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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report
of
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Sister Eleanore Michel 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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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report

of

Committee on Examination

This is to certify that we the undersigned, as a committee of the Graduate School, have given Sister Eleanore Michel final oral examination for the degree of Master of Arts . We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

June 6 1918

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STIMMUNGSKUNST
IN THE
EARLY NOVELLEN OF THEODOR STORM



A THESIS

submitted to the Faculty of the Graduate School of
THE UNIVERSITY OF MINNESOTA

by

Sister Eleanore Michel

In partial fulfillment of the requirements

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INTRODUCTION.

PURPOSE OF THIS THESIS.

The purpose of this thesis is to examine the Stimmungskunst in some of the short stories of Theodor Storm. A distinct division can be made between the Novellen which appeared before 1870 and the later short stories in which the author's point of view is manifestly objective. Since economy of space will not permit a study of all of Storm's Novellen in so short a paper, this thesis will confine itself to the early period.

The term Stimmungskunst, as used in this paper, denotes that art of Theodor Storm by which he has vested his stories with Stimmung, that subjective quality which we are made to feel by the emotional coloring of his objective world.

It should be stated that the lack of a word which exactly connotes Stimmung will be supplied in this study by the terms: lyric elements, atmosphere and mood.

After a brief discussion of the use which Storm generally makes of lyrical elements in his early stories, we shall consider the specific devices by means of which he created his Stimmungsbilder, miniature landscape paintings enveloped in an atmosphere of a distinct mood, which afford a background for the action in his stories.

EXTENT OF STORM'S NATURE WORLD.

Before discussing the lyric elements employed by Theodor Storm in his early Novellen, we shall first consider the extent of his nature-world. In all his works Storm was primarily German. The background for the stories is his own native land, more specifically the duchy of Schleswig-Holstein. The characters resemble those with whom he came in contact in his intercourse with his mother's relatives, the Feddersens and the Woldsens. The latter were a family of commercial influence, and not only employed various types of people on the ships and in the factories, but also lived on terms of close social familiarity with them and their families. From this early contact with diverse classes of people in his native country, Storm drew material for characters in his literary works.

The childhood associations which he had formed with his northern home bound him to it so firmly that enforced absence of long duration did not quench nor even diminish his burning desire to return to it. In the longing for his home, and for the return of political peace, which had been disturbed by the conquering alien race, many of his literary works find their origin. In some of the stories, a far-off din of the Danish invaders strikes the keynote of the tale. In „Abseits," for instance, the author's longing for the restoration of his duchy to its former political status is interpolated at intervals as a minor chord in the narrative. The pathos is evident in the following selection. After

Meta, a woman of magnanimous soul, has begun her tale to the schoolmaster with an allusion to the loss he suffered in that Danish war by the death of his soldier-son, her guest makes answer:

„Das ist nun vorbei,' sagte er, und seine Stimme zitterte. Er starb für seine Heimat, für welche wir bald nicht mehr leben dürfen; denn auch in meiner Schule soll nächstens, wie es heisst, die deutsche Sprache abgeschafft werden. Mein Wirken ist dann zu Ende.'**

The native haunts of his childhood days appealed even more strongly to him. Every feature of that grim northern landscape had endeared itself to this boy of the „Graue Stadt am Meer." Husum, the town of his birth; the Marsch to the south; the endless stretch of the heather-grown plains on the east; the mill and the wood at the home of his paternal relatives at Westermühlen; and the restless, surging sea; - - - these constitute the repertoire of memory pictures from which he drew and enriched his literary compositions. He familiarizes his readers with home-like gardens where for long hours at a time he was wont to dream. He introduces them even to the inhabitants of the ancestral vault which he describes in the Novelle „Unter dem Tannenbaum."

In her appreciation, „Erinnerungen an Theodor Storm," Hermione von Preuschen tells of her first visit to the poet's home. She relates the charm which his guests felt on being allowed to accompany him for a pleasure walk through the town and its vicinity while he pointed out such interesting landmarks as Bulemann's house, the home of Bötjer Basch, St. Jürgen's Stift,

* „Unter dem Tannenbaum," p.118.

and other places commemorated by him in his own works. As the company strolled along the country road, the conversation often turned to such themes as the wasted old Staatshof and the gardens of „Im Schlosz," which still bore traces of old time grandeur. In speaking of the charm of the host, the writer says:

„Ich stand ganz im Banne dieser groszen Persönlichkeit, die so völlig, fast geheimnisvoll verwoben war mit ihrer heimatlichen Scholle."*

Storm's landscapes are noticeably wanting, however, in mountains, in brooks and in streams. Lakes and rivers are of rare occurrence. The stern, heartless sea, whose devastating power had impressed itself on the eight-year old Theodor was too forceful a reality for the soft twilight pictures of his early Novellen. He does mention it occasionally, but solely to intensify the desolation or kindred feeling in his characters. It was only when his Muse ventured on the more realistic, tragic problems of life that he pictured the raging sea in all its relentless grandeur. In his „Charakteristiken," Erich Schmidt speaks of the intense devotion to the home and hearth among the northern peoples, and pays high tribute to Storm for his cultivation of „Poesie des Hauses."**This very selection of natural scenery and situations by which he confines his genre pictures to the home he loved so dearly has merited for him the appellation, „Dichter der Heimatkunst."

* Hermione von Preuschen: „Erinnerungen an Theodor Storm," p.198

** Erich Schmidt: „Charakteristiken," p. 404.

CHAPTER 1.

STIMMUNGSKUNST.

The basis for Storm's art lies in his own character. His acute sensitiveness enriched him with impressions toward which many people are frequently insusceptible. A keen power of perception, however, does not alone suffice to create that ineffable charm which clothes his early Novellen. There must be the responsive soul that can apprehend vividly the vastness as well as the detail in nature. With instinctive sympathy he assimilates sensations, giving to the objects which produced them a universal significance. The narrow range of Storm's experience found compensation in intensity. All his yearning and loneliness was centered in his bleak northern home and in memories of days long past. This profound depth of feeling enabled him so to render the objective world as to make the reader feel the bond of sympathy which exists between the universe and human life. The qualities just mentioned, however, would leave Storm merely a potential artist were it not for his ability to accurately reproduce in his Novellen that which appealed to his senses. His theory regarding an effective style in writing short stories appears in the advice which he gave to Hermione von Preuschen:

„Erzählen Sie knapp und auf das Notwendigste beschränkt, was die Leute tun und reden, schildern Sie nicht die Gefühle, sondern lassen Sie diese aus dem Reden und Tun derselben dem Leser deutlich werden.“*

* Letter, dated Oct. 26, 1873, in „Erinnerungen an Theodor Storm.“

Proclivity toward suggestion Storm recognized as a trait inherent in his character. „Ich bin eine leidenschaftliche Natur," he says, „die Zurückhaltung in meinen Schriften beruht wohl auf dem mir eigenen Drange nach Verinnerlichung."^{*} By touching the salient features and allowing the reader's imagination to supply the minutiae, he has succeeded in producing that impalpable something that vibrates thru all the early Novellen. He himself refers to that quality as „Dunstkreis einer bestimmten Stimmung."^{**}

This atmosphere, which Storm seems to have borrowed from the romanticists, is found in all the Novellen which were written before 1870. Among the stories which exhibit it most strikingly are those which appeared in the first decade after the publication of „Immensee" in 1849. They differ, however, from the productions of the romanticists in that their characters and action are true to life.

In „Späte Rosen," 1859, and in the short stories which followed it the lyric element generally occupies a less prominent place than it does in the early Novellen. More attention is paid to the realistic side, and only occasionally does the subjective effect predominate. The reason for this difference is to be found in the sorrows of Storm's life. His incessant longing for Schleswig-Holstein which he had left for political reasons, and (more important) the death of his wife, Konstanze, in 1864 - a grief that weighed heavily on the affectionate husband - brought him face to face with the uncompromising realities of life.

* Storm's Letter to Emil Kuh, Aug. 13, 1873.

** Storm's Letter to Emil Kuh, Jan. 24, 1873.

The method which Theodor Storm regularly uses to produce his lyrical effects is that of parallelism or contrast; this may be either evident or more or less definitely suggested. He develops situations, depicts nature in certain moods, and leaves it to the interpretation of the imaginative reader to conclude that spiritual relationships exist between human life and the nature-world. In the selection from „Im Schloß“ the suggestion of an analogy is strong, but it is left to the reader to draw his own conclusion as to its significance.

„An einem klaren Novembervormittag hielt unser Wagen unten dem Hofe, um ihn zur nahen Stadt zu bringen. Ich war von einem Gefühl schmerzlicher Unruhe getrieben, in den Garten hinabgegangen; die Buchenhecken waren schon gelichtet, die letzten gelben Blätter wehten von den Bäumen. Während ich in dem Gange hinter dem Laubschloß auf und abging, sah ich Arnold in dem Hauptsteige herabkommen; er stand mitunter still und blickte um sich her; ich fühlte wohl, daß er mich suchte. Aber ich ging ihm nicht entgegen; ein Trotz, eine Wollust des Schmerzes überfiel mich; ich sollte ihn auf immer verlieren.“*

In the foregoing quotation the mood of the character is stated: then by interpolating the mention of autumn, and of features in the landscape peculiar to that time of the year, the author intimates a kinship between the soul of the heroine and the world without. Occasionally, too, he reverses a situation, as is seen below in the selection from „Von Jenseits des Meeres.“ After the first thrill of welcome had subsided and Alfred lay in bed, ruminating over the events of the day, he says in recalling the night:

„Noch lange ...lag ich wachend, aber in behaglicher Ruhe in meinen Kissen; denn die Nachtigallen schlugen überlaut in den Büschen des Gartens.“**

* „Im Schloß,“ p. 104.

** „Von Jenseits des Meeres,“ p. 167.

The rapture in the song of the nightingales subtly hints at his gladsome heart on discovering Jenni's constancy in her love for him.

For lyric effect contrast is not so frequently employed as parallelism. Its function, moreover, is generally for the purpose of accentuating the sadness or gloom by an opposite atmosphere in the world about. In „Veronika“ the restlessness of the heroine's conscience when she had awakened to a consciousness of her guilt is in strong antithesis to the peace and serenity in nature. Veronika had for a moment allowed her passion for a man, not her husband, to vanquish her sense of duty, but upon realization of her wrong she leaves the mill abruptly and wanders out into the twilight alone.

