

U. M.

THE UNIVERSITY OF MINNESOTA

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Report

of

Committee on Examination

This is to certify that we the undersigned, as a committee of the Graduate School, have given Sister Henrica Leifeld 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

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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 Henrica Leifeld 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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Dramatic Elements in the "Novellen" of Theodor Storm.

A thesis submitted to the Faculty of the Graduate School

of the

University of Minnesota

by

Sister Henrica Leifeld

in partial fulfillment of the requirements for the degree

of

Master of Arts.

June 1919.

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Dramatic Elements in the "Novellen" of Theodor Storm.

Introduction.

In a letter dated Aug. 14, 1881, Storm writes as follows to his friend and literary critic, Gottfried Keller: "Beunruhigend besuchen mich mitunter theoretische Gedanken über das Wesen der Novelle, wie sie sich jetzt ausgebildet, über das tragische in den Dramen und Epik und dem etwaigen Unterschied zwischen beiden."* These disquieting thoughts, as he confides to his friend in the same letter were occasioned by the casual remarks of Georg Ebers, a contemporary author, famous for his long Egyptian novels. Referring to his own short story, Eine Frage, Ebers designates the "Novelle" as a form of writing in which a poet might indulge as a diversion from a real work of art--the three-volume novel.** Storm takes offense at this random newspaper statement, altho its author never intended that it should appear in print. In the ensuing quarrel with his supposed opponent he was led to express himself very explicitly on the matter and formulates a "Novellen" theory of which he himself professes to be the exponent. He acts as a champion for this form of writing and presents deliberate arguments for the literary respectability of the "Novelle."

His views on the relationship that exists between the "Novelle" and the drama are expressed in the above mentioned letter

*Albert Köster, Storm u. Keller Briefwechsel, p. 114.
** cf. Ibid. p. 250

to Keller where he says: " Die Novelle ist die strengste Form der Prosadichtung, die Schwester des Dramas; und es kommt nur auf den Autor an, darin das Höchste der Poesie zu leisten." * Urged by his indignation against Ebers' depreciation of his favorite literary form, Storm pleads the cause of the "Novelle" still further in a preface, written 1881, for a new edition of his complete works.** In this preface, which on the advice of Heyse and Keller was never published, our author says: "Die heutige Novelle, in ihrer besten Vollendung, ist die epische Schwester des Dramas, und die strengste Form der Prosadichtung. Gleich dem Drama behandelt sie die tiefsten Probleme des Menschenlebens; gleich diesem verlangt sie zu ihrer Vollendung einen im Mittelpunkt stehenden Konflikt, von welchem sich das Ganze organisiert und demzufolge die geschlossenste Form und die Ausscheidung alles Unwesentlichen." *** This definition offered so late in the poet's literary career (His first story appeared in 1849, and his theory was formulated only in 1881.) may be considered as the result of mature reflection and as an epitome of the principles he pursued as a writer of "Novellen."

According to Storm's theory dramatic elements form an essential part of the "Novelle", and it is our present purpose to

* A. Köster, Storm u. Keller Briefwechsel p. 114.

** This preface in manuscript form was in the possession of Erieh Schmidt who kindly placed it at the disposal of Albert Köster. (Briefw. p. 250)

*** Köster Storm u. Keller Briefwechsel p. 250
Paul Schütze---Theodor Storm p. 302

ascertain how far he follows his own definition. We shall also strive to determine whether or not his practice is an exposition of the principles he has laid down for the short story. A closer study of his productions will reveal the fact that Storm is unconsciously dramatic even in his earliest works, and that he gradually and consciously increases in dramatic power until the romantic and lyric features, so prominent in his early "Novellen", are entirely subordinated to dramatic and tragic qualities in his later creations.

For convenience of study we shall consider the Poet's works in chronological order and group them into three divisions: his "Stimmungs- und Resignationsnovellen" (1849-67), "Novellen" belonging to the period of transition from "Stimmungs- to "Problemmovellen" (1867-1875), and the tragic "Novellen" of his maturer years (1875-1888). The limits of these periods cannot be fixed arbitrarily for the transitions were not abrupt and sudden but slow and gradual.

In order to determine how much space the author gives to dramatic elements in each of these epochs and to trace his gradual growth in dramatic skill we shall follow him through the several stages of his literary development and examine a few of the best known stories of each period. The dramatic elements which shall occupy our attention particularly are: first, the nature of the psychological problem; secondly, the character of the central soul conflict; and thirdly, the external structure and compactness of form expressly referred to by Storm in his definition.

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The expression "dramatic elements" is used in this paper in the sense in which it is commonly employed by modern critics of the short story. Blanche C. Williams of Columbia University in her introduction to A Handbook on Story Writing says: "Wherever possible I will discuss story technique in terms of drama, for the two terms, story and drama, are so closely interlocked each can be best apprehended through the other." (*) So the word "dramatic" is not used here in its strictest technical sense.

The American short story has been defined as a narrative drama in which action is told rather than represented. (**) Storm's "Novellen" fall under this definition, for the author lets the telling unfold itself through the characters by their words, gestures and acts. Thus he approaches the dramatist's method of revealing character through action. Mere physical action, however, does not always manifest the essential character of the hero. His failure to act (Hamlet's irresolution) is in itself a dramatic force. The element of external action is not always necessary to prose fiction for the author describes mental states instead of visualizing them. The fact that nothing happens in stories of this kind is precisely what interests us most, because we are made to understand what inhibits the action. (***) Storm follows the above described method in his "Resignationsnovellen", Immense and In St. Jürgen. He arouses our sympathy for the principal personages by making us realize why they do not act. Thus he produces a dramatic effect through

* B.C. Williams--A Handbook on Story Writing. p.VII

** cf. Ibid. pp. 6&8.

*** cf. Bliss Perry-- A Study of Prose Fiction pp.49 & 50.

vividness of impression and intensity of interest.

The problems Storm chooses for his "Novellen" are, as he demands in his "Novellen" theory, fundamental to our social life; they are love between men and woman, filial relations to parental authority and marital questions. These problems are treated from a psychological standpoint for they deal with manifestations of mental life, of feelings, desires, cognitions, reasonings and decisions. The nature of these psychological questions is designated as "dramatic" because, as Storm presents them, they show man under severe restraint and reveal his inward struggle. They offer difficulties or obstacles to the hero which prevent him from carrying out his plans and from realizing his desires. They give rise to motives, sentiments and aims by means of which character is presented and interpreted. Since these problems are concerned with the revelation and interpretation of character in visible, tangible form, and the motives for action, they may be said to constitute a "dramatic element" of the stories we are about to study.

Another feature of Storm's "Novellen" is the central soul conflict or spiritual struggle that ensues when the energy that impels the hero to action clashes with contrary motives. Sometimes this conflict takes place in the hero's soul and is a struggle between love and duty (In St. Jürgen), or love and indecision (Immensee). Again the clash is between man and man (Karsten Kurator) or between man and convention (Aquis Submersus). Conflict, in the intense form in which it appears in Storm's "Novellen", is according to Archer one of the most dramatic features in life (*) and

* Wm. Archer--Playmaking. p.31.

Freytag calls it the very essence of the drama. (*) Therefore conflict has been treated, in this paper, as a "dramatic element".

