually held up to our admiration, are those of Storm, Keller, Meyer, Heyse, - those, in short, who write the longer story. This is undoubtedly responsible for the so prevalent belief that the Germans have no short-story in our sense of the word.

While I am not prepared to say that the Germans have produced a master in the short-story, yet there is much excellent material which deserves to be better known, and much to be done by way of translation to make the good stories accessible to the general student and reader.

The following list of short-story writers while not exhaustive is at least suggestive. The dates in parenthesis indicate the time of actual story writing, usually the last date procurable.

Adlersfeld-Bellerstrem,	(1854)
Anzengruber Ludwig	1839-89
Arminius (Schulze)	1808-
Arnold H. (Bülow)	1850-94
Auerbach B.	1840-82
Artaria	1840-
Bauer Erwin	(1849)
Baumbach Rudolf	1840-1905
Beeker Käthe von	1863-
Bethge Hans	1876-
Bergsøe Delia	
Berthold Friederich	
Bernhard Marie	1852 (1890)
Berneck Gustav	1803-1871
Bernstein	1812-1884
Bete Otman	1849 (71)
Betsy-Huc (Reichenbach)	1849-(91)
Blitzius	----1897
Blüthgen	(1893)
Böhlau Helene	1859 (89)
Boy-Ed	1853-(93)
Bürstenbinder Elisabet	1838(93)
Busse Karl	1812(94)
Dinklage Emmy	1825
Dingelstedt Franz	1814
Droste-Hülshoff	1845(92)
Düringsfeld Ida von	1815(76)
Eichendorf	1826-41
Ernst Emil	(1900)
Ernst Otto	1887
Eckstein Ernst	1845(95)

Ebner-Eschenbach Marie	(1894)
Ertl Emil	1830 (1900)
Evers Franz	1871 (1895)
Falke Gustav	1858 (94)
Floerke Gustav	1846 (97)
Fontane T.	1819-98
Franzos Karl	1848 (94)
Frey Adolf	1848 1904
Friedman Alfred	1845---
Fulda Ludwig	1862---
Ganghofer Ludwig	1855 (93)
Gaudy Franz	
Gall Louise von	1815
Geissler Max	(1893)
Gerstäker	1816-72
Glümer Clarissa	1825--
Goldammer Leo	1813 (59)
Gotthelf Jeremais	1797 1854
Grillparzer	1791 1812
Grosse	1828
Hackländer	1855 73
Halm Friederich	1807 71
Häring Wilhelm	1798 1871
Hartmann Moritz	1861---
Hauff	1802 27
Hauptmann Gerhart	1862(92)
Heiberg Herman	1840--
Herzog Rudolf	1869
Heyse Paul	1830 (70)
Hoefer Edmund	1819 82
Hoffmann Hans	(1894)
Hoffmann Ernst	1776 1823
Höher Paul	1865 (94)
Hopfen Hans	(1897)
Horner H (Hombberger)	1838 90
Immermann Karl	1796 1840
Janitschek Marie	1859 (93)
Jenson Wilhelm	1817 95
Junghans Sophie	1845 (91)
Kahlert August	1807 64

Kinkle Gottfried	1815 82	
Kirschner Lulu	1854 (93)	
Kleist	1777 --	
Kopisch August	1788 1803	
Kuchbach W.		
Kurz Isolde	1853 (95)	
Kurz Hermann	1813 73	
Köhne F.G.	1806 1888	
Kulke Eduard	1831 88	
Land Hans	(1894)	Lands berger
Landmann Heinrich	(1864)	Lorm
Langmann Philip	----1862	
Lewald Fanny	1811 (87)	
Liliencron Detlev	1844 (96)	
Lilienfein	(1897)	
Lindau Rodolf	1829 (97)	
Lohmann Friederike		
Ludwig Julie	1832 (94)	
Ludwig Otto	1813 65	
Malten		
Mann K.		
Marbach Hans	1841 80	
Meyer August	(1896)	
Meyer Melchior	(1868)	
Meyer Georg	(1896)	
Meyrink Gustav		
Meyer Elsbet	(1900)	
Meisner Alfred	1822	
Meinhardt Adolf	1885	
Mosentahl Salomon	1821 77	
Müllenbach Ernst	1862 (95)	
Müller O.	1815 94	
Ompteda Georg	(1863)	
Ostini Fritz von		
Perfall	(1895)	
Pichler	1819 (90)	
Putliz Gostav	1821 90	
Presber	1868 (95)	
Raabe Wilhelm	1831 (95)	