„Ihre Augen schweiften bewusstlos in die Ferne; sie sah es nicht, wie die Dämmerung vor ihr auf die Berge sank, noch wie allmählich, während sie hier auf und ab wandelte, der Mond hinter ihnen emporstief und sein Licht über das stille Tal ergosz. Das Leben in seiner nackten Dürftigkeit stand vor ihr, wie sie es nie gesehen; ein endloser, öder Weg, am Ende der Tod.“ *

In several Novellen the mood of the ending is heightened by contrast. In „Immensee,“ the poignant mental suffering of Reinhard as he leaves the estate is in direct antithesis to the fresh morning splendor of the world about him. Again, in „Im Sonnenschein“ the sunbeam breaks through the murky crystal of the locket that had been found while the family vault was being repaired. The light which disclosed a lock of black hair solved the mystery of love that had never arrived at a full realization of happiness. Then it is that the old grandmother significantly remarks: „Es taugt nicht in die Sonne.“ Another instance of

* „Veronika,“ p. 73.

this contrast between the beauty of nature and the misery of man is found in „Auf der Universität.“ A sunbeam illumines magnificently the white dress of Lore, as her corpse is found floating on the water.

A summary of the preceding paragraphs will show that the tendency to use lyric elements may be traced to the character of the author. The works in which these traits appear fall into two divisions: namely, those which are purely Stimmungsbilder, landscape pictures in which emotional coloring predominates; and those in which the subjective element is sacrificed partly to the realism of the characters and of the action. The general method by which Storm created atmosphere in his stories is by parallelism or contrast between the mood of the characters and the emotional quality in the objective world. From this one may conclude that Storm, in his Stimmungskunst, fulfilled in his early prose works what Ruskin sets down as the task of a poet:

“The poet contemplates the single objects or the vast spectacle of nature in order that he may discern the beauty that pervades both the parts and the whole ... Nature, in detail or as a whole, he regards in the relation it bears, whether of likeness or contrast, to the soul, the emotions and the destiny of man.” *

* Ruskin, Preface to second edition of "Modern Painters."

CHAPTER II.

SPECIFIC DEVICES THAT CREATE STIMMUNG.

The specific factors that Storm employs to create atmosphere in his early Novellen are: (1) Time, including the seasons and the divisions of the day; (2) Place; (3) Sense - impressions, chiefly of sight, sound, and smell; (4) Lyric and Folklore; (5) Symbolism.

(1) TIME.

In making clear the harmony which exists between the emotions of his characters and the mood of nature, Storm frequently uses expressions of time. The year plays an important part in his stories. In them he uses all the seasons, but gives the preference to spring, which suggests the hope that many of his characters entertain for a brighter life. Most frequently its advent symbolizes the tender sentiment of love in the hearts of the young. When, for example, in „Immensee,“ Reinhard and Elizabeth had wandered through the woods in a vain search for strawberries, and the author tells the effect of the day on the little boy. Although he had found no berries, he had gained something far more important for his future. Elizabeth had become for him a source of inspiration for all that was beautiful in his young life. Hereafter it was in springtime that Reinhard spent his vacations making field excursions with Elizabeth. It was in this same season that he hopefully visited the estate of Erich to learn for

himself that Elizabeth was irrevocably lost for him.

A situation not unlike the botany excursion mentioned above is found in „Auf der Universität.“ The young hero, Philip, who is more a dreamer than a scientist, goes in search of a rare species of butterfly. Oblivious to all signs of early spring his eyes scan the distance, and his thoughts turn to past hours spent with Lore. Only the approach of darkness reminded him to return to his home. As he passed through the old castle garden, he actually found the girl of whom he had been dreaming. His desire of the afternoon to hunt for the rare butterfly symbolizes his yearning to meet Lore. He expresses it as follows:

„Wie neckend schosz es mir durch den Kopf, dasz ich am Nachmittag auf einen Sommervogel ausgegangen war.“*

In „Abseits,“ the spirit of Pentecost reflects the emotions of Meta. She had been cutting asparagus for dinner when Ehrenfried joined her and made a naïve proposal for marriage. Storm shows her joy by depicting the joy in nature on that day. This she recalls as follows to a visitor many years later:

„Alles lag im klarsten Sonnenschein. Der blaue Flieder duftete ... und drunten von der Marsch herauf hörte man die Lerchen singen. ... Die blaue Frühlingsluft war nicht heiterer als mein Gemüt dazumalen.“**

The awakening of nature in springtime plays an important part in the Novelle „Im Schlosz.“ In that season the young noble-woman, named Anna, first met Arnold who was thereafter the inspiration of all her actions. She loved him only, but because of his lowly station in life, she was given in marriage to a noble-man. Several years later the death of her husband was an-

* „Auf der Universität,“ p. 297.

** „Abseits,“ p. 138.

nounced to her. When she realized that all bonds were dissolved, she was filled with hope that the invigorating spring air would bring Arnold back to her. Her spirit is reflected in the following lines:

„Und endlich kam der Frühling. - Über der schwarzen Erde sprang an Gebüsch und Bäumen das frische Grün hervor; im Garten an den Grasrändern der Buchenhecken stand es blau von Veilchen, und morgens und abends hörte man drüben vom Tannenwald die Amseln schlagen. - - - Es war alles so licht, - - - und in der Luft schwammen die ‚süßen ahnungsreichen‘ Däfte des Frühlings.“ *

A similar situation is given in „Von Jenseits des Meeres.“ Hans and his family had exchanged their winter living rooms for the bright conservatory. In this case the signs of spring, - the fragrance of the lilies-of-the-valley and the blue violets on the shore of the pool symbolized for them a happy reunion with Jenni and Alfred who were returning from the West Indies to celebrate their marriage day.

In the fanciful tale, „Hinzelmeyer,“ a young boy, by the same name, wanders out into the world one evening in spring. He has passed his term of apprenticeship, and full of hope begins a new career in life, in his search for the stone of the wise man.

The peaceful spring landscape in „Veronika“ contrasts vividly with the disturbed conscience of the guilty heroine. In this case, however, a parallelism as well as a contrast is evident. The freshness and calmness in nature may be a figure of the new life of trust and fidelity which she has resolved to live henceforth with her husband.

Whereas Storm employs spring as a symbol for the awakening of love or the beginning of happier times, summer for him

* „Im Schloß“, p. 110.

generally accompanies the full enjoyment of pleasure. Its sensuous charm reflects the emotions of the characters. Of these emotions, love which is the dominant note of all of Storm's Novellen holds the most prominent place. In the story, "Späte Rosen," the freshness of the world at dawn recalled to the hero the thoughts that he had read the night before in Meister Gottfried's poem "Tristan." The narrator tells as follows the effect of that early morning contemplation:

"Ich empfand die Fülle der Natur, und ein Gefühl der Jugend überkam mich, als läge das Geheimnis des Lebens noch unentsiegelt vor mir."*

Thereupon as he entered his studio, the birthday gifts from his wife were spread out before him. At the sight of a picture which represented her in all the beauty of her early youth, he was overcome with the feeling inspired by this morning meditation. He had admired her in the past merely for her exterior beauty, but suddenly all the dormant passion of his life awakened, and he arrived at last to a realization of her intrinsic worth.

Summer also shows, in several of the early stories, the even flow of mutual confidence between two lovers, paralleling their unquestioning happiness by a succession of days of sunshine. Without much reflection as to their future, Anna and Arnold in "Im Schloß" are happy in one another's company, when the events of the day bring the two together.

The officer and Fränzchen in "Im Sonnenschein" for hours at a time enjoy one another's presence throughout the summer. Although he knows that she would not marry a man above her station, nevertheless he continues to hope, and his present feel-

* "Späte Rosen," p. 34.

ing of happiness is expressed by the many movements and sounds in the nature-world.

Again the action of the little Novelle, „Ein Grünes Blatt“, which Mörike called „ein Gemälde“ extends through the greater part of a summer day. Storm uses the oppressive heat of the summer to accompany a dreamy mood in his characters. While crossing a heath, a soldier, Gabriel, was so overcome with drowsiness by the June heat that he was obliged to rest. He lay down in the heather, and was soon dreaming of a princess. As he awakened the magic dream was realized, for a beautiful girl was waiting to take him to her home. The power of the summer is also seen in the description of the evening. The artless young girl, named Regine, fascinated the soldier who would have lingered had not his duty called him away. As Regine leads the way to the ferry, the summer night reproduces the mood which the romantic soldier experiences at the time:

„Es wurde still um ihn her; nur die geheimnisvolle Musik der Sommernacht wurde wieder seinem Ohre vernehmbarer. Er hielt den Atem an, er lauschte, er horchte den tausend feinen Stimmen, wie sie auftauchten und wieder hinschwanden; bald in unbegreiflicher Ferne, dann zum Erschrecken nahe; unbegreifbar leise, verhallend und immer wieder erwachend; er wusste nicht, waren es die Quellen, die durch den Wald zu den Wiesen hinabliefen, oder war es die Nacht selbst die so melodisch rann.“ *

The moonlight nights of the summertime create a background, an atmosphere in „Auf dem Staatshof,“ „Angelika,“ and „Von Jenseits des Meeres.“

In the first, the hero is happily enjoying the presence of Anne Lene as they are walking together through the garden to the

*„Ein Grünes Blatt,“ p. 72.

pavilion. He is sensible, however, of a reserve in Anne Lene which leads him to doubt whether she still loves him or whether she is pining for the nobleman to whom she had been betrothed. Her reserve is understood a little later, when the untimely death which she brought upon herself by leaping into the river leads the reader to suppose that she had been brooding over her unhappiness on her way to the water. From the time that the two went into the garden, the mellow light of the moon which envelops the world in a haze, represents the uncertainty which Marx feels in regard to Anne Lene's loyalty to him, and accentuates finally the horror of her unexpected tragedy.

In „Angelika,“ the heroine by the same name and Ehrhard spend the summer evenings together either on the lake or in the garden. Ehrhard, a man who lacks decision and resolute will, hopes to marry Angelika, but delays the conclusive step. Storm suggests this irresolute attitude of Ehrhard by the obscurity in the world of nature. There the sheet-lightning on the horizon, the black clouds overhead, or the muffled light of the moon, reflect the indecision that exists in his character.

Of all the summer night descriptions in Storm's early Novellen the passage in „Von Jenseits des Meeres“ reminds one most forcefully of the mood of the romanticists. It splendidly reproduces Tieck's „mondbeglänzte Zaubernacht,“ and has something akin to the atmosphere produced by Eichendorff in his „Aus dem Leben eines Taugenichts.“

Storm uses the autumn most frequently to accompany the idea of pathos and resignation in his characters. The smoky

haze that rests on the landscape, the fading and falling of the leaves, the whistling of the wind through the branches of the trees, - all the signs of the dying year have a depressing effect on the spirit, often occasioning the reminiscent mood of the characters. An instance that exemplifies the lyric effect of autumn on the emotional nature of man is found in the first and last chapters in „Immensee.“ An old man, named Reinhard, is returning from a walk one evening in late autumn. He goes to his room and sits down in a large armchair to recover from the exertion. The long twilight of this season recalls to him events of the past. As the shadows darken, the moon rises and sends a beam across the pictures on the wall. The old man's eyes involuntarily follow the light of the moonbeam until it passes over the picture of a little girl. He thinks of the one whose photograph it is, and as he calls her name all memories of the past are revived. He lives in reverie those events that had left the deepest trace on his lonely life. When the moon no longer shone into the room, he still kept on with his dream of the past, until he was roused by the light which the housekeeper brought in and placed on his writing table.