The external structure of Storm's "Novellen" has been termed a "dramatic element" for they have a beginning, a middle and an end, which features, according to Aristotle, form the foundation of all drama. (**) These Aristotelian characteristics, as interpreted in modern short story plot, find a counterpart in our author's "Novellen" as: 1st, the exposition and initial impulse; 2nd, the turning point or dramatic climax; 3rd, the catastrophe. Storm introduces no digressions into his stories and avoids all lengthy descriptions. He realizes that character cannot be developed in great detail with any degree of convincingness in the "Novelle", economy of space forbids this, therefore he selects a series of incidents which lead to the determining crisis in the soul life of the characters. By this means he secures conciseness of form and gains the "dramatic element" of emotional intensity. The author also uses the art of suggestion and foreshadowing to invite "the reader to collaborate in the creation of the story by supplying from his experience and imagination what words do not convey." (***) Thus long explanations are avoided; simplicity and compactness of form are attained, and dramatic vividness and rapidity of action are secured. Storm's method of securing compactness of form, as shown above, is the same as that which writers of the drama use to suppress un-

* Freytag--Technique of the Drama. p.27.

** B.C. Williams--A Handbook on Story Writing. p.83.

*** c.f. Carl Grabo--The Art of the Short Story. p.228.

4 (d)

sentia] features and to secure simplicity of structure: Hence this characteristic of our author's writings is considered a "dramatic element".

At just what stage of development these elements can be termed dramatic in the technical sense, fitted for representation on the stage, is most difficult to define, since the narrative and dramatic qualities in fiction frequently overlap, and, since according to Wm. Archer it is hard to arrive at any definition which can be applied as an infallible touchstone to distinguish the dramatic from the undramatic. (*) Moreover Archer suggests that the student be on his guard against troubling too much about the formal definition of the critical theorists. (**) Since this freedom of interpretation of the word "dramatic" is granted by a recognized authority to the student of the drama, we will make use of the same latitude, in applying the word "dramatic" in our study of the "Novelle" which Storm designates as the "epic sister" of the drama.

* Wm. Archer--Playmaking--p.28.

** Ibid.

Chapter I.

Dramatic Features in Immensee.

There is perhaps no better way to approach our study of Storm than through Immensee, the "Novelle" which first established his literary fame. Its theme is love and fidelity between a man and the playmate of his childhood, whom he renounced outwardly when he found her linked to another, but secretly cherished with faithful affection. Altho the wealth of romantic elements contained in this story bears out the assertion made by the author that his "Novellen" grew out of his lyric *, it also shows some dramatic characteristics. While these traits are not prominent, for the poet seems to have made no conscious, deliberate effort to make them stand out clearly, a careful study of the story will show that it is not devoid of the dramatic traits which its author demands for the "Novelle".

The origin of the story is as follows;- At an evening party the poet once heard it said of a young lady, who was invited but failed to appear, that an elderly, soberminded business man had asked her to marry him and that she, urged by her mother, had given her consent. The next day he expressed his feelings at this incongruity in the song embodied in his first real "Novelle"-**

"Meine Mutter hat's gewollt

Den andern ich nehmen sollt."

The thought voiced in this lyric forms the central theme of Immen-
see; it is the soul around which the whole body of the structure is built up and the leading motive that gives continuity and

*H. Gilbert-Storm als Erzieher.-p.35

** Th. Matthias-Theo. Storm als Novellist. Z.f.d.U.Vol.XIII p.523

coherence to the action. Out of it grows the problem, which in keeping with the author's definition, deeply affects the lives of the principal characters and from which arises the conflict that gives the story a right to claim kinship with the drama.

We will now turn our attention to the leading personages of the story in order to study the motivation of their words and actions. The keynote of Elizabeth's character and a dramatic foreshadowing of the coming struggle are given in the scene on the meadow, where the children talk of the time when they will be married to each other. Reinhardt suddenly ceases his play and says to her:

"Es wird doch nichts daraus werden; du hast keine Courage."

Altho the remainder of their childhood passes quietly it is evident from his conduct when the schoolmaster scolds her and when they are lost in the woods that she has become the ideal of his ardent young soul.

To complete his education Reinhardt leaves home, and the excitement of the new life in the city soon dims Elizabeth's image in his soul, as is plainly shown in the Ratskeller incident. Here, on Christmas eve, we find him carousing in questionable company. The Gipsy girl, through whose passionate song a note of sensuousness enters the story, exerts an evil influence over him. But the message that gifts from home have arrived stirs up better sentiments in his heart and prompts him to break away from his loose companions. The dramatic dialogue that ensued between Reinhardt and his temptress evidences the conflict that agitates his soul.

"Was willst du?" fragte das Mädchen.

"Ich komme schon wieder;" sagte er.

Sie runzelte die Stirn. "Bleib!" rief sie leise, und sah ihn vertraulich an. Reinhardt zögerte, "Ich kann nicht," sagte er.

"Geh!" sagte sie. "Du taugst nichts; ihr taugt alle miteinander nichts."

This dialogue is dramatic because of its simple directness and the bearing it has on the central conflict. The relentless homesickness that tortured Reinhardt throughout that Christmas night, which he spent writing letters to his dear ones, not only chastened his spirit but also left a visible impression on his countenance and affected his whole physical being. For we are told;

"So sass er noch als die Wintersonne auf die gefrorenen Fensterscheiben fiel und ihm gegenüber im Spiegel ein blasses, ernstes Antlitz zeigte."

Elizabeth too, is tortured by conflicting emotions. She longs for a message from Reinhardt whom she fears to be untrue to her, and is troubled at the advances of Erich, the dear, sensible young man who resembles his brown overcoat. She writes to Werner:

"Est ist gar einsam diesem Winter, wo du nicht hier bist. Der Erich zeichnet mich in schwarzer Kreide. Ich habe ihm dreimal sitzen müssen, jedesmal eine ganze Stunde. Es war mir zuwider, dass der Fremde Mensch mein Gesicht so auswendig lernte. Ich wollte auch nicht aber die Mutter redete mir zu. Aber du hältst nicht Wort, Reinhardt. Du hast keine Märchen Geschickt. Deine Mutter sagt, du habest jezt mehr zu tun als solche Kindereien. Ich glaub es aber nicht; es ist wohl anders."

After Reinhardts return from the university the form er playmates resume their cordial relations. But Erich's attentions

to Elisabeth arouse Werner's jealousy. On being informed that the goldfinch which has replaced his linnet is a present from his rival he says:

"Elisabeth, ich kann den gelben Vogel nicht leiden."

But instead of promptly declaring his love and asking her to marry him he allows a fatal hesitancy to seal his lips and so runs the risk of losing his treasure forever. This incident ~~makes~~ a crisis in Reinhardt's soul life and therefore is dramatic. That his indecision causes him keen suffering appears from the last conversation he had with Elisabeth previous to his departure for a prolonged absence.

She accompanies him to the stage coach and we read:-

"Je näher sie ihrem Ziele kamen, desto mehr war es ihm, er habe ihr etwas notwendiges mitzuteilen, etwas, wovon aller Wert und alle Lieblichkeit seines künftigen Lebens abhängt, und doch konnte er sich des erlösenden Wortes nicht bewusst werden. Das ängstete ihn er ging immer langsamer. Endlich sagte er stammelnd, "Elisabeth, du wirst mich nun in zwei Jahren gar nicht sehen--wirst du mich wohl noch eben so lieb haben wie jetzt, wenn ich wieder da bin?" With this unsatisfactory question answered only by an affirmative nod of her head they part. Here Reinhardt's failure to act is dramatic because of the interest it excites and because it forms a decided step toward the climax of the story.