Reich Moritz	1831	57	
Reuter Gabriele	1859	(99)	
Rhold Ostmann			
Roquette Otto	1824	(95)	
Rosegger Peter	1843	(94)	
Rosentahl- Ronnin	(1886)		
Rosner Karl	1873	(94)	
Roskowska M.	1845	---	
Rumohr Karl	1785	1843	
Saar Ferd.	1833	(92)	
Sacher-Masoch	1834	95	
Salome Andreas	1861		
Scheffel J.V.	1826	66	
Schefer L.	1784	1862	
Schreyvogel J.	1868	1832	
Schweichtel R.	1821	---	
Schindler J.	1818	95)	Traun
Schlaf J.	(1891)		
Schmidt H.	1798	1867	Prutz
Schöne Alfred	1836	--	
Schubin Ossip	1854	(93)	Kirschner
Sealsfield C.	1791	1854	Postle
Silberstein Aug	1827		
Spielhagen	(1898)		
Starklof K	1789	1850	
Stern Adolf	1789	1850	
Sternberg A.	1809	68	
Steub Ludwig	1812	88	
Stifter Adalbert	1805	68	
Müllenbach E.	1862	(95)	
Müller			
Storm Theod	1817	88	
Salzer H.	1840		Vacano
Stratz Karl	1832	--	von Deppen
Sudermann H.	1857	(88)	
Tellmann Kon.	1854	97	
Tieck	1773	1853	
Tieck L.	1821	40	
Tokai Maurus			

Trappan Ilse	1866 ---	
Trautmann Fr.	(1813)	
Trinius Aug.	1851 (91)	
Vacano Emil	1840 (92)	
Viebig Clara	(1897)	Cohn
Villinger	1849--	
Voss Richard	1851 (91)	
Waldmüller R.	(1885)	
Weber Adelheid	1853 (93)	
Westkirch Louise	1853--	
Widmann Joseph	1842 1961	
Wildenbruch E.	(1903)	
Wildberg Bodo	1862 (1892)	
Wilbrandt Adolf	1837 (96)	
Wolzogen a Neuhaus	1855	
Wugg Theodore		
Ziegler Franz		
Zscgopes		

STORIES READ FOR THIS PAPER

Stories were read from the following authors:

Anzengruber	Mann
Auerbach	Meyer M
Beeker	Meyer E
Bethge	Meyrink
Boy-Ed	Nora
Busse	Ostini
Dingelstedt	Putlitz
DrosteHülshoff	Presber
Düringsfeld	Rosegger
Ernst	Rosentahl-Bonnin
Ertl	Ruhohr
Ebner-Eschenbach	Saar
Floerke	Sacher Masoch
Frey	Schreyvogel
Fontane	Schweichtel
Friedmann	Schmidt
Goldammer	Schöne
Grosse	Sealsfield
Halm	Silberstein
Häring	Spielhagen
Hartmann	Stern
Hauff	Sternberg
Heiberg	Stifter
Heyse	Storm
Jensen	Tieck
Keller	Traun
Kurz I	Trautmann
Kurz H	Vacano
Kulke	Viebig
Land	Villinger
Liliencron	Waldmüller
Lilienfein	Westkirch
Lindau	Wilbrandt
Lohmeyer	Ziegler
Ludwig J	Zchopps
Ludwig B	

Translations as listed in the Library Of Congress Catalog.

Auerbach

"Aloys."

"Black Forest Village Stories."

"The Convicts and their Children."

"Edelweiss."

"German Tales."

"Joseph in the Snow."

Baumbach

"Tales from Wonderland."

Bernhard

Eckstein

Etlar

Franzos

"The City of Justice"

"The Jews Of Barnow"

Gerstäcker

"Germelshausen."

"How a Bride was Won."

Hackländer

"Forbidden Fruit."

"Behind Blue Glasses."

Hauff

"Arabian Days Entertainment."

"Caravan Tales."

Heyse.

"La Arrabiata."

"At the Ghost hour."

"Midday Magic."

"The Fair Abigail."

"The Forest Laugh."

"The house of the Unbelieving Thomas."

"Barbarossa and other Tales."