In „In St. Jürgen,“ Harre Jensen returns to his native home one autumn day after he had spent his very existence for forty years in a life of selfsacrifice for others. The purpose of his visit is to see again the girl, Agnes, whom he had faithfully promised to return as soon as an opportunity afforded itself. His overscrupulous conscience regarding his duty to his neighbor had prevented him from fulfilling his promise until fifty years after his departure from his home. Full of expectation

he eagerly hurried to the home where she had been living in her old age, arriving just a few hours after she died. The bitter disappointment and depression of the old man's spirits, and at the same time the resignation that took possession of his soul are mirrored in the departure of the swallows for their winter home.

The loneliness of the rejected suitor of Angelika, in the story by the same name, is emphasized by the pensive quiet of the autumn night:

„So saß er eines Spätherbstabends allein in seinem weiten Zimmer, den Kopf gestützt, an einen Tisch. - Es war tiefe Stille, nur zuweilen unterbrochen durch das Fallen einer späten Frucht im Garten.“*

In this passage the falling of the late fruit is a subtle foreshadowing that he will lose Angelika forever.

Here and there the references in „Im Schloß“ to the melancholy autumn express the feeling of loneliness in the heart of the young noble-woman, as she recalls a November when her little lame brother, Kuno, had died; and the more memorable day when Arnold, whom she passionately loved, was compelled to leave the castle.

The Doctor in „Drüben am Markt,“ while sitting in the tall grass by the river, is meditating on the rejection by the one he loved. The September afternoon is in harmony with his melancholy mood.

Spring, summer, and autumn, therefore, play an important part in producing Stimmung. Winter as a means of creating at-

*„Angelika,“ p. 205.

mosphere has been slighted by Storm except in „Auf der Universität.“ In the two Novellen „Abseits“ and „Unter dem Tannenbaum“ the spirit of Christmas is prominent. The latter, which Storm considered „eine echte Weihnachtsidylle,“* shows the ardent longing for his home which the atmosphere of the season intensifies. In „Abseits“ the description of the silent Christmas night and of the lonely heath has the effect of showing the self-sacrifice and Christian resignation of Meta.

Not only does our author employ the seasons of the year in creating a Stimmungsbild, but he also makes abundant use of the specific time of the day in enveloping his situations in a fitting atmosphere. He shows a predilection for early morning, the heat of the afternoon, the dim twilight, and night.

The first of these lifts the situations into strong relief. In the morning in „Späte Rosen“ the dawning of the day is accompanied by the awakening of love in the soul of the husband. In „Immensee“ the depth of Reinhard's desolation when he realizes the inevitable (that Elizabeth whom he passionately loves, is the wife of his friend Erich) and the necessity of strong resignation for the rest of his life, are forcibly emphasized by the contrast in nature on the morning of his departure from Erich's estate:

„Die Morgendämmerung ruhte noch in allen Winkeln; ... Draußen im Garten priesterten schon die Sperlinge von den Zweigen und sagten es allen, dass die Nacht vorbei sei ... Draußen lag die Welt im frischen Morgenlichte, die Tauperlen, die in den Spinnweben hingen, blitzten in den ersten Sonnenstrahlen.“**

This part of the day was by tacit agreement the trysting-time for Meta and Ehrenfried in „Abseits.“ When their prime of

* Storm: „Briefe an die Heimat,“ p. 189.

** „Immensee,“ pp. 25,26.

life had passed, a mutual attitude of veneration and love sprang up between the two. On Christmas eve, many years afterward, Meta recalls these happy days:

„Oft in der Morgenfrühe, wenn noch die Häuserschatten über der Gasse lagen, trafen wir uns draussen vor der Haustür. Wenn Ehrenfried hinausging, war ich schon draussen vor der Haustür und putzte am der Tür den groszen Messingklopfer. ‚Nun, Meta,‘ sagte er dann wohl, ‚ich denke wir werden unser Glück doch nicht verschlafen!‘ ... Oft sprachen wir so in der Morgenfrühe miteinander.“ *

It was early in the morning that Harre Jensen, the hero of „In St. Jürgen,“ bade farewell to his home and to Agnes whom he loved more dearly than anyone on earth. While the streets were still dark, Harre climbed to the top of the townhall tower that was bathed in a flood of the morning light. There he found Agnes who had come to catch a last glimpse of him as he wandered out of the town, St. Jürgen. A swallow, that perched close to them on the balustrade of the tower, poured out her soul in song, thus reflecting the joy that was in their hearts. As Agnes in saying farewell begged Harre not to forget to return, the little swallow spread out her wings and flew away. Filled with the deep pain of parting, but hoping for success while abroad and a speedy return to St. Jürgen, Harre hastily left that „Meer von Luft und Licht,“ and went out into the world with a firm and resolute step. In this passage the freshness of the early spring morning and the warbling of the birds shows the close harmony which exists between them and the mood of Harre and Agnes.

The noon and afternoon, when the burning heat of the sun has a drooping effect on all nature, are pictured as inviting

*„Abseits,“ p. 140.

to those who were wont to dream. The little boy Reinhard felt that his romantic longings were realized as he and Elizabeth sat under a beech in the glowing midday heat. Gabriel, in „Ein Grünes Blatt" lay down in the heather to dream of his ideal when he was overcome with drowsiness by the oppressive heat of the afternoon June sun. A touch of melancholy sometimes overpowers the characters in the afternoon. This was Storm's personal feeling, as is learned from a letter to Gottfried Keller:

„Man muss nachmittags keine Briefe schreiben, das ist die Zeit der Melancholie, zumal im Herbste, und zumal im Alter."*

The afternoon sun lured the young student in „Auf der Universität" into the open to look for his favorite butterfly. His thoughts turn to the past and lead him on to the old castle garden, but, in dreaming, the butterfly hunt was forgotten. The charms of the afternoon do not entice the young only to go into the open air. In „Drüben am Markt" the middle-aged physician who still feels keenly the pain of renunciation of many years ago when his proposal of marriage was rejected by the mayor's daughter wanders out into the country, lies down in the tall grass and watches the play of two butterflies. The pang of his heart is still fresh as he diverts himself by interpreting the scene in terms of his own sad experience when his offer of marriage was refused.

Some of Storm's most beautiful descriptions are those of the evening and the night. In this phase of nature, particularly, he reveals his kinship to the romanticists. There is no

* Letter of Storm to Keller, Nov. 10, 1884.

harshness of outline or glaring light in soft moonlit nights. A refined delicacy, a subdued, mellow tone characterizes the scene. The moods which he represents by them are varied. In „Im Saal,“ the twilight accentuates the age of the old woman as she entertains her children and grandchildren with reminiscences of her own youth.

In „Immensee“ Erich's family group and Reinhard, their guest, are sitting together in the sunparlor in the latter part of an afternoon. The trees are casting long shadows across the lake. Reinhard and Elizabeth sing folksongs together which he had received from a friend that afternoon. The motive of the song, „Meine Mutter hat's gewollt,“ brought vividly before Reinhard the past history of Elizabeth and his own deep suffering on realizing that she belonged to his friend Erich. A trembling of the paper which Elizabeth is holding as she sings with him reveals to him her pain of heart at her present lot, and her latent love for him. She is finally so overpowered by the emotion that she leaves the room and goes out into the garden, whither Reinhard follows her, as soon as possible without drawing attention to himself. His suffering grows with the changes in the dying day. The keenest pain of loss and renunciation is suggested in the description of the night as he sees a waterlily in the center of the lake. When he and Elizabeth began to sing, a red evening glow lay like foam over the trees. But when he left the sunparlor the rosy evening color had faded away, and

„draußen aber legte sich der Abend mehr und mehr über Garten und See, die Nachtschmetterlinge schossen surrend an den of-

fenen Türen vorüber, durch welche der Duft der Blumen und Gesträuche immer stärker hereindrang; vom Wasser herauf kam das Geschrei der Frösche, unter den Fenstern schlug eine Nachtigall, tiefer im Garten eine andere; der Mond sah über die Bäume ... Die Wälder standen schweigend und warfen ihr Dunkel weit auf den See hinaus, während die Mitte desselben in schwüler Mondesdämmerung lag. Mitunter schauerte ein leises Säuseln durch die Bäume; aber es war nur das Atmen der Sommernacht." *

In the above passage from „Immensee," nature changes with the changes in the soul of Reinhard. Several such instances of parallelism between the psychological processes in the characters and the changes in nature can be cited from Storm's early Novellen. One of these is found in „Auf der Universität." Philip, who in the afternoon had gone on a butterfly hunt, was lying in the heather, dreaming, as the evening came on. He was longing for the girl he loved, and this yearning is reflected in the evening glow which rested over the place where he lay. Later, when on his way homeward he was entering an old castle garden, he thought he perceived by the dimness of the twilight the longed-for Lore. He actually did meet her and while accompanying her to her home, his thoughts were mingled with doubts as to whether she still loved him. On the way she insinuated to him that she could never marry him because of her lower rank. She thereupon said good-night, leaving him in the dark alone. With the gradations in the dying day the hero of this Novelle passes through several stages of emotion, from joy to sadness and to bitter disappointment.

The night in „Von Jenseits des Meeres" is eloquent in exhibiting the emotions of the hero Alfred. His first talk with

* „Immensee," pp. 21, 22.

Jenni after a separation of many years takes place as they stroll through the pleasure-garden that is wrapped in a bluish mist of the hazy moonlight.

„ Draußen hatte indes die Mondnacht den Garten in ihren weichen Duft gehüllt; hie und da auf dem Rasen leuchtete eine Rose aus der Dämmerung hervor; deren Kelch dem Strahle des eben aufgehenden Lichts zugewendet war. Jenseits des Bosketts sah man einen Teil der hohen Laubwände des Lusthains in bläulicher Beleuchtung, während die hineinführenden Gänge schwarz und geheimnisvoll dazwischenstanden. Weder Jenni noch ich versuchten ein Gespräch, aber es war mir süß, so schweigend neben ihr zu stehen und in die ahnungsreiche Nacht hinauszublicken.“*

The bewitching night in this passage fills Alfred with a presentiment that he may in the end win Jenni as his bride.