The highest point of the conflict in the story is reached when Reinhardt is informed through the clever artifice of a letter that the love of his youth is married to another. The struggle that rends the hero's soul on receipt of the fateful news is left entirely to the reader's imagination, but the letter itself contains a hint of the pain it must have caused. This device is an example of Storm's art of intimation and suggestion which, according to Paul Heyse, defies imitation. *When after years of separation our characters

* P. Schütze--Th. Storm p.316. --P. Heyse-Letter to Storm. 1874.

meet again the long suppressed conflict breaks forth anew. They still love each other and are almost overpowered by emotion at their first interview. Elisabeth is again conquered by her feelings during her former lover's reading of the folksong-"Meine Mutter hat's gewollt etc." and silently withdraws from his company to hide her deep agitation. This scene is dramatic in the effect it has on the central conflict. If Elisabeth had given vent to her emotions Reinhardt would not have been able to resist his passion for her. The poet's subtle power of suggestion makes us realize the violence of the struggle between Elisabeth's reawakened love for Reinhardt and her duty to her husband, and awakens in us a deep sympathy for the heroine.

A little farther on in the narrative of the hero's hopeless striving after the unattainable object of his affection, and the emptiness of his life without her, is dramatically symbolized in the allegorical incident of the waterlily. The hero's futile attempt to reach the lily, presents in action, his failure to possess himself of Elisabeth. In answer to the question where he had been so late at night he said:

"Ich wollte die Wasserlilie besuchen; es ist aber nichts daraus geworden. Ich habe sie früher gekannt, es ist aber schon lange her. Once more he voices his regret for their lost youth and forfeited happiness in the exclamation;-"Elisabeth, hinter jenen blauen Bergen liegt unsere Jugend. Wo ist sie geblieben?"

Elisabeth strives bravely to conceal her suffering from her visitor, but the pain which her eyes hide, and her lips are not permitted to utter, he sees traced on her delicate hand. No longer able to control his feelings in the loved ones presence our hero resolves during a sleepless night to depart quietly at daybreak. At the door he meets his hostess whose personal appearance reveals the intensity of the conflict in her sensitive soul. She says: "Du kommst nicht wieder, ich weiss es, lüge nicht; du kommst nie wieder." "Nie, sagte

er. Sie stand bewegungslos und sah ihn mit toten Augen an. Er tat einen Schritt vorwärts und Streckte die Arme nach ihr aus. Dann kehrte er sich gewaltsam ab und ging zur Tür hinaus."

These scenes though they present no tragic situations or stirring actions, are nevertheless, dramatic, because of the fierce inner struggle and the intense emotion expressed through the words and gestures of the characters.

We have seen that the conflict in which the interest of the story centers arises from the indecision and procrastination of the hero, and from the heroine's unresisting compliance with her mother's wish. These weaknesses form the source of the tragic guilt of the leading personages. Reinhardt hesitates to speak his love at the right moment and loses his treasure forever. Elisabeth has not the courage to oppose her mother and forfeits her life happiness. The reappearance of the Gipsy girl at the end of the narrative is a dramatic device that serves to emphasize the hero's guilt and disposes him to bear his fate with passive resignation. After a style so characteristic of Storm's earlier works, the unhappy lovers submit quietly to conditions, and expiate their offenses by their lonely, loveless lives. Instead of battling bravely against an adverse fate and of solving the conflict by a striking catastrophe Storm's heroes, in a very undramatic manner, shrink timidly from decisive action and accept their destiny with patient submission.

The third point in Storm's definition of the "Novelle" is a demand for compactness of form and an insistence on the exclusion of all non-essential elements. A casual review of Immensee will leave the reader under the impression that it fulfills these condi-

tions but imperfectly. On closer study, however, we will find that the story also conforms to its author's theory from the structural viewpoint. Storm obtains a peculiar dramatic effect by concentrating the most important occurrences in single situations from which light is shed on the rest of the story. He groups the most striking events into fourteen distinct scenes beginning with the childish conversation of the principal figures on the meadow, and ending with their final leave-taking at Gut Immensee. The main events of the "Novelle" can be gathered under three distinct headings, marking three divisions of the story:

- 1st. Childhood of Elisabeth and Reinhardt;
- 2nd. Reinhardt at the University;
- 3rd. Meeting and Leavetaking at Gut Immensee.

The external structure of the story may be outlined as follows;—
Initial impulse, Reinhardt fails to speak of his love to Elisabeth; rising action, opposing forces enter with Erich's appearance and the mother's efforts to unite Erich and Elisabeth; climax, or turning point, marriage of Elisabeth and Erich; descending action, Reinhardt's visit to Immensee; catastrophe, lonely, loveless lives of principal characters.

A truly dramatic unity and compactness of form is achieved through the author's method of presentation. At the beginning of the story we find an old man whose reminiscent mood, aroused by a glance at a picture on the wall, carries him back to his childhood,

"Er war in seiner Jugend." With dreamlike rapidity the most beautiful, decisive and eventful hours of his life pass before his mental vision. By holding and explaining the pictures, which flit like "dissolving views" through the old man's memory, the poet gives

coherence to the work and affords an insight into the life and personality of his characters. The charm of reality is added to the story when at the end we find the lovely apparition to be an actuality, for the "Erinnerungsnovelle" turns out to be an Ich-novelle".* The reminiscences that have held our attention form a part of the narrator's own experience.

Still another dramatic device employed by Storm is the use of contrast. Past scenes are revived in order to make the difference between the beautiful past and the gloomy present more effective.** The incident in the woods at Immensee where the heather blossom reminds the lovers of happier times forms a marked antithesis to the fairylike scene when as children, they went strawberrying on picnic day, and the jaded forlorn figure of the gipsy girl stands out in striking opposition to the fascinating sensuous beauty, who exerted her charms on the impressionable character of the hero in the town hall cellar. Storm's short simple dialogue, though sparingly used, also adds a dramatic touch to the "Novelle". Every speech has some bearing upon the fate of the characters by referring to their past, present or future. Through the rich depth of meaning concentrated into a few brief words the author excludes lengthy discussions and secures the compactness of form demanded by his theory of story-writing.

Immensee has been treated at such length because it is so typical of Storm's popular story-telling art, and, even though it

*Th. Matthias-Storm als Novellist. Z. f. d. U. Vol. XIII. p. 549.

** Schütze-Theodor Storm--p. 104

was written thirty-two years before he formulated his theory of the "Nouvelle" it conforms to the principles on which he insists in his definition. It treats of a deep problem; the conflict is never lost sight of, and the details he introduces are so managed that they help us to understand the problem better and serve to throw light on the central conflict. Hence Immensee may be regarded as an unconscious expression of the dramatic features which its author later incorporates in his rules for short story writing.

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Chapter 11.

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Dramatic Character of the "Novellen" of Storm's
Transition Period.

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As Storm advances in years and becomes better acquainted with the problems that play an important part in shaping human destinies his works increase in dramatic power. He continues to show a preference for moods and lyric elements, but the intense subjectivity evidenced in his first productions, changes by degrees to a more objective point of view.

In this chapter we shall briefly discuss a few of the stories that were written during the author's period of transition from the "Novellen" in which the spirit of resignation prevails to those in which a note of pure tragedy predominates. We notice that our poet here strives more deliberately and consciously for dramatic effects in the development of plot and the portrayal of situations, than he did in the earlier works, but he still avoids the tragic catastrophe and chooses a peaceful solution for the conflict.