"The dead Lake and other Tales."

"A divided heart and other tales"

"The Solitaries."

"Judith Stern."

"The Witch of Corso."

Words never to be Forgotten."

Hoffman.

- "Strange Stories."
- "The Cooper of Nuremberg."
- "The Lost Reflection."
- "Antonias Song"
- "The Walled up Door."
- "Peterbald the Madmann."
- "Salvator Rosa."
- "Cardillac the Jeweller."
- "The Pharo Bank"
- "Fascination."
- "The Agate Heart."
- "The Mystery of the Deserted House."
- "Nutcracker and Mouseking."

Jenson

- "Karin."

Keller

- "Legends of Long Ago."

Rosegger

- "The Forest Schoolmaster."
- "The Godseeker."
- "The Prisoners Story of the Cross."

Mosentahl

- "Stories of Jewish Home Life."

Lindsay

- "Liquidated and the Seer"
- "Our Little World."
- "Stories and Novelles From the German."

Seidel H.

- "A German Christmas Eve."

Spielhagen

Storm

- "Immensee."

Sudermann

- "The Indian Lily and other Stories?"

Sternberg

Wichert E.

- "The Green Gate."

Wildenbruch

- "Noble Blood."

Wildermut O.

- "Household Stories."

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Heath, 1902.
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des Romans." Leipzig, 1883.

STORIES READ FOR THIS PAPER

- Abeker B.
 "Eine Nacht"
- Auerbach B.
 " Der Tolpatch". *
 "Die Kriegspfeiffe"
 "Des Schlossbauers Vevle."
 "Tonele mit der Gebissenen Wange," **
 Befehelerles."
 2 Die Feindlichen Brüder.**
 "Ivo Der Hjarle."
 "Florian und die Crescenze
 " Der Lauterbacher.2
 "Der Lauterbacher."
 "Spaarkassenbüchlein." **
- Becker Käthe von
 "Glücksklee."
 "Eine Episode" **
 "Der neue Kuss." *
 "Gertruda's Reise-erfahrung,"*
- Bethge Hans
 "der Sarg" **
- Boy-Ed Ida
 "Der alte Randolf." **
- Busse
 "Orest und Pylades." *
- Droste -Hülzoff
 "Die Judenbuche." **
- Dürings-Feld Ida von
 "Wer." *
- Ernst Otto
 Der Karthäuser." *
 "Anna Menzel." **
- Ertl
 "Der Salto Mortale." *
 "Der Umweg." *
 "Die Kuh." *
 "Christel." **

* short-stories

** Short- stories that achieve the greatest compression
 and intensity.

Ebner-Eschenbach

"der Kreisphysicus." **

"Er lässt die hand küssen.**"

"Der Gute Mond.**"

"Die Resel." *

"Karambumbuli."-**

Floerike Gustav

"Die Volklerin."

Frey Adolf

"Das unbewohnte Haus.**"

Fontane

"Grete Minde."

Friedman Alfred

"Kirchenraub.**"

Goldammer Leo

"Auf Wiedersehn." **

"Eine hochzeitsnacht.**"

Grosse

"Vetter Isidor."

Halm Fred.

"die Marzipan-Lise."

Jensen *
 "Die braune Erica." **
 "Lycaena Silena." *
 Keller G.
 "Romeo und Julia auf dem Dorfe."
 "Frau Regel Conradin und ihr Jüngster." *
 "Pankratz der Schmoller."
 "Häddlaub."
 "Der Narr auf Manegg."
 "Der Landvogt von Greifensee." *
 "Ursula." *
 "Das Fähnlein der Sieben Aufrechten."
 Kurz Isolda."
 "Den Strom Hinunter." *
 "Zenobia." **
 "Lore." **
 "Solafen. 2" **
 Kurz Herman
 "Wiederfinden." *
 "Ein Herzensstreich." *
 "Das Horoscope." **
 Kulke Ed.
 "Der Kunstenmacher." **
 Land Hans. *
 "Tantallus." *
 Landmann Heinrich.
 "Das Adelige Freulein."
 Liliencron.
 "Die Dicke Lise." *
 "Die Operation." * *
 "Der Buchenwald." *
 "Ick hev d lev." *
 "Heinrich and Heinrich."
 "Die Schnecke." **
 "H.W. Tauenzien Wittwe." *
 "Greggert Meinstroff." **
 "Auf der Kühnerjagd." *
 "Portepeefährlich Schadius." *
 "Der Dichter." *
 Lindau R. e
 "Die Kline Welt."