A few nights after this event, Alfred has a rare experience in this romantic pleasure garden. He wanders aimlessly along for some time, and loses his way in the labyrinth of leaves and shadows which for him contain the sweetest secret of the summer night. That night he seems to himself to read more deeply into the secrets of nature. His hopes and fears regarding his future with Jenni alternate with the dark, mysterious lanes and the moonlit walks over which he is wandering. But his spirits rise as he hears the rapturous lay of a distant nightingale, and shortly after that he sees indistinctly in the moonlight the slender form of a woman moving toward him. It is Jenni and the nervous anxiety of Alfred, which is symbolized by the intricate paths he chose in walking through the garden, is allayed. In this passage not the night alone but the garden and all the various sights and sounds which he perceived assist in creating

* „Von Jenseits des Meeres,“ p. 171.

the atmosphere of the scene. Later in the course of events (but technically at the beginning of the story) Alfred is seated on the dock one mild September night, waiting to set sail and follow Jenni on her way to the West Indies. The description of nature is such as to lead the reader's imagination far to an unknown shore. Overhead the stars were blinking and all the din of the day had subsided so that one could plainly hear the tugging of the night breeze against the moorings of the ships in the harbor.

The magic of the summer night with its thousands of delicate sounds and its soft dreamy light is depicted in „Ein Grönes Blatt," when Gabriel is conducted by Regine through the woods down to the ferry. Storm uses in this selection the delicate beauty of a night in June to mirror the emotion of love in the hearts of the two characters.

In the Novelle, „Unter dem Tannenbaum," the chief device that creates the Stimmung is the time of the year, namely, Christmas eve. The twilight and the dark, however, help in recalling to Paul and his wife, Ellen, the happy days of their first meeting, and the happier ones of their courtship. As he is telling in detail how with her the first bright moment had entered his life, the moon affirms the truth of his statement by suddenly lighting up the landscape and sending its rays in through the window.

„Der Mond war aufgegangen und beleuchtete ein paar Silberfäden in dem braunen, seidigen Haar, das sie schlicht geschleiert trug."*

* „Unter dem Tannenbaum," p. 118.

The moonlight nights show pathos and sadness as well as brightness and joy in life. A notable instance of the hardness and coldness of moonlight scenes is found in „Angelika.“ When the hero, Ehrhard, one evening, after an absence of several years from his native town, goes to pay a visit to the home of his loved one, Angelika, he is surprised with the news that she is betrothed to another. Depressed in mind and in heart he rides home past scenes which had always had pleasant memories for him. The aspect of nature is colored by his own sad mood as he shudders from „das wesenlose Mondlicht.“ His purposeless, empty future is before him as he rides on and on through the night.

„Das hölzerne Pförtchen warf jetzt im Mondschein seinen Schatten auf den Weg hinaus; ein Streifen Lichts fiel auf die kleine Bank, die einsam zwischen den dunklen Büschen des Gartens stand. - Wo war Angelika? ... und während der Mond durch die Fenster (of his carriage) hereinspielte und die Dinge draussen wie Schatten an ihm vorüberflogen, masz er mit grausamem Scharfsinn die Schwäche seiner Natur und die Schwere seiner Schuld.“*

In the above pages has been discussed Storm's use of time as a device for creating atmosphere in his early Novellen. Specific examples show that the seasons and the distinct divisions of the day contribute in suggesting a harmony between the characters and the objective world. The seasons symbolize for our author definite ideas: spring represents a beginning of happiness or a resurrection of buried hopes; summer, the fullness of enjoyment; autumn, a melancholy pensive mood, or strong resignation; the bleak, cold winter, loneliness of the characters. Like the seasons the different parts of the day represent a variety of moods. In general, the morning signifies hope; the afternoon,

* „Angelika,“ p.205.

sadness and melancholy; and the twilight, and night, joy and happiness. This harmony Storm has intimated, not by minutely describing the day or season of his landscape scenes, but by selecting those details which show a spiritual relationship with the emotions of his characters.

(2) PLACE.

Storm's use of place as a means for creating Stimmung is limited to the scenes with which he was most familiar in his native home, Schleswig-Holstein. Since most of his characters are lonely people, given to reflection, they frequent those places that are most conducive to their natural mood. The heath and the moor, the quiet of the forest, and the solitude of gardens, have a potent charm in emphasizing their dreamy, romantic character.

The power of the heath is shown most strikingly in „Ein Grünes Blatt" and „Auf der Universität." In the former the wanderer, Gabriel, succumbs to its irresistible magic as soon as he sets foot on the narrow path that winds across its endless stretch. The monotonous buzzing and crawling of insects, the heavy aroma of the heather, and the shimmering reddish haze that lay over the earth, - all fatigued his senses and overcame him with drowsiness. It is by suggesting a drowsy mood or a lazy movement in the various objects of nature in this place that Storm gives the heath a dreamy atmosphere. Thus its loneliness and its vibrating atmosphere parallel Gabriel's dreamy spirit, and finally lull him to sleep.

Likewise, the heath in „Auf der Universität," lures the romantic boy, Philip, from the pursuit of the blackberry butterfly. He describes the charm of the place as follows:

„Unendliches Bienengesumme klang wie Harfenton aus seinem Wipfel, ... wie ein Wunder stand er da in dieser Einsamkeit. Eine Strecke weiter dehnte sich unabsehbar der braune Steppezug der Heide; die äußersten Linien des Horizonts zitterten in der Luft. Kein Mensch, kein Tier war zu sehen, so weit das Auge reichte."*

The lonely heather-grown stretch in which Reinhard and Elizabeth in „Immensee" come when they are looking for strawberries awakens a response of fear and loneliness in the heart of the little girl. This the author accomplishes by making the place alive with the cries of birds and the buzzing of insects with which Elizabeth was not familiar. The strong aroma of the heather, moreover, adds to her discomfort. Reinhard, however, does not feel the aversion that Elizabeth experiences. On the other hand, all these phenomena give his romantic spirit a homelike sensation and inspire him to embody his feelings in lyrical form.

In the Novelle, „In St. Jürgen," the heath is not described in detail. But it so affected an old man, Harre Jensen, as he passed across it on his way to the home of fifty years ago, that his whole past history lay unfolded before him. It was the treeless expanse of land stretched out before him that reminded him of the days of his youth. By the silence which ensued after he said to his traveling companion:

„Ich bin dieser Unendlichkeit des Raumes so entwöhntmir ** ist jetzt hier, als sähe ich nach allen Seiten in die Ewigkeit."

* „Auf der Universität," p. 294.

** „In St. Jürgen," p. 237.

ing landscape at the time represents the imaginative, dreamy mood of Arnold. Later in life this solitary marsh had lost all the charm which it had possessed in Arnold's carefree youth, and placed him in a meditative, reflective mood.

Like the heath, the forest is a favorite resort for the lonely characters in Storm's early Novellen. Its isolation makes them oblivious of the commonplace, practical world. In the green virgin wood where only the sounds of the wild break the stillness of nature, the characters roam, happy in the companionship of a favorite friend. In „Immensee," for instance, the strawberry search had no allurements for Reinhard. It was the isolation of the beech forest that he enjoyed, for it meant to him a few hours alone with Elizabeth. This significance of the woods to Reinhard is proven by the beautiful lyric (at the end of the chapter ‚Im Walde') which transforms Elizabeth into a fairy queen. Again, many years later when Reinhard visited the estate on which Elizabeth and Erich were living, his stroll with the former into the wild wood revived in them old memories. This forest, again, in its natural wildness, symbolizes to Reinhard the ideal life of happiness in the companionship and love of Elizabeth.

In a similar way, the wild impenetrable forest in „Ein Grünes Blatt" shows the charm which Gabriel experiences as Regine guides him thru its depths. The deathlike silence as they reach the „Wald mit seiner schwarzen geheimnisvollen Masse,"* - a silence broken only by the delicate mysterious sounds of the wild, - inspires Gabriel with awe or reverence, such as he feels

*„Ein Grünes Blatt," p. 71.

Storm suggests, by the last expression, that Harre's thoughts were spanning the time since he last saw Agnes, the friend of his youth, and were hopefully looking forward to his meeting her once more.

In „Abseits," also, our author gives an impression of loneliness in his description of the heath:

„Der dunkle Zug der Heide ... streckte sich von allen Seiten schwarz und undurchdringlich in die Nacht hinaus."*

Here the black endless stretch of land parallels the lonely feeling of Meta who is narrating to a visitor the sorrows of her disappointed life.

Similar to the heath in its effect upon the mood of Storm's characters are the marshes, large stretches of pasture lands that have been reclaimed from the sea by dikes. To Marx in „Auf dem Staatshof" the sunlight on the green meadows and the song of the larks symbolize his happy past when he and Anne Lene strolled over these pastures on their way to the girl's ancestral estate. In retrospect the marsh appeared to him always bright and cheerful:

„Denn mir ist als habe an jenen Sonntagnachmittagen immer die Sonne geschienen und als sei die Luft über dieser endlosen Wiesenfläche immer voll von Lerchengesang gewesen."**

Again, in „Im Schloss," an expansive marsh creates a definite mood in Arnold who had once had an unusual experience there. In later years it always reminded him of the romantic day-dream which he had had there long years before. When he was a boy not only the mysterious silence, the glaring sunlight and the heavy redolence in that solitary place captivated him but a glistening green lizard with golden eyes cast a spell over him. The bewitch-

* „Abseits," p. 148.

** „Auf dem Staatshof," p. 44.

when talking with Regine. This child of nature, so intimately a part of nature itself, and the woods in which she lives, are a symbol to him of the people and the wood of his native land, that is threatened by war and for which he is about to sacrifice his life.

In another Novelle the forest again shows a mood parallel to that of Philip. This ardent nature-lover from „Auf der Universität“ is lured more by the music of the wild than by the strains of a violin in the dance-hall in this woods. Removed from the conventionalities of society he is fortunate enough to spend a few hours with Lore, his playmate of former days. His happy mood is reflected by the silvery call of the finch, the luring song of the blackbirds, and the incessant musical rustle of the leaves. The romantic atmosphere is accentuated by the contrast between the artificial sounds from the ball-room and the voices of the woods:

„Aber ein Strom bewegter Nachluft trieb erfrischend gegen uns heran, und während von der einen Seite das Kreischen der Geigen und das Scharren der Tanzenden an mein Ohr schlug, vernahm ich zugleich von draussen das traumhafte Rieseln in den Laubkronen des Waldes.“ *

In the above discussion of the forest it was seen that the woods is a favorite place where a lover enjoyed the companionship of a loved one. Far away from the world of the common-place, its vernal freshness answers with youthful aspirations and emotions in their hearts.