In St. Jürgen (1867) like Immensee a "Resignationsnovelle," has many traits in common with the author's first story, but fate plays a more decisive part in it, and the renunciation practiced by the principal characters, is of a more imperative nature. Again the theme is love between childhood companions whose life happiness is destroyed through a parent's guilt and the hero's conception of

duty. A story entitled Heimweh found in Karl Biernatzky's Sagen und Geschichten aus Schleswig Holstein offers the source of the "Novelle." Storm embellishes the original tale with many artistic touches and gives it his favorite setting, that of a frame story reminiscent of his own youth. * Agnes Hansen herself tells him the first part of the story, and he hears the second part years later, from Harre Jensen.

The central conflict arises from the hero's sense of honor that drives him from home to avoid a meeting with the humbled old man, and later on he is deterred from keeping the promise made his betrothed by the obligation he feels to fulfill the duty that lies nearest. Therefore he sacrifices the love of his youth to save his employer's family from the distress of poverty. The scene between Agnes and her father on the eve of his bankruptcy shows a soul struggle overpowering in intensity of feeling. The old man's pride breaks down and he looks for help from the child whose life happiness he has ruined through his superstitious trust in the old goldsmith. She bravely suppresses every feeling of reproach against her unfortunate father and tries to cheer his breaking spirit by her affectionate devotion. In this instance Storm's predilection for resignation assumes a dramatic quality because of the determination expressed through it. Agnes' resignation is not merely a negative sacrifice but it is a voluntary and positive renunciation--an energetic assertion of her will. She renounces her future happiness then and there by a deliberate mental act. Thus her resignation is the keystone of the arch upon which the main conflict of the story rests. Had she not resigned her happiness there would have been no story.

* Hans Eichentopf--Th. Storm's Erzählungskunst. p. 29.

~~(produces a dramatic effect.)~~

The meeting between Agnes and Harre on the day previous to his departure is also dramatic. The impression the explanation of her father's conduct produces on her lover is pictured in these words:- "Er war totenblass geworden und in seine Augen trat ein Ausdruck der Verzweiflung, der mich erschreckte." The terror that seizes her, when she realizes that her lover is planning some desperate thing against her father, finds utterance in the exclamation: "Harre! Harre, was willst du mit dem alten Mann beginnen?"

But again the fierce soulstruggle is allayed by the undramatic resignation motive, which causes the hero to give up his hopes for a happy future, and impels him to seek distraction in strange lands. How strong the dramatic conflict in Hansen's soul has been, and still is, is shown by her attitude and gestures. After fifty years of separation she still trembles with emotion when she says: "Am andern Morgen sah ich ihn noch einmal, und dann nicht mehr; das ganze, lange Leben niemals mehr."

Storm not only portrays the parting of the lovers with dramatic vividness but also makes Harre's leavetaking from his native town appear dramatic. On taking a last look at his home city spread out at the foot of the tower in the golden glow of spring sunshine he says: "Mir quoll das Herz und ganz von Heimweh Überwältigt rief ich laut, 'Leb wohl! Leb wohl!' " A dramatic picture that haunts the hero's memory in after years is Agnes leaning far over the tower railing to catch a last despairing glimpse of her lover's retreating figure.

The promise which binds Harre to a helpless family in a

distant land is again submission to fate, but here it is not a result of weakness as in Immensee;- "it is forced through the power of outward circumstances " and made compulsory by Harre's conception of duty. After he is married to the woman whose interests have caused him to give up the love of his youth, the affection for Agnes and the disgust with his own weakness change into hatred for his wife. The conflict reaches a tragic crisis when her screams for help as she hovers over the brink of a precipice are answered by his desperate resolve--- "Bleib; lass sie stürzen; du bist frei!" But even at this dramatic moment the impending catastrophe is averted; Harre's sincere confession relieves the strained relations between the married couple and restores harmony and confidence. The final dramatic note in the central conflict, the punishment of Harre's tragic guilt (his indifference and weakness) is struck, when we see him bending over the lifeless form of his faithful love, and hear the words that now surge through his soul:-

"Als ich wiederkam, als ich wiederkam
War alles leer."

Foreshadowing of coming trouble enters the story with the appearance of the old goldsmith, the "Spökenkieker" whose strange looking eyes call forth the remarks: "Die Augen konnten einen fürchten machen," and, "Er sieht dich gar nicht, er sieht nur noch rückwärts in sein eignes törichtes und sündhaftes Leben."

The boy's curious question, "Warum seufzt denn Hansen so?" and Agnes' thoughtful answer, "Ja, mein Kind, das liegt so in meiner Natur; ich kann nur schwer vergessen," give us a hint that the past holds unhappy memories for her. That Hansen has not lost faith in the lover of her youth is evident from the gentle reproach

the lover of her youth is evident from the gentle reproach she makes to her young friend when he says;- "Weisst du Hansen, dein Harre gefällt mir nicht, er halt nicht Wort! She answers:

"So darfst du nicht sprechen Kind. Ich habe ihn gekannt; es gibt noch andere Dinge, als den Tod, die des Menschen Willen zwingen."

The sentiment expressed in these words is the underlying motive of the whole story; it gives the key to Harre's conduct and explains Hansen's calm resignation through long years of useless waiting.

The allusion to the mysterious treasure in the well, which also serves as dramatic foreshadowing, reminds us of the waterlily scene in Immensee. In the earlier "Novelle" the allegory appears only at the end of the narrative symbolically summarizing the whole struggle, while in In St. Jürgen we find it at the very beginning of the story. Here it casts the shadow of coming misfortune over the lives of the lovers on the very day on which they plighted their troth. Through this suggestion of future difficulties the reader's imagination is excited and his interest in the story is stimulated. Another instance of dramatic foreboding is the destruction of the tower where Harre's last interview with his loved one took place. Its disappearance is a sign that the object of his journey shall not be attained. The Spökenkieker like the Gipsy girl appears again at the end of the story to make the dramatic guilt of the hero more evident.

This "Novelle" is closely condensed and well unified in exterior structure.

The initial impulse of the conflict lies in the fact that Agnes' father unlawfully appropriates and loses Harre's money which actions cause the latter to depart from his home town; the climax is his marriage, and the catastrophe is Agnes' death and Harre's too long delayed return.

The story obtains its compactness of form and simple directness through the manner in which it is told. First, the heroine tells her life history to the author, and then the hero takes up the narrative and finishes the story. Thus unity of composition in rounding out the drama of action is secured; all unnecessary details are omitted, and the effect of perfect oneness is produced. This review of In St. Jürgen, though brief and incomplete shows, nevertheless, that it is a distinct step in advance over Immensee in regard to dramatic treatment of conflict and tragic presentation of situations.