Haring Wilhelm.
"Herr von Saaken. "
Hartmann Moritz
"Zwanzig Millionen.
"Verrechnet,"
"Der Hetmann.
"Tante Helene."
"Feigheit."

Hauff

"das Kalte Herz."

Heiberg Herman

"Emmy Genze."

Heyse Paul

"Frau von L."

"Moralische Unmöglichkeiten."

"Er Selbst."

"Zwei Wittwen."

"Der Idelist."

"Die talentvolle Mutter,"

"Romulus Enkel."

"Die Hexe Von Corso."

"Der Lahme Engel."

2Die Rache der Vicegräfin."

"Doris Sengeberg."

11a Arrabiata."

"Das Mädchen von Treppi."

"Die Tochter der Excellenza."

"Der Verlorne Sohn."

"Zwei Gefangene."

"Villa Falconieri."

"Die Geschichte des Herrn Willibald und
dem Frosinchen."

"Das Freifreulein.2

2Die Märterin der Phantasie,"

"Emerenz."

"Die Dryaz."

2Er soll dein Herr Sein."

"Judith Stern."

"Das Ding an Sich."

"Die Kaiserin Von Spinatta."

"Der Verkaufte Gesang."

2Himmlische und Irdische Liebe.

"Auf Tod und Leben."

Lohmeyer J.
 "Tod oder Lebendig".
 Ludwig Julie.
 "Das Gericht in Walde".
 Ludwig, Otto.
 "Die Heiterle".
 "Aus dem Regen in die Traufe"
 "Schuss von der Kanzel"
 Mann K
 "Confessione"
 Meyer Melchior
 "Ludwig a. Anneware"
 "Ende Gut Alles Gut"
 "Die Lehrers Braut"
 "Der Sieg Des Schwachen"
 Meyrink G
 "Der Mann auf der Flasche"
 Nora de
 "Gehirnat Tod"
 Ostani Fritz von
 " Frau Mamma"
 Putlitz G
 "Die Dame mit den Hirschtzähnen "
 Presber
 "Zwei Briefe"
 Rosegger P K
 "Maria im Elend"
 Rosenthal Bonin
 " Der Fächer-maler von Nagasaki"
 Rumahr C
 "Der letzte Savello"
 Von Saar Ferd.
 "Marieanne"
 Sacher-Mesach
 " Der Wanderer"
 "Don Juan von Kolomea"
 "Mondnacht"
 Schreyvogel Joseph
 "Samuel Brinks letzte Liebes-geschichte"

Schweichel Robert
"Der Uhrmacher von Lac de Joux"
Schmidt Heinrich
"Das Feuerschiff"
"Kajüts Passagere"
Schöne Alf,
"Der blaue Schleier"
Sealsfreud Chas,
"Die ~~Bräue~~ von San Jacinto" *Chains*
Silberstein Aug
"Der Gerhab"
Speilhagen
" Das Skellet im Hause"
Stern Adolph
"Die Flut des Lebens"
Steunberg A
"Scholastica"
Stifter
"Brigitta"
Storm
"Der Schimmelreiter"
"Aquis Submergus"
"Pole Poppenspärer"
"Immensee"
Tiek
"Die Gemälde"
Traun Julius
"Der Gebirgspfarrer"
Troutman
"Der Wettermacher von Frankfort"
Vacano E M
"Das Brod der Engel"
Viebig Clara
"Der Osterquell"
"AM Totemaar"
" Die Cigarrenarbeiterin"
"Margarets Wallfahrt"
"Simson und Delilah"
"Die Schuldige"

Vellinger Hermine

"Leodgar der Hirtenknabe"

Waldmüller Robt

"Es ist nicht gut das~~der~~ Mensch allein sei"

West ~~Koch~~ Louise

West Koch

"Höher as der Kerkle"

Wildbrandt

"Das Lebende Beed"

"Der Mörder"

"Das Urteil des Pans"

"Zwei Tagebucher"

"Am Hailigen Daum"

"Der Gast von Abendstern"

"Der Mitschuldiger"

Ziegler Franz

"Saat und Ernte"

Zschoppes

"Der Zerbrochene Krug".