But in the little Novelle „Veronika,“ the wood has a different function. The heroine's troubled conscience resulting from

* „Auf der Universität,“ p. 320.

the grave omission of a moral duty grows calm and gains strength in contemplating the uncontaminated shadows of the forest. Crowning the top of a hill that overlooks the town, its pure fresh air and its evergreen trees lead her thoughts inward away from the distracted world. To Veronika the silence and peace of this primeval woods, untouched by the hand of man, has a moral significance and is a symbol of a better, higher life which she resolves to live in the future.

The garden, like the forest, is used by Storm to lead his characters away from practical life to a place where their thoughts can reign undisturbed in a world of their own. There the very isolation accentuates the mood which has possession of the characters. The best description of a garden, and at the same time the one which reflects most vividly the mood of the characters, is found in "Von Jenseits des Meeres." One summer night when Alfred, the chief character of this Novelle, is longing for Jenni who had that day left for the city, he wends his way down the terrace to the picturesque classic garden on his brother's estate. The muffled moonlight which indistinctly illumines the roses and jasmynes, and farther on the shimmering lilies that float on the black waters of the pond, overcomes him with the loneliness that reigns in that secluded spot. To this feeling is added that of fear when he loses his way in the dark, intricate paths. This garden scene in all its details parallels the hopes and fears of Alfred in regard to his relation with Jenni. When, for example, he penetrates dark paths among the bushes, he says:

„Auf diesen Steigen, die ich nun betrat, war eine Einsamkeit,

die mich auf Augenblicke mit einer traumhaften Angst erfüllte." *

Here the darkness and silence that reigns among the shrubbery parallels a fear that he may never claim Jenni as his bride. Later, when he is fascinated by the beauty of a statue of Venus near the pond, he acknowledges:

„Ich musste im Hinschauen immer an Jenni denken." **

Again, as he recognizes Jenni at the bank of the water, the jubilant notes of the nightingale accompany the joy that comes into his soul. In „Auf der Universität," also, the garden is a factor for creating Stimmung. Like the woods, it means to Philip companionship of the girl he loves. But in this case the joy that usually accompanies a stroll through the garden is dampened by a coldness and silence in Lore's attitude that colors the world of nature about him. Later in the story, Philip analyzes the melancholy aspect of the garden as a parallel to the emotions in his heart:

„Einsam wanderte ich durch die dunkeln Gänge des Schlossgartens und zehrte trübselig von der Erinnerung eines entflohenen Glückes." ***

Again, in an old neglected garden, in „Auf dem Staatshof," where tall grass hides the flagstones of the walk, where wasps have hung their nests on the raspberry shrubs, and where vines grow riotous among the bushes, Marx and Anne Lene were wont to spend happy hours in play. The pleasurable sensation which they experience is told by the former:

* „Von Jenseits des Meeres," p. 172.

** „Von Jenseits des Meeres," p. 173.

*** „Auf der Universität," p. 300.

"Anne Lene und ich drangen gern aufs Geratewohl in diesen Blütenwald hinein, um uns den Reiz eines gefahrlosen Irgehens zu verschaffen." *

Several years later, however, this same garden, which still bears traces of one-time grandeur, has a different effect on Anne Lene and her former playmate. Like Lore in her coldness to Philip, she shows a reserve to Marx which the latter cannot understand. This is reflected in nature by the melancholy light of the pale moon that envelopes the scene in coldness and gloom. In addition to the dim light, Storm shows that nature is in sympathy with the uncomfortable mood of Marx by the discordant sounds of the ravens:

"Die dürren Zweige, welche überall den Boden bedeckten, knickten unter unseren Füßen; und über uns, von dem Geräusch aufgestört, flogen die Raben von ihren Nestern und rauschten mit den Flügeln in den Blättern. **

The first description of a garden in this Novelle emphasizes the luxuriant growth which is in harmony with the exuberant joy that the children experience in playing together. In the picture of the garden just quoted, however, the dismal uncanny atmosphere lets the reader suppose that Anne Lene and Marx in their relation to one another feel a corresponding reserve.

In a garden of the old-fashioned rococo type, in "Im Sonnenechein," a merchant's daughter, Fränzchen, and Konstantin visit together without fearing a reproof from her stern father. In this passage the Stimmung is created not so much by the garden, as by the action and words of the officer. Since his experience at this time is a fine example of Storm's use of symbol as a means of creating atmosphere, it will be discussed later under that topic.

* "Auf dem Staatshof," p. 59.

** "Auf dem Staatshof," p. 59.

There is a parallelism, it is true, between the garden and Fränzchen. It does not lie, however, in her emotions as such, but rather in her tastes and habits which are as set and old-fashioned as the garden itself.

In several other Novellen the garden suggests a Stimmung in the characters. In both „Ein Grünes Blatt“ and „Abseits,“ Storm suggests the happy mood of characters in a vegetable garden, not because of the pleasure connected with the picking of peas, but because of the happiness they find in their companionship. In some Novellen the garden - to be sure, in a lesser degree than in the stories cited - supplements other factors in creating atmosphere. In „Im Schloz,“ for instance, its neglected condition is a symbol of old time grandeur of Anne's family, and parallels the consciousness of an unhappy life without love which she is doomed to live; or, in „Im Saal,“ the old-fashioned rococo garden of the past was a symbol to the old grandmother of the happy days of her youth.

Storm does not introduce the sea for the purpose of Stimmung into his early short stories. The characters, it is true, do occasionally hear its surging waters from a distance. This is the case in „Im Saal“ where, after the narration of the old woman, its dull, monotonous sound is heard for a moment like a voice from eternity. Again in „Auf dem Staatshof“ the sound of the rolling billows over the vast mysterious deep increases the feeling of desolation which Marx experiences when he realizes that Anne Lene has taken her life.

The lake as a setting for atmosphere is found in situations in „Immensee," and again in „Angelika." In both Novellen, an evening boat ride on the lake assists other factors in giving Stimmung to the situation. One other scene, in „Immensee," in which Reinhard swims out to the lonely waterlily in the center of the lake, deserves mention. But since the lily episode is a striking example of Storm's use of symbolism, it will be discussed in a later part of this thesis.

From the preceding paragraphs it is clear that Storm makes abundant use of place in his Stimmungskunst. The most important factors under this device are the broad heath, the marsh, wild forests and homelike gardens. Their isolation especially appeals strongly to Storm's characters, for it allows them to pursue their own thoughts, without interruption from the busy outside world. The loneliness of the heath with its monotonous sights and sounds arouses in the characters a response of sadness and reflection. In „Ein Grünes Blatt," the various nature phases make Gabriel drowsy, and overpower him with sleep. The broad expanse of these stretches of land, as well as of the marshes, often places the characters in a reminiscent mood. Storm does this, either by presenting objects that were familiar to them at one time in the past, or by allowing the eyes to wander over so great a distance that they seem to reach eternity. The woods and the gardens appeal strongly to those who would enjoy the companionship of one another. In these places the luxuriant growth of plants or the familiar pleasing sights and sounds reflect a parallel joy in the characters. In such instances, where a coldness rests between them, our author reflects that re-

serve by a dimness of light, screeching of birds and other unpleasant sounds.

The sea, lakes, and rivers, in comparison with Storm's use of the heath, the woods, and the gardens, occupy so minor a part in the early Novellen, that they have been considered negligible in this paper.

(3) SENSE IMPRESSIONS.

Storm's keen powers of observation and his ability to respond to outward impressions made him thoroughly familiar with the landscape which he employs in his Novellen. His intensive experience had trained him to select the very details that added to his nature-pictures a touch of life. This fact by which Storm animated the objects of the world in which his characters move is accomplished by his impressions of sight, of sound, and of smell. Since the extensive use which Storm makes of these impressions cannot be fully discussed within the bounds of this thesis, the following paragraphs will treat of them in a general way, selecting the points which feature most effectively in the Stimmung of the situations.

Among the impressions of sight, Storm uses the sensations of color, of brightness and, on the other hand, those which suggest the absence of light, and of motion. Color alone as a factor in his Stimmungskunst is not frequently found, for it implies a flashing or glaring that is out of harmony with the soft lights in which most of the characters move. But occasionally he allows a brilliant touch to enliven the monotony of the landscape. Thus,

a meadow in the glowing midday heat was brightened by small, lustrous, steel-blue flies poised in the air. Storm uses color also to accent the climax of a situation, bringing the more important feature into greater relief by the contrast between its definite color and the shades of the surrounding objects. An example of this function of color is found in „Im Schloz.“ On a lonely, silent heath, where a few butterflies were drowsily fluttering about a solitary flower, and a heavy aroma of the heather oppressed the air, Arnold looked into the golden eyes of a green lizard. The color here lifts the lizard into strong relief. By the contrast the author shows Arnold's intense love for Anne. Since the lizard drew his attention, not because of the romantic setting in which it was found, but on account of its own striking beauty, the author intimates that Arnold loves Anne, not for her exterior beauty, money or rank, but because of her own intrinsic worth.

The shades or tints of objects are determined by the brightness or dimness of light. Storm frequently softens the colors by specifying the definite shades, and conveys thus a clearer meaning to the reader; as, when the heath is enveloped in a reddish or a brown-violet haze, or the deep blue of the night sky is displaced by a pale yellow sheen from the rising sun. Illumination of objects by the sun and moon animates them and gives to them a deep spiritual meaning. This Storm often shows by a qualifying statement which discloses the subjective effect of the light on the characters. When, for instance, Gabriel in „Ein Grünes Blatt“ passes over the heath with Regine,

we are told:

„So gingen sie mitten durch den Sonnenschein, der wie ein Goldnetz über den Spitzen der Kräuter hing.“ *

In this passage the golden sunlight reflects the feeling of admiration which Gabriel experiences for Regine. Sometimes a single word gives the emotional coloring produced by the light; as, „die herbe Frühlingssonne,“ or „eine freundliche Wintersonne;“ „ein trüber Mond,“ or „das wesenlose Mondlicht.“ ** By these adjectives (which are likewise applicable to human emotions) the author personifies the things in nature, thus drawing a close analogy between them and human life. Even more effective than the representation of light in its reflection. *** In such cases the movement which is implied by the action of the light adds to the endless suggestiveness of meanings which Storm reads in the natural world.

Besides the sensations of color and brightness, the darkness figures prominently in Storm's early Novellen. When the light of day has disappeared and the twilight or the night has set in, he frequently shows the lyric effect of the dark by the reminiscence of the characters; as, in „Immensee“ when the old man

* „Ein Grünes Blatt,“ p. 66.

** „Auf der Universität,“ p. 293.

„Im Schloß,“ p. 109.