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Another important link between our author's earlier and later productions is Viola Tricolor, a "Novelle" closely connected with Storm's own life. The problem treated is that of a stepmother a second wife, whose devoted goodness overcomes the indifference of her husband and wins the love of her stepchild. That the theme was suggested by his own second marriage, we learn from the author himself, who during a discussion of the topic expressed himself thus:

"Das ist was Goethe eine Selbstbefreiung nennt; ich lebe ja auch in zweiter Ehe. *

*Paul Schütze--Theodor Storm--p182

The dramatic conflict, which is carried on between the stepmother and the husband and child, is more apparent, and kept better in the foreground in this story, than in any work the author produced previous to the year, 1873. The central struggle has its origin in the fact that the love and good will of the heroine are repulsed by the child and husband, in whose affection the departed wife and mother still occupies the first place. The keynote of the conflict is given as soon as the young wife enters the home of her husband where the spirit of its former mistress, Marie, still reigns. The latter's charming likeness decorated with a fresh red rose by Nesi's loving hand, as well as the walled up garden, protest against the entrance of the intruder. Marie, present, though unseen, continues to hold supreme possession of the love of husband and daughter. Inez, the new comer, bears the pain of the child's refusal to call her mother in silence, but when she realizes that the man whom she loves clings more to his first wife's memory than to her living presence, she vents her emotion in the passionate outburst:

"Rudolf, ich weiss das besser! Das ist der Ort, wo du bei ihr bist; dort auf dem weissen Steige wandelt ihr zusammen, denn sie ist nicht tot; noch eben, jetzt in dieser Stunde warst du bei ihr und hast mich dein Weib, bei ihr verklagt. Das ist Untreue, Rudolf, mit einem Schatten brichst du mir die Ehe. * "

After this dramatic scene the author relaxes the strain of the conflict somewhat by having Inez admit her foolish jealousy under a flood of tears. But this confession of weakness is not

followed by the passive resignation that we have noted in the "Novellen" previously studied. The heroine's conviction that she is a stranger in this home, causes a renewal of the soulstruggle, and the height of the dramatic conflict is reached in the sleepwalking scene, when Inez under the spell of distressing dreams makes her way to the treacherous pond. A tragic catastrophe is averted by Rudolf's timely appearance, and in the dramatic scene that follows she confides all her horrible fears to her husband.

"Plötzlich schlang sie die Arme um seinen Hals, und flüsterte mit erstickter Stimme, 'O Rudolf! Lass mich sterben; aber verstosse nicht unser Kind! " *

This revelation of the secret sorrow that tortures her soul, breaks down the barrier which jealousy and mistrust have raised up between these two noble characters, and restores mutual love and confidence. The meeting of Nesi and her stepmother in the sick room is also dramatic. The words, "Meine liebe, süsse Mama," and her unrestrained grief at the impending loss of her stepmother show that the child's stubborn resistance has broken down and that the conflict in her young soul has been happily solved. Although the struggle is thus brought to a joyful issue in a truly Stormlike manner the story shows in a vivid, dramatic fashion the difficult situations and complex problems that arise, when a second wife enters a family circle, in which the first had been ardently loved.

The most delicate charm of the "Novelle" lies in the fact that the stepmother, contrary to the usual manner of treating this subject, is the character who suffers most. Emil Kuh is right in

* Th. Storm--S. W. Vol. 11. p. 123.

saying that this is a poetic idea which had waited for Storm, who proved that he was the right man to handle this material. *

In structure Viola Tricolor is more compact than any of Storm's earlier works. The development of a deep problem and the narration of events that shape the lives of the leading characters are crowded into a few pages. Lyric and romantic elements are given little space for the nature of the theme calls for a direct method of treatment. However, the poet resorts to his favorite dramatic device of symbolic foreshadowing. We find the first instance of this art in the title of the story. Translated into German it reads "Stiefmutterchen" which word in itself suggests the nature of the conflict and gives a hint of the coming struggle. The second example of this kind is the use he makes of the portrait of the first wife which the child had decorated with a red rose. This is Nesi's way of showing her loyalty to the departed one and expressing her resentment towards the stranger. Another symbol the author employs is the locked up garden which forebodes that the hearts of this home are closed against the new comer. Inez' dream of the Madonna foreshadows her happy motherhood, and the fact that she needs her husband's help to open the memory haunted garden, typifies the perfect confidence and mutual assistance which is necessary to secure unclouded happiness for their wedded life.

The exposition of the "Novelle" is given in the form of a reverie which recalls Reinhardt's vision of his youth in Immensee. The author skillfully connects the past with the present by letting Inez interrupt her husband's retrospective dreams to remind him of

* P. Schütze--Th. Storm p.185.

Present duties. The dialogue adds another dramatic feature to our story. The conversation between mother and child, wife and husband, vibrate with dramatic feeling, and portray clearly that conflicting emotions are striving for mastery in their souls. The picture of the now happily united family in the restored rosegarden at the end of the narrative, forms a dramatic contrast to the desolate scene that met our view from the professor's study window at the beginning of the story.

From Viola Tricolor one of the most moving and dramatic "Novellen" of Storm's transition era we turn to Psyche (1875), which, unique in conception of problem, and novel in development of conflict stands out as the most artistic work of this period.

A newspaper notice of a drowning girl's rescue by a University student suggested the idea of the charming "Künstlernovelle," Psyche. * From this scanty material Storm evolved the following plot.--A beautiful young maiden, buoyant and highspirited but unapproachable in her delicate purity, ventures into the ocean during a stormy hightide and is saved from the angry sea by a daring swimmer who proved to be visiting sculptor. In the rescued girl the artist finds the revelation of true beauty which he had vainly sought in study and travel. He incorporates his vision in an exquisite piece of sculpture, "Die Rettung der Psyche." The fame of the artistic production reaches the maiden's ears, and driven by an irresistible power she visits the exposition, sees the masterpiece, meets the

* Paul Schütze--Th. Storm. p. 201.

artist again, and promises to marry him.

The problem treated is, how a lover, who cherished an ideal conception of beauty and love, wins his beloved whose innate purity, maidenly reserve, and wilful character, prompt her to shun all intercourse with him. The dramatic conflict lies between the two lovers. It consists in the resistance they offer to the force of the love that draws them together. Their wills struggle against the affection each feels for the other. The maiden shrinks from the thought that this stranger should possess her love, and the sculptor wishes to preserve the vision he had of her, as an esthetic ideal of beauty, which he fears will vanish if he comes into actual contact with her. The conflict begins in Psyche's soul when she realizes that the image of her rescuer has impressed itself indelibly on her mind. She fights against the affection that she feels for him and expresses her fears of the consequences of meeting him in the despairing words directed to the old matron: "Kathi! Kathi, ich wollte er wäre tot." Here we have the keynote of the girl's character and an intimation of the nature of the conflict. The sculptor, to whom the maiden had given the long-sought inspiration, exerted all his energy to give material form to the beautiful vision that filled his soul. He made no effort to see her again and did not even wish to know her name.

"Ein Götterkind, das seine leiblichen Augen nie gesehen haben, soll sie ihm bleiben, Psyche, die Knospende, Mädchenrose, das schlummernde Geheimniß der Schönheit." *

* Paul Schütze--Th. Storm p. 202.

He strives to satisfy the love he feels for the beautiful girl by immortalizing her image in marble. But after the artist has succeeded in expressing his ideal in tangible form, and the unique creation has left the workshop, he is haunted by a passionate longing, an intense desire for the living original of his masterpiece. The dramatic conflict is happily solved by the incident at the art exposition, where model and artist meet, and agree to belong to each other forever. The author gracefully portrays the solution of the problem in the artistic and dramatic word picture that follows:-

"Und nur einen Augenblick noch schwankte das Zünglein der Wage zwischen Tod und Leben; aber dann nicht länger.

"Psyche! Süsse, holde Psyche!" Seine Lippen stammelten; und an beiden Händen hielt er sie gefangen. Sie bog den Kopf zurück und wie zwei Sterne sah er ihre Augen untergehen. Er liess sie nicht; in trunkenem Jubel hob er sie auf seine Arme; er bog den Mund zu ihrem kleinen Ohr nieder, und leise, aber mit einer Stimme die bebte, sprach er, was er einst nur fern von ihr gedacht: "Nun lass ich dich nicht mehr; ich gebe dich an keinen Gott heraus!"

Da regte auch der schöne Mund des Mädchens sich.