„Angelika,“ p. 206.

„Angelika,“ p. 205.

*** Cf: „Ein Grünes Blatt,“ p. 73:

„Die Brücke des Mondspiegels streckte sich zitternd über das Wasser.“

„Von Jenseits des Meeres,“ p. 174.

„Im Wasser zwischen den weissen Blumen spiegelten sich die Sterne.“

is peacefully looking into the calm black night reviewing his life of lost hopes.

Storm never depicts absolute darkness. By occasionally allowing a faint streak or flash of light to illumine the landscape, for instance, he brings the surrounding darkness into greater relief. The dimness of color and of outlines seen in the hazy moonlight or against the deep blue sky at night accentuates an aimless or undecided mind; as, in the case of Ehrhard in „Angelika," where black clouds, that are occasionally lit up by sheet lightning, reflect the indecision of Ehrhard. Again, this haziness mirrors the darkness and gloom in the soul of a character; in „Auf dem Staatshof," the cold dismal light of the moon that faintly shines through the mists over the landscape is a figure to Storm of the brooding thoughts of Anne Lene before she ends her unhappy life by leaping into the river.

A fourth sensation of sight in the nature descriptions of Storm is that of movement. "Movement is life" and by depicting nature in action Storm establishes a close kinship between the life of his characters and the world about them. In his nature background he uses motion to awaken a variety of responses. In one instance, „Unter dem Tannenbaum," it serves to intensify a longing for home on the part of Paul and his wife, Ellen. After spending Christmas eve in calling forth memories of their old home in the north to which they ardently longed to return, Paul looked wistfully out of the window.

„Weit dehnte sich das Schneefeld; der Wind sauste; unter den Sternen vorüber jagten die Wolken; dorthin, wo in unsichtbarer Ferne ihre Heimat lag." *

* „Unter dem Tannenbaum," p. 131.

In this selection both the figurative movement of the snowfield (implied in the word „dehnte“) and the blowing of the clouds in the direction where their old home lay reflect the emotions of those who look on the scene.

In „Von Jenseits des Meeres,“ again, the motion of the impetuous waves that violently drove the boat against the dock when Alfred was about to embark symbolizes the eagerness in his soul to find Jenni once more.

All these manifold movements of the plants and the insects fill the woods or the heath with life and make these places rich in suggestiveness. The description of the heath in „Ein Grünes Blatt“ shows this characteristic which abounds in most of Storm's nature descriptions.

„Die Nachmittagssonne glühte in seinen Haaren. Um ihn her war alles Getier lebendig, was auf der Heide die Junischwüle auszubrüten pflegt; das rannte zu seinen Füßen und arbeitete sich durchs Gesträuch, das blendete und schwärmte ihm vor den Augen und begleitete ihn auf Schritt und Tritt.“ *

In this passage the heath teems with action. It is the restless activity of the insects and the monotonous buzzing that lends the place the character of „träumerische Einsamkeit“ and communicates its drowsy atmosphere to Gabriel.

Indeed, not one of the landscape pictures in Storm's early Novellen is lacking in movement. Where it happens that the objects themselves are relatively passive, he vivifies them by using such verbs and qualifying words as apply to human life. Instances of this use of strong action-words abound in all of his

* „Ein Grünes Blatt,“ p. 64.

stories.* Because by their fullness of significance he draws out the spiritual meanings hidden in the objective world they are effective for the Stimmung of the scene. It is this action of lifeless objects, the personification of them, that establishes the harmony between them and the emotional nature of man.

Storm's sensitiveness to sound impressions was even more acute than his response to impressions of sight. He not only discriminated between the various calls of birds or the buzzing of insects, or the sound of the wind and water, but, more than that, he was susceptible to the deep tones that lie in the very silences of nature. All the homely sounds of the wild were audible to him: in the woods, „ein feines Schwirren und Summen," the hammering of the woodpeckers, and the buzzing of the night moths; on the heath, the fine delicate „Getön der Insektenwelt" and the song of the meadow larks and swallows. The author carefully selects the sounds to depict the moods of his characters. In the following selection from „Auf der Universität," the music of the woods is heard by Philip as he idly wanders along:

* In the following selections Storm personifies the details in the landscape, thus giving the objects a deeper meaning:

„Ein Grünes Blatt," p. 72.

„Baumwurzeln krochen am Boden hin und fangen den Fuß des Wanderers."

„Das Mondlicht spielte zwischen den Zweigen herein und hing sich wie Tropfen an die dunkeln Blätter."

„Von Jenseits des Meeres," p. 172.

„Breite Steige schlangen sich scheinbar regellos zwischen Gebüsch."

„Im Sonnenschein," p. 211.

„Die Sonnenstrahlen brachen sich zwischen dem Blättern."

„Vor mir uas dem Dickicht klang der Silberschlag des Buchfinken und der Lockruf der Schwarzemsel; dazwischen wie Musik hörte ich fortwährend das Lispeln der Blätter und d drunten zu meinen Füßen das Anrauschen des Wassers.“ *

The silvery notes of the birds and the whispering leaves create a happy, contented Stimmung which reflects a similar mood in Philip. The best example of a Novelle in which the song of the birds thus creates Stimmung is „In St. Jürgen.“ In this story the warbling of swallows accompanies Harre Jensen as he bids farewell to Agnes; They remind him in a foreign land of fulfilling his promise to return; and they are the companions of Agnes throughout her entire life. Erich Schmidt has aptly called them the chorus of the Novelle, ** for, like the refrain at the end of a song, they emphasize the eternal hope that lives in the two principal characters.

Unpleasant sounds, on the other hand, connote a sad, dismal mood in the characters, and sometimes forebode a tragic event. Two outstanding instances are found in „Auf der Universität“ and „Auf dem Staatshof.“ In the former the despair of Lorre, when she realizes that she is irrevocably in the clutches of the vulgar count, is re-echoed by the screeching of the night owls in the depths of the woods. Likewise, Marx in „Auf dem Staatshof is alive to all the sounds of nature as he and Anne Lene walk through the garden shortly before her death. The familiar sounds of the night are suddenly interrupted by the shrill cry of the sea-gull high in the air. These harsh notes of the water birds and the distant roar of the merciless billows that roll over the vast

* „Auf der Universität,” p. 310.

** Erich Schmidt: Charakteristiken. I. p. 410.

mysterious deep produce in Marx „ein Gefühl der Öde und Verlorenheit.“ *

Just as Storm frequently uses bright lights to accentuate more strongly the impression of darkness, so he also uses sound to emphasize the silence in nature. This last device strongly appealed to him, as is evident in his choice of the night and of isolated, lonely places. The delicacy of the sounds often reflects a reminiscent or a dreamy mood in the characters. **

The silence of early morning in „Späte Rosen“ fills the hero of the story with a feeling of solemnity and awe, and places him in a mood for reflection.

Likewise, in „Abseits“ the silence of the dark wintry night lifts the thoughts of Meta far away from her daily cares. As she looks up at the sky, the earth is so silent,

„dass sie droben das leise Brennen der Sterne zu vernehmen meinte.“ ***

This mystical silence enables her to hear, as it were, the music of the stars, and to contemplate the beauty and the omnipotence of her Creator.

The last quotation is representative of the delicate perception of Storm for ear-impressions. As his characters wander through the silent woods at night they hear the sawing of the beetle in the bark of the trees, the „feine elektrische Knistern

* „Auf dem Staatshof,“ p. 60.

** Cf: „Abseits,“ p. 142: „Sanfter Vogelgesang.“
„Auf der Universität,“ p. 320: „Das traumhafte Rieseln in den Laubkronen des Waldes.“
„Auf dem Staatshof,“ p. 41: „Das träumerische Gackeln der Hühner.“

*** „Abseits,“ p. 149.

in den Blättern," * or the breaking of a bubble on the surface of the lake. But only occasionally when a profound silence reigns does he perceive the sounds from another world. By these inaudible tones which Storm draws out from the inner secrets of nature he shows that the thoughts of the characters go beyond this life and border on eternity. One other instance of these subtle sounds that penetrate the solemn silence is found in "Von Jenseits des Meeres:"

"Wie gestern schlugen fern und nah die Nachtigallen; wenn sie schwiegen, war es so still, dasz ich meinte, von den Sternen derab den Tau auf die Rosen fallen zu hören." **

It remains to discuss Storm's use of impressions of smell. These are confined to the aromatic and fragrant odors. They emanate chiefly from flowers, and assist largely in characterizing the place or the season of a situation. ***The aroma of the heath-er, for instance, is one of the factors that assists in creating the Stimmung of the heath. Storm describes it as a heavy, spicy, or dreamy redolence, which indicates at the same time a dreamy, drowsy mood in the characters. The fragrance of spring flowers reflects in every case a joyful mood. Roses, jasmines, elder-berry blossoms, and primroses especially occur frequently, and are always symbolic of love. In the story, "Angelika," for example, the fragrance of a rose which Ehrhard had received from

* "Ein Grünes Blatt," p. 72.

** "Von Jenseits des Meeres," p. 171.

***The odors of nature had a significance in Storm's own life, as is clear from a letter to Gottfried Keller, May 15th, 1881: "Empfehlen Sie mich ihrer treuen Schwester und trösten Sie sie, nach dem 'socio habuisse malorum,' mit mir, der ich - ich denke, durch das Engerwerden der Nase - seit fast zwei Jahren keine Blume, keinen Frühling, keinen Herbst mehr reichen kann." p. 112.

the girl he loved, so forcibly reminds him of her that he thinks he perceives her presence near him. In the same Novelle the "herbstkräftige Duft des fallenden Laubes" * suggests to Ehrhard a hope that Angelika will finally belong to him, notwithstanding the fact that he had been rejected by her. The penetrating perfume of the mignonette in "Im Schlosz" suggests to the lonely young noble-woman memories of by-gone hours spent in the castle garden. In "Unter dem Tannenbaum" and "Immensee" the spicy odor of Christmas cakes symbolizes love and trust, and fills the characters with a longing for their loved ones and their home.