"Sage: Nie!" kam es wie ein Hauch zu ihm herauf; sonst muss ich heute noch vor Scham erblinden." *

Adolf Stern sees in the above cited passage the most dramatically symbolic picture Storm has given us outside his tragic "Novellen." **

The structure of Psyche is admirably suited to its subject matter. It is built up with artistic unity and admits of no

idea that does not harmonize with the development of the theme. Even the introduction of the rugged figure of the old matron, Kathi, does not mar the idealism of the story but, by contrast, serves to emphasize the delicate beauty of the heroine and adds an element of quiet humor to the "Novelle." The exposition is clear and simple, but vivid and picturesque. The blowing wind and the rushing water seem to purify the atmosphere from everything commonplace, and the reader is quite in sympathy with the onlooker, who on beholding the rescue, exclaims, "Wie in den Tagen der Götter."

A happy foreshadowing of the realization of the sculptors ideals is seen in the discussion of the friends regarding the time when art produced its highest forms. They agree that the present as well as the past is rich in artistic treasures and inspirations. Franz says: "Selbst aus diesen grünen Wellen der Nordsee taucht mir das Bild der Leukothea empor, der rettenden Freundin des Odysseus." * The thought here expressed gives not only the nucleus of the action but it forecasts and summarizes the whole story.

Three delightful pictures mark the main points of development of the exterior form of the story. The initial impulse is given in the rescue scene; the climax is reached in the letter that portrays the soulstruggle of the artist after his statue is finished, and the joyful meeting of the lovers at the art exhibition marks the happy solution of the conflict.

Perhaps even this brief review will help us to understand why Erich Schmidt calls Psyche his favorite "Novelle" with regard to

atmosphere, content, style and structure. *

The three stories discussed in this chapter are fairly representative of the nature of Storm's work during his transition period. Romantic and lyric features are gradually pushed into the background and the conflict expresses itself, at least occasionally, in dramatic action. The stories still have a happy or peaceful ending, but the very resignation of the heroes becomes positive and voluntary, thus assuming a dramatic quality.

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* cf. Paul Schütze--Th. Storm. p. 203

Chapter III.Storm's Tragic Period.

The most casual perusal of Storm's "Novellen" will make it clear that his later works show a decided gain in dramatic power and tragic intensity over his earlier stories. Köster assigns four reasons for this change in method. First, the author's advancing years were shadowed by deep personal sorrows which circumstance strengthened his poetic talent; secondly, the conscientious exercise of his judicial duties gave him a sympathetic insight into the problems that darken human lives. Thirdly, his long continued practice in writing taught him to draw a sharp distinction between the epic and lyric forms of poetic composition. Concerning his story, Drausen im Haidedorf, (1871), our author writes to Emil Kuh: "Ich glaube darin bewiesen zu haben, dass ich auch eine Novelle ohne den Dunstkreis einer bestimmten Stimmung schreiben kann.* The fourth reason for the superior quality of Storm's later productions is the fact that story writing formed the exclusive occupation of the last part of his life, while his early "Novellen" were written during his leisure hours, at irregular intervals, as a diversion from his official labors.** Furthermore our poet says in the "preface" mentioned earlier in this paper that it is the task of the "Novelle" to supple-

* Kuh -Briefwechsel z. Storm & Kuh-Westermanns Illus. M. Vol. 67. p. 268
 ** Köster Briefwechsel z. Storm u. Keller. p. 11

ment the drama. We may consider this statement as an additional proof that it was the author's deliberate aim to make his stories dramatic. We shall now discuss Aquis Submersus and Karsten Kurator, two of the more dramatic stories of our poet, in order to see how nearly the work of his tragic period resembles the drama in problem, conflict and structure.

An old painting in a village church near Husum furnished the historic germ from which Storm evolved one of his most forceful and consistent "Chronik- und Künstler-novellen," Aquis Submersus. (1876) The picture that gave the impetus for the story represented a dead boy and bore the inscription, "Aquis Submersus Incuria Servi." * In order to intensify the conflict the poet substitutes the initials "C.P.A.S." for the original words, and then interprets their meaning- "Culpa Patris Aquis Submersus." This "Novelle" marks a new stage of development in the author's literary activity, for in it he turns from the resignation motives of his early works to problems of a more exciting and dramatic nature. The question treated is that of love between persons of different social standing, intensified by the theory of heredity. The story gives a negative answer to the first of these great social problems, for the author assumes that persons of different social classes shall not intermarry. To the second question he gives an affirmative reply by showing that inherited tendencies play an important part in human lives.

The outline of the plot is as follows:- A painter loved the orphaned daughter of a noble house, but was given to under-

* cf. H. Eichentopf---Th. Storm's Erzählungskunst. P.36

stand by her relatives that the class barriers that separated them were insurmountable. Despite the most strenuous opposition the lovers met and agreed to belong entirely to each other. The brutally selfish brother of the girl refused to give her up to her lover and forced her to marry a man whom she hated.

The old servant Dietrich gives the keynote of the leading problem when he addresses the hero in these words: "Wisset Ihr, Herr Johannes, 's ist grausam schad', dass Ihr nicht auch ein Wappen habet gleich dem von der Risch da drüben! " *

The question of heredity is approached through the portrait of the ancestress whose cold, piercing eyes give a clue to the strain of cruelty in Junker Wulf's character. Besides the fundamental motives above mentioned the story treats of the extinction of an old aristocratic family in the 17th century which also gives it "eine kulturgeschichtliche Färbung." In treatment of the conflict this work forms a striking contrast to Storm's earlier works, which, though not devoid of dramatic elements, deal with motives that resolve in submission and peaceful resignation. The struggle in Aquis Submersus is not restrained and controlled but bursts forth in passionate exciting action whenever the opposing forces meet. In dramatic power and tragic situations it reminds us more of Kleist's Verlobung auf St. Domingo or Shakespeare's Romeo and Juliet than of Immensee or In St. Jürgen .

The conflict threatens to express itself in tragic action when Johannes, seeing his purpose crossed by the arrogant Kurt, plans

* Theodor Storm. S.W. Vol. II. P. 228.

violence against his opponent. But the Maiden's contempt for the haughty young nobleman deters her ardent admirer from executing his bloody design. The dramatic incident in the woods, where the lovers meet for a more affectionate farewell than was possible in the chilly presence of Bas' Ursel, relieves the tension somewhat but the struggle is renewed with terrible intensity when Johannes, returning from a distant land finds his protector, Herr Gerhardus, dead, and his loved one a rebellious, but powerless victim of her brother's tyranny. Katharina expresses all the horror and loneliness of her pitiful subjection when she tells her lover, -- "Hier ist itzt Niemand mehr; Niemand als mein Bruder und seine grimmen Hunde. * While she fears her brother she defies Junker Kurt for she says:

"Ich bin kein Vöglein mehr dass sich von ihm zerreißen lässt."**

We realize that the conflict between Johannes and Kurt has deepened into a deadly hatred, when, referring to their meeting at the portrait-painting scene the former says: "Ich sah aus seinen Augen einen raschen Blick gleich einer Messerspitzen nach mir zücken."***

From now on the conflict rises with rapidly moving dramatic action from the fight of the rival lovers for the possession of Katharina's letter to the pursuit of Johannes by the bloodhounds, and his escape into the maiden's room, where it reaches the climax, when driven by anger, fear and love he links her precious life to his own. The pistol shot, that the painter received from Wulf in answer to his request for Katharina's hand, marks the beginning of the lovers' punishment for the tragic guilt they incurred

* Th. Storm. S.W. Vol. II. p. 226.