In reviewing the above pages we find that Storm employed the impressions of sight, sound, and smell to create Stimmung in his early Novellen. By these impressions, which reflect a keen sensitiveness in his own character, he was able to make fine discriminations of mood. By contrast color often accentuates atmosphere in a situation, whereas the range from bright lights to darkness reflects a gamut of emotions, from love and happiness to melancholy and gloom. The hazy moonlight plays an important part in establishing a dreamy atmosphere. In addition to the sight impressions, Storm also uses those of sound as a device in his Stimmungskunst. The birds and insects, and the wind and water, are the principal phases of nature that appeal to him for this purpose. In using this device, pleasing sounds parallel agreeable emotions, whereas discordant, grating noises reflect a dismal mood of a character and even foreshadow a tragic end. The silence, on the other hand, like the dimness of the moonlit

* "Angelika," p. 197.

night is conducive to a reflective Stimmung. A third kind of sense impression that Storm employs for lyric effect is that of smell. The subtle odors to which he was susceptible enabled him to make fine distinctions in depicting in the objective world the emotions of his characters. In the landscapes where darkness or silence determines the Stimmung, Storm always employed a streak of light or a few sounds for the sake of contrast. This contrast, which serves merely to accent the mood more strongly, is especially effective in the subtle, inaudible sounds which Storm's imaginative mind perceived. Lastly, the device which lends emphasis to these sense impressions as factors in creating mood is Storm's use of movement in nature. It is by thus personifying all the objects that he establishes close kinship between them and the emotions of his characters, and that he endows them with qualities that reflect traits parallel to those of human life.

(4) LYRIC AND FOLKLORE.

Stimmung, wherever it appears in Storm's Novellen, is lyrical in nature; that is, the emotional element, whereby the lyric bent in all of his characters is revealed, manifests itself in his prose in various ways. By his poetic power of suggestion he intimates his own thrill of emotion through that which emanates from his characters, by a subjective treatment of the setting in which they move. This irresistible desire on the part of Storm to give expression to the deepest stirrings of his soul reaches its culmination in outbursts of pure song. These pulsate with the glow of emotion from a spirit that is overflowing with intense and fervid feeling. In contrast to the lyrical coloring of his prose, these poems contain the author's emotional life in crystalized form, expressed through the medium of the emotions of the characters. They are, - even more than the lyric elements in his prose - the very essence of Stimmung. By their very concentration, they stress emphatically the subjective coloring in the Novellen.

In many instances these lyrics are the products of the overcharged emotional nature of the characters. Such a poem, for example, is the youthful production of Reinhard, in „Im-mensee,“

„Hier an der Bergeshalde
Verstummet ganz der Wind;
.....“

This lyric - a glorification of the ideal which Reinhard saw reflected in Elizabeth - depicts the romantic mood of the young poet when he and his woodland-queen went in search of strawberries.

Another function of the lyric in Storm's early stories is to provide a background for a situation. In „Ein Grünes Blatt," when Gabriel is fascinated by the beauty and grace of Regine as they cross the sunlit heath together, he suddenly recalls the goal of his journey. The martial strain which he begins to sing reflects his outlook on the war through the happy emotions which he experiences in the company of Regine. Again in „Späte Rosen," the strain of the passionate song „O Jugend, o schöne Rosenzeit!" gives the lyric background against which the ecstatic joy of the hero at the sudden realization of love for his wife stands in striking relief.

The lyrics contain frequently the keynote of the stories. This is the case in „Immensee," where the motive of the gypsy's song and later of the folksong „Meine Mutter hat's gewollt," gives in crystallized form the cause of the emotions which the principal characters experience. The nature of the latter (that it originates among the people) lends strength to the contents since it expresses the deeds and suffering of real human beings. In „Auf der Universität" a little stanza at the beginning of the chapter, ‚Im Schloßgarten,' gives the tune for the lyrical contents in which the search for a rare butterfly by the dreamer Philip results in his finding of the girl he loved. In „Von Jenseits des Meeres," the contents of a lyric

in Jenni's album symbolizes to Alfred the sum of her yearning and suffering and stirs in him all the love which he ever felt for her.

Another noteworthy instance of a lyric is found in „Ein Grünes Blatt." It encloses like a frame the idyllic picture of Gabriel and Regine. The stanza in the beginning contains the keynote of the tale and creates a lyric atmosphere. The picture is completed by a poem at the end and suggests the resignation of Gabriel when compelled to relinquish the hopes he had cherished of claiming Regine as his bride, should victory be granted to his army.

A similar use is made of the lyric in „In St. Jürgen." Here, also, the strain of the swallows at the beginning contains the theme of the whole story. The first words of an old folksong, only partly suggested in the Novelle, „Als ich Abschied nahm, War die Welt mir voll so sehr," reveal the deep emotions which stir the inmost depths of the author's nature. The spirit of this strain is sustained throughout by the recurrence of the swallows that keep before Agnes and Harre the hope of a happy return. The intensity of emotion reflected through these symbolic birds approaches closely to pure lyric in the beauty and rhythm of the prose which the author employs. Harre, too, is filled with yearning for Agnes and home when he dreams of the swallows. When his emotions threaten to overflow, he sends the songsters away from his window, for in their warbling he ever hears the parting words of Agnes, „Vergisz das Wiederkommen nicht." The last lines of the lyric in this

same story do not, however, reflect entirely the emotions of Harre. „Als ich wieder kam, War alles leer," is true in a literal sense; but to Harre the words have only a material significance, for he shows a spirit of resignation that implies of itself a faith and hope in reunion with Agnes in the eternal life.

Besides the lyrics, Storm alludes several times to folklore that existed among the people, and suggests thereby an emotion or sentiment in the characters. In „Immensee" Reinhard's allusion to the elves reflects his dreamy mood and adds a romantic touch to the scene where he and Elizabeth are looking for strawberries.

The folklore element in „In St. Jürgen" has a depressing effect on the emotion of Agnes. Harre, half in jest, tells her of the little gray man that guarded the legendary treasure hidden in her father's well. For a moment this story fills her with daring hope, but immediately she has a presentiment that all the treasure of her whole life may in the end fall into the well.

In „Auf der Universität," the thought of the coffin-fish transforms the triumphant mood of Philip as he drives Lore into the centre of the frozen lake, to one of fear, that this monster in the motionless, deceptive waters beneath the thin crystal surface will claim them as its victim. In this instance the apprehension of Philip suggested by the tradition of the fish is enhanced by the terror-inspiring, bottomless

depths that loom black through the virgin ice, the glowing ball of the winter sun on the horizon, and the thunder of ice cracking from the growing cold.

The above paragraphs show that Storm sometimes employs lyrics and folklore to produce Stimmung. In the case of the former, this is done by allowing all the emotions of a character to be compressed into a short lyric which by its very conciseness creates an atmosphere parallel to that in the character. In addition, the lyrics in „Ein Grünes Blatt,“ „In St. Jürgen,“ and „Immensee“ strike the keynote of the stories and epitomize the emotions which predominate. Local traditions also help, as do the lyrics, to create atmosphere. With the exception of Reinhard's allusion to the elves, in „Immensee,“ all the instances of folk legends in essence are gruesome, and awaken a response of only painful or disagreeable sentiments on the part of the characters.

(5) SYMBOLISM.

The foregoing discussions of Storm's Stimmungskunst show that our author produces atmosphere by intimating that a certain mood in nature corresponds to psychological conditions in the characters. This parallelism which he suggests is, indeed, a characteristic of the romanticists; but he approaches even more closely to their methods and their ideals in his use of symbolism. Like them, he interprets nature

as an outward sign of the aspirations and thoughts of his characters. He tries to find deep meanings that are hidden in the very essence of natural objects, thus endowing them with high spiritual values. Through effective suggestiveness by means of symbolism, Storm enables the reader to appreciate the intense mental and emotional tumult which his characters otherwise conceal or only partially exhibit. The philosopher, Amiel, characterizes Storm's landscape pictures thus:

„Jede beliebige Landschaft ist ein Zustand der Seele, und wer in beiden liest, ist voll Staunens, die Ähnlichkeit in jeder Einzelkeit wiederzufinden.“ *

Although our author has shown by symbolism this „Zustand der Seele," in many of his Novellen, the ones that exhibit this device in its greatest detail are „Immensee," „Ein Grünes Blatt," „Im Sonnenschein," and „In St. Jürgen."

In „Immensee," Storm reveals by the symbolism of the lily episode, near the end of the Novelle, the keen suffering which Reinhard endures in his forced renunciation of the one he loves most dearly. The beginning of this love is suggested when, one hazy moonlight night as he is standing on the lake shore he conceives a desire to swim out to a solitary white waterlily, the symbol to him of Elizabeth. In the sharp plants and stones that cut his feet we see the dissipations of his university career that made him neglect his correspondence with Elizabeth and at the same time brought him into ill repute with her mother. As Reinhard's loss of footing in deep

* Walter Reitz: „Landschaft in Theodor Storm," p. 46.

water when he tries to swim, the fact that the distance between him and the lily remains ever the same, and the smooth, slippery stems of the aquatic plants that entangle him in their meshes, - as these all delay him in his attempt to reach the lily, so they symbolize the hindrance in his career to his successful love for Elizabeth. Excepting once, when he loses his footing and goes under water, he constantly keeps the lily in view. Thus it is in real life. He was ever actuated by the thought of a future with Elizabeth. The uncertain, hazy light by which he views the white flower, represents his inaction one Easter vacation, when, instead of saying to her the saving words, he promises to tell her a wonderful secret on his return after two years. The recent experiences of Reinhard are symbolized by the last part of this episode. The statement, for instance, „Endlich war er der Blume so nahe gekommen,“* refers to his visit to the estate where he hopes to find Elizabeth the same that she had been to him in his youth. But the author suggests Reinhard's painful experience of coming to realize that she is the wife of another, in the following lines:

„Endlich war er der Blume so nahe gekommen, dass er die silbernen Blätter deutlich im Mondschein unterscheiden konnte; zugleich aber fühlte er sich wie in einem Netze verstrickt; die glatten Stengel langten vom Grunde herauf und rankten sich an seine nackten Glieder. Das unbekannte Wasser lag so schwarz um ihn her, hinter sich hörte er das Springen eines Fisches; es wurde ihm plötzlich so unheimlich in dem fremden Elemente, dass er mit Gewalt das Gestrück der Pflanzen zerrisz und in atemloser Hast dem Lande zuschwamm.“ **

* „Immensee,“ p. 22.

** „Immensee,“ p. 22.

The mesh of weeds that keeps him from the lily is symbolical of the barriers that separate him from Elizabeth. The last part of this passage prefigures the uncomfortable feeling of Reinhard after his painful experiences on the estate, and his sudden resolution to leave at the earliest opportunity. There the lonely lily floats on the black waters of the lake, just as Elizabeth remains behind on the estate to spend her life in a colorless, commonplace existence. Again we see the lily lingering, like an afterglow, in the memory of the resigned old man, Reinhard. As he looks into the night where one black stretch of water lay behind the other, he sees nothing but a lonely white waterlily on the farther horizon. Although Elizabeth belonged to Erich, she was and remained for Reinhard the ideal, the guiding star that he ever kept before his eyes. It is in this fact, that the symbolism of the waterlily lay, that it represents for him the abiding truth, the beautiful, the unchangeable something about which he centered his hopes and aims. The significance of the episode is that Storm apprehended in it „das Ewigbleibende,“ the essence of symbolism.

Another instance of symbol, is found in „Ein Grünes Blatt,“ in the dream of Gabriel on the burning heath. It seemed to him as though the bewitching eyes of a serpent cast a spell over him. He was Hans of the fairy tale who lay in the grass before the serpents's den, waiting to relieve the charmed princess. The meaning of this passage is read

in what follows. The beautiful girl, Regine, who captivated him as he opened his eyes is the magic princess of fairylore. As Hans waits before the den to liberate this beautiful princess, so Gabriel goes to war on the following day, to save the home where Regine lives from the rule of the enemy. A deeper meaning still lies in the significance of this Novelle. It was written during the disastrous struggle between the Danes and Prussians for the possession of Schleswig-Holstein. Regine, according to Storm himself,* is the symbol for the home of his youth. The author pictures her as being as uncontaminated and fresh as the virgin forest where she lived. His lyrical description of the magic night with Regine, as she and Gabriel stroll through the woods, is a Stimmungsbild in which he reflects his own affection for the home which was endangered by the enemy. Gabriel leaves to fight for his country, just as Storm himself staunchly fought in the political life to save his land from Danish domination. Here again, as the lily in "Immensee," Regine is a symbol for an unchanging primal quality that is the genius of his home. She is the embodiment of all that was alluring, magnetic, in the author's native land. She is a part of the woods and the heath near which she lives, of the "unverfälschte, süsße, wunderbare Luft der Heimat." ** This inseparable kinship with the soil, this spiritual relationship between Regine and Storm's home is empha-

* "Moriike - Storm Briefwechsel"

"...dasz ,or die Regine unter der Hand so etwas Allegorisches zu einem Art Genius der Heimat geworden..."

** "Ein Grünes Blatt," p. 73

sized to a climax in the last lines of that glow of poetry at the end of the Novelle:

„Und fänd' ich selber wie in Traume
Den Weg zurück durch Moor und Feld -
Sie schritte doch vom Waldessaume
Niemals hinunter in die Welt.“

Regine here is the symbol for that permanent, fundamental idea of home that ever remained uppermost in Storm's mind.

Symbolism is used also in „Im Sonnenschein“ where its underlying idea is the irresistible attraction or love of a black-haired officer, Konstantin, for the merchant's daughter, Fränzchen. This Storm subtly suggests in the little incident in the garden while Fränzchen leaves the officer alone for a few minutes. He watches the strenuous effort made by the active little insect to reach the honeysuckle flower. The sun blinded him, and when he looked again he saw only a slight movement in the shadows that hovered around the blossoms. But the summer breeze playing through the branches dispersed the shadows. The impulse of the insect to pick the trumpet honeysuckle symbolizes the determination of Konstantin to win Fränzchen for his bride. His persistency in the face of a rejection is typified by the patience of the little beetle to crawl to the flower, notwithstanding Konstantin's attempt to shake it off the vine. The symbolism here consists in the elemental meaning beneath the activity of the little insect which represents, in terms of human emotions, the attraction of love. The author adds a significant touch to this passage in his use of the shadows. They hover over the flower like a threatening evil. He draws attention to them when, to Konstantin's „Ich scharmutziere mit dem

Schatten,"* Fränzchen replies, „Das kannst du bleiben lassen." *

In the light of the end of the story the shadows are symbolic of the fate that interferes in the marriage of these two lovers by the death of Fränzchen. This incident, then, contains in essence the fundamental idea of the entire *Novelle*, the love between the officer and Fränzchen, thwarted only by an irresistible power from above. This same idea is repeated with emphasis in the end of this story. Here the symbol of Fränzchen's death is the moldy green locket which a young man finds on his great-aunts tomb. Its contents, a lock of black hair, reveals to him the love which this aunt (who is none other than Fränzchen) had for a certain soldier of whom he had heard.

Again, „In St. Jürgen" furnishes an outstanding example of symbolism. Here the swallows that ever accompany the hope which lives on in Harre and Agnes are the symbols of that grand, undying, eternal hope that guides them through all difficulties in life. When Agnes and Harre bid each other farewell, the sadness of parting is mellowed by the rapturous lay of the swallows that reechoes the pleading words of the lonely girl: „Vergisz des Wiederkommen nicht." The spiritual idea which these birds represent is suggested in their ethereal flight to the high regions of the sky. Even the tower which they frequent points upward to a hope that is not of this earth.

„Der Turm, der uns beide trug, ragte so einsam in den blauen Ätherraum; nur die Schwalben, auf deren stahlblauen Schwingen der Sonnenschein wie Funken blitzte, schwebten um uns her und badeten in dem Meer von Luft und Licht." **

* „Im Sonnenschein," p. 211.

** „In St. Jürgen," p. 242.

Throughout Agnes' life the swallows connect her past with the promising future. To the reader their departure in autumn with the hope of returning in spring suggests the constancy of Agnes in waiting for Harre. To him, too, these birds bring thoughts of his loved one at home. They are symbolic of a reunion with Agnes, and fill him with a painful yearning to see her once more. So powerful at times are the emotions they awaken, that he drives the swallows away from his window; for though their message is one of hope, the intense longing almost overpowers him. Even late in his life, when time had softened the pain of renunciation, the return of these birds in spring, or their twittering in the twilight hours, again spoke their undying message to Harre Jensen. Similarly is their symbolism evident at the end of the story, when Harre actually returns to see once more the faithful friend of his youth. As he silently looks at the peaceful features of Agnes, who had died a few hours before his arrival, the swallows soar into the air to wing their way to their southern home. This departure of the birds for a time is a figure of Harre's pain of renunciation at Agnes' death. But as the birds will return in spring, they are symbolic of that higher hope which sustains Harre in his resignation for the rest of his days, and points to a fulfillment in the eternal life.

In addition to these instances of symbolism, Storm uses many details that convey a significant figurative meaning to the characters in the story. Pictures, for instance, and

diaries bring memories of the past. Reinhard's mention to Elizabeth of the strawberry search opens up their entire youth which now lies "behind the distant blue hills." A sprig of heather or the everlasting, or the green leaf of a beech are symbolic of love for people or home. Even the butterflies have a hidden meaning that lends importance to the episodes. In "Auf der Universität," the search for the olive-brown butterfly is a symbol to Philip of his love for the brunette French girl, Lore. Again, in "Drüben am Markt," the play of two butterflies is symbolic to the doctor of his courtship, and his rejection by the mayor's daughter.

In his symbolism, especially in the case of single objects, Storm does not confine himself to the Novellen of his early period. In "Karsten Kurator" (1877), for example, the shattered hopes of Karsten for his son are reflected in the absence of fruit on the trees in autumn. Or again, in "Herr Etatsrat" (1881), the bright June landscape is symbolic of the peace which the unhappy daughter has at last found in death. But the symbolism of these no longer functions as the creator of that atmosphere which is so potent a charm in our author's early works.

In summarizing the salient points of Storm's symbolism, it is of interest to note that the episodes which exhibit this device most strikingly were not originally intended solely for

that purpose.* They show, nevertheless, so close a spiritual relation with the career of the characters that their symbolism is prominent in the story. Although the use of this device is unintentional on the part of Storm *- in his longer episodes at least - nevertheless it was the means for the presentation of a great poetic idea. The objects that are used as symbols represent that permanent, primal quality or essence that suggests a parallel quality in the characters of the stories. The two chief ideas or concepts which Storm conveys in his long symbolical passages are hope and love. The use of this symbolism, like the use of the lyric, shows by its very nature the concentration of the emotions that form the keynote of the characters. This very fact - that the symbols are the repositories of that great spiritual idea or emotion that fills the soul-life of the characters - this fact makes them an important feature in Storm's Stimmungskunst.

* On May 8th, 1881, Storm writes to Keller his impression of the symbolism conveyed by the 'Schädelgeschichte' in the fourth part of Keller's "Der Grüne Heinrich," p. 109:
"Das Allegorische in der Schädelgeschichte hat mich nicht gestört; die Anschauung des tatsächlich Gegebenen ist so kräftig, dass wenigstens ich das Allegorische darin beim Lesen nicht als etwas Beabsichtigtes, sondern als etwas aus dem Tatsächlichen beiher sich von selbst Ergebendes empfunden habe. (Mir selbst ist dergleichen oft in die Feder gelaufen; von dem 'Scharmützleren mit dem Schatten' in "Im Sonnenschein" und der weisen Wasserlilie in "Immensee" ist es noch durch manches andere weiter zu verfolgen)."

CONCLUSION.

Theodor Storm in his *Stimmungskunst* - that art by which he enveloped his stories in a dreamy twilight atmosphere - shows a close kinship to the Romanticists. Unlike them, however, his characters and his plots are not pure products of fantasy. But, on the other hand, they accurately reproduce the life with which the author was most familiar. This art of creating *Stimmung* is most evident in his early works. In fact, a distinct line can be drawn between the *Novellen* which he wrote before 1870 and those which appeared after that time. Whereas in the former the author's emotional coloring or subjective impression predominates over the other elements of the story, in the latter his presentation of the characters and situations is decidedly objective.

It was a part of Storm's theory that the reader should not only hear and see, but that he should also feel what he reads; that is, that the situation should awaken a response of emotion similar to that which the characters experience. This he accomplishes by employing only such factors in his *Stimmungskunst* as produce in himself the mood which he transmits to the reader through the medium of the story. It is interesting to note that Storm never carelessly uses the na-

ture-world in his Novellen. But, on the contrary, he introduces landscape touches only where they produce the greatest lyric effect. This he successfully accomplishes by his poetic power of suggestion. He himself does not state that parallelisms exist between his characters and the nature background. Neither does he completely finish his early Novellen like some of his contemporary realists, by offering the solution of the plot in its minutest detail. The result of such suggestion in literary art is excellently expressed by Walter Reitz:

„Die Kunst soll das Vorletzte darstellen, nicht das Letzte. Andeutungen sind in viel stärkerem Masse dazu geeignet, unsere Seelen in zitternde Schwingung zu bringen, als nackte, schroffe Tatsachen, wie wir sie bei den Naturalisten finden.“ *

The various devices by which Storm creates that evanescent quality called Stimmung show the quick interchange of feeling between the world of nature and the heart of man. In his range of sympathy, which is vast indeed, our author confines himself almost exclusively to the tender emotions. These sentiments, so deep, so universal, born largely of silent resignation of the characters to the inexorable designs of Providence, make a strong appeal to the human heart and give a tone of peace and repose to the Stimmungsbilder of Storm's early Novellen.

* Walter Reitz: „Die Landschaft in Storms Novellen,“ p. 22.

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