** Ibid. p. 231.

*** Ibid. p. 232.

during that fateful night. All the dramatic elements of the story seem to center in the tragic scene at the end of the narrative, where Johannes meets the love of his youth as another man's wife, and where, while indulging their impassioned feelings, the parents let their child drown.

Nothing could prove the author's growth in dramatic power and tragic strength more positively, than a comparison between the very dramatic incident just referred to, and the very undramatic closing scene of Immensee.

The tragic guilt of the hero and heroine lies, as has been mentioned already, in their unrestrained passion for each other. Their joint punishment is the death of their dearly loved child through their own carelessness. Besides, Katharina expiates her guilt in being tied to a man whom she does not love, and Johannes' pain of loss is increased through the early death of Junker Wulf.

In Aquis Submersus our poet departs from his customary habit of giving stories indifferent titles, for the whole catastrophe is foreshadowed in the name of this "Novelle". The latent enmity which expressed itself in the hairpulling and fistfights of the boyish rivals for Katharina's favor, points to a serious clash between the Junker and the artist, and affords another example of Storm's artistic method of dramatic suggestion.

Aquis Submersus is intensely dramatic in its action: the author does not merely relate but lets us see everything happen before our eyes; living, acting, passionate human beings are constantly in view. It is dramatic in its clearness of outline and in its consistent development of character. The dialogue is terse and pithy

and vibrates with dramatic feeling. The motivation is carried out with unusual liberty and assurance. A sensuous mood, very human but not shocking, makes itself felt; a compelling inevitableness from which there is no escape hurries the action on to the catastrophe, and a deep sorrow, made bearable only by the mutual guilt of the couple, darkens the end of the story. The initial impulse of the action is Wulf's unfriendly reception of Johannes, the artist. The climax is the complete understanding between the lovers during the night in which the maiden rescued the hero from his pursuers, and the catastrophe is found in the tragic death of their child.

With remarkable skill the author has converted the hero's art into a dramatic device to aid in the development of the central conflict; the expression of the eyes of Katharina's likeness, painted by Johannes, tells the story of their love; the picture of the ancestress explains Wulf's inherited cruelty; the commission to paint the pastor's picture brings the hero in contact with his child, and leads to a meeting of the lovers; the painting of the dead boy is part of the punishment of the hero's tragic guilt.

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In Karsten Kurator (1877) Storm treats the question of parental authority and filial relations; a father's early indulgence weakened the character of his boy, and later the parent's firmness drove the son to a tragic death. The problem of heredity, already touched on in Aquis Submersus, also forms an important element of this story. It gives besides, a drastic picture of the keen

suffering a man was forced to endure because of his own rash action, in subjecting himself to the demoniacal influence of sensual beauty. The hero, a highly respected citizen, of middle age, became infatuated with a beautiful but frivolous young girl and married her. The son born of this union, inherited the beauty as well as the levity of his mother, shadowed his father's life with deep sorrow, and ruined the good name of the family through his dishonesties and extravagances.

The dramatic conflict lies between father and son. The father fights for his unsullied reputation, and the preservation of his honorable name, against the frivolous propensities of the son, who cares nothing for the unblemished fame which his parent holds dearer than life. Karsten exerts all his ingenuity and will power to prevent Heinrich from contracting debts and engaging in unlawful pursuits. He secretly spends all his modest fortune in meeting his son's obligations and thus keeps the spectre of dishonor from his house. The conflict exists only between father and son only, until the question of Heinrich's marriage is broached. Then Anna, a ward of the Kurator, enters the conflict, as an ally of her guardian, to reclaim the son from his evil ways and to avert disgrace from the family. But the old man's scrupulous honesty will not permit this girl to sacrifice herself blindly, even to preserve the inestimable treasure of family honor. Therefore he says to her: " Du willst dich uns zum Opfer bringen . Weil ich dein Geld nicht wollte, so gibst du dich nun selber in den Kauf ! Hast du es bedacht ,Anna ? Ich könnte dir nicht raten meines Soh-

nes Frau zu werden." *

After the son's marriage to Anna there is a brief lull in the conflict, but soon his inherited weakness breaks out again, and he demands his wife's patrimony to satisfy his debtors. Father and wife now fight against him, but of how little effect their efforts are, we learn from Heinrich's remark to his wife's remonstrances:"

" Was kann denn ich dafür, wenn der Wein, den ich trinke mei-nem Vater Kopfweh macht. " **

The struggle between Karsten and Heinrich continued, until the father's refusal of the half drunken son's demand for his wife's money, sent him to a tragic death in the flood. The catastrophe involved not only the undutiful son, but also dragged the unhappy father in its wake, for the terrible shock of the events of that fateful night, so impaired his health, that he never recovered. The tragic guilt of the hero consists in his illmatched marriage and the passionate love he bore his son. Karsten's punishment consists not only in the death of his wife, who hardly belonged to him, but in the sorrows caused by his son's irregularities and his tragic death.

The motivation of this "Novelle" is clear and forceful. Storm does not rely as much on suggestion as he does in his earlier work. Every act of the parent is directed to save the boy, and with him the family honor. The father is willing to suffer anything if only his child is saved. He says: " Mein Herr und Gott, ich will ja leiden für mein Kind, nur lass ihn nicht verloren gehen." ***

The son's actions are all explained through his inherited tendencies which the father's indulgent love failed to curb. It is

* S.W. p.241.

** Ibid.

*** S.W. p.222

the author's purpose to keep the problem of heredity constantly before the reader's mind in this story and he states his theory of the question definitely in the words of Karsten to his sister Brigitta: " Ich sage dir, ein jeder Mensch bringt sein Leben fertig mit sich auf die Welt; und alle , in die Jahrhunderte hinauf, die nur einen Tropfen zu seinem Blute gaben, haben ihren Teil daran. " * The motivation of the story is also made convincing by the fact that many of the incidents related came under the author's personal observation during the exercise of his judicial duties. **

In structure Karsten Kurator also conforms to the demands of dramatic art. A short clear exposition gives the setting of the story and the background of the action. Karsten's marriage, the birth of his son, and Juliane's death are given in the introduction. The dramatic impulse for the conflict is given in Old Jasper's message to the hero; the climax is the marriage of Heinrich and Anna, and the catastrophe is found in the death of Heinrich, and the helpless condition of his father at the end of the story.

The principal events of the narrative group themselves into six dramatic scenes:

1st, Anna rescues Heinrich from death in the well.

2nd, Scene between Anna and her guardian after Heinrich's first offense.

3rd, Scene between father and son previous to Heinrich's departure from home.

4th, Jasper's visit to Karsten's home.

5th, Karsten's refusal to give up Anna's patrimony to her husband.

6th, Heinrich's perilous position in the water after being repulsed by his father .

Storm introduces many practical realistic features into this story and keeps it ,contrary to his usual custom,singularly free from romantic and lyric elements. The author comments on this fact in a letter to Keller where he says: " Mit dem Karsten Kurator ist es mir seltsam ergangen;unter dem Bann eines auf mir lastenden Gemütsdruckes habe ich bewusst in falscher Richtung fortgeschriben und so ist es gekommen,dass nicht die Hauptfigur ,aber die figura movens,(Heinrich) statt mit poetischem Gehalt mit einer hässlichen Wirklichkeit ausgestattet ,und das Ganze dadurch wohl mehr peinlich als tragisch geworden ist ." *

But we will,no doubt,agree with Keller's opinion who answers thus:

" Der Karsten Kurator ist ja ganz schön,durchsichtig und vollkommen fertig. Der diebische Junge war mir anfangs freilich zuwider in einer spezifisch poetischen Geschichte,wie es die Ihrigen sind; allein,dem rechtschaffnen Kurator war nicht anders beizukommen. " **

We see in the two stories which we have studied in this chapter a close approach to the drama. The problems treated are deeply psychological; the central conflict which portrays a powerful struggle against adverse conditions ,is kept well in the foreground; the energetic clash of willpower leads to thrilling actions and ends in the tragic catastrophe . These works are rigid and firm in structure and their motivation is clear and foreeful . From our

* A.Köster, Storm u.Keller Briefwechsel,p.26. ** Ibid.p.49

analysis it is quite plain that the author's definition of the "Novelle" grew out of his own practice.

Heyse and Keller counselled Storm to drop the controversy with Ebers, regarding the nature and form of the "Novelle", and let facts speak. * Our author did well to heed their advice for he has championed the cause of the "Novelle" far more effectually, through his works, than he could have done, by the lengthiest explanations and the most heated arguments.

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* Köster Briefwechsel p.119. Keller Brief an Storm Aug.12,1881.

Conclusion.

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Our study of Storm's "Novellen", though restricted to a few of his best known works, shows that the author's writings contain many essentially dramatic characteristics. He does not treat great universal, or even great national problems, as do Kleist, Hebbel and Ludwig but finds his themes in the circumscribed sphere of his native town or province. His practice, however, conforms to his own theory of the "Novelle" in regard to the nature of the subjects selected, because he manifests a decided predilection for the dramatic in choice of problem, character of conflict, and method of structure.

Broadly speaking, Storm's themes fall into two groups; love problems, and problems which treat of relations between father and son. Love between different social classes is treated in a dramatic manner and leads to a tragic solution in Aquis Submersus, Auf der Universität, and in Wald- und Wasserfreude. The question of marital relations is dramatically presented in Viola Tricolor, Veronika, Späte Rosen and Ein Bekenntnis. Subjects belonging to the second group, filial relations to parental authority, emphasized by the theory of heredity, are treated in Eekenhof, Herr Etatsrat, Hans und Heinz Kirch and Karsten Kurator.

In Eekenhof the father covets the son's maternal inheritance and therefore seeks to kill him; in Herr Etatsrat the father's brutal conduct causes the ruin of both son and daughter; in Hans und Heinz Kirch the father, in stubborn anger returns an unstamped let-

ter in which his penitent son begs pardon for his undutiful conduct , and thus drives him into misery and despair. The problem of the individual in conflict with the masses is discussed in Renate, Ein Doppelgänger and Der Schimmelreiter . Renate shows how two lovers are kept apart through the superstitious narrowmindedness of the society in which they live; Der Doppelgänger scourges the pitiless cruelty of a social order which refuses to readmit a reformed convict among its members, and Der Schimmelreiter is a protest against the ignorance, mistrust and envy of the crowd that fails to appreciate the hero's intellectual superiority, accuses him of being in league with the devil, and brands him as an enemy of the people .

The second point that has engaged our attention in this brief analysis is the importance and character Storm gives to the conflict in his "Novellen". Freytag says that the chief purport of the drama is the conflict which the hero wages against hostile powers. * Without this conflict , which constitutes the very essence of the drama, a work cannot be considered dramatic. The struggle need not always be externally apparent; it may be chiefly of a spiritual nature, and be enacted almost entirely in the hero's soul, but the spiritual forces of the inner struggle will always have some outward, material embodiment. ** Storm's "Novellen" are all based on conflict. Frequently this conflict is not obviously manifest, as in Immensee , In St. Jürgen and Psyche . There is not much thrilling dramatic action in these stories, but the emotional conflict is always present and often expresses itself outwardly in dramatic speech and gesture.

In the later works of the poet we find a more pronounced exterior struggle and the dramatic conflict stands out prominently . The powerfully dramatic struggle in Aqvis Submersus and Karsten Kurator has already been considered but we will note a few additional examples of the author's method of portraying conflict. Hans u. Heinz Kirch presents an exciting struggle which is expressed in the parent's triple repulse of the son who thwarts his father's ambitious schemes. Ein Fest auf Haderslevhus contains a stirring conflict between the hero, Rolf Lembeck, and Frau Wulfhild whose efforts to ruin her husband are seconded by Dagmar's father. In Der Schimmelreiter the conflict lies between Hauke Haien, the ambitious Deichgraf, and the ignorant superstitious inhabitants of his native village whose spokesman is the jealous braggart, Ole Peters. The whole dramatic conflict of this story is summarized at the end of the narrative by the schoolmaster who says: " So ist es, Herr; dem Sokrates gaben sie ein Gift zu trinken, unsern Herrn Christus schlugen sie ans Kreuz ! Das geht in den letzten Zeiten nicht mehr so leicht ; aber -----einen tüchtigen Kerl, nur weil er uns um Kopfeslänge überwachsen war, zum Spuk und Nachtgespenst zu machen---das geht noch alle Tage." *

An important dramatic feature growing out of the soulstruggle and closely allied to the dramatic conflict is the tragic guilt of the hero. Storm expressed his ideas on this subject in his conversations with Alfred Biese in the following words:

" Die Leute wollen für die Tragik Schuld, d.h. speziell eigene Schuld des Helden, und dann Busse. Das ist aber zu eng, zu juris-

* S.W. Vol.V. p.94

tisch. Wir büßen im Leben viel öfter für die Schuld des Allgemeinen, wovon wir ein Teil sind, für die der Menschheit des Zeitalters, worin wir leben, des Standes, in dem wir oder mit dem wir leben, für die Schuld der Vererbung ***** gegen die wir nichts vermögen usw. Wer im Kampf dagegen unterliegt, das ist der echte tragische Held."*

This statement gives Storm's conception of tragic guilt and enables us to understand the tragic end of his heroes. Inherited guilt causes the ruin of the principal character in John Riew and Karsten Kurator, while Hauke Haien in Der Schimmelreiter, and John Hansen in Der Doppelgänger die a tragic death because they are misunderstood by the society in which they live. Our poet endeavors to present a just balance between the good and ill fortunes of mankind in his stories, thus making them what the drama should be, a true picture of human existence. He professes an optimistic view of life, therefore he gives a happy, or, at least a peaceful solution to most of his conflicts and softens the depressing effect of the struggles that end tragically, by letting the descendants of the unfortunate heroes regain the goodwill of their fellowmen, e.g. Doppelgänger and Karsten Kurator. Again, he tells us that the life work for which the hero has sacrificed himself has endured, and proved a benefit to the community for which it was accomplished. The best instance of the last mentioned method is found in Der Schimmelreiter, for the narrator testifies: "Doch der Hauke Haien Deich steht noch jetzt, nach hundert Jahren." **

The author's works show a slow but steady development of dramatic power. Subjective traits expressed in lyric elements and

* Neue Jahrbücher für Philologie u. Pädagogik 1876 Vol. 154. p. 104
 ** S. W. Vol. V. p. 94

strong emotional feeling, are gradually suppressed, or pushed into the background and objective features are made to stand out conspicuously. The romantic traits of the early "Stimmungs-Novellen" deepen by degrees into conflict and tragedy. More attention is given to actual facts--deeds, events and incidents than to the sentiment and feeling which prompted them. Mood and fancy give way to reality; active struggle and stern resistance take the place of resignation and submission. The riper philosophy of the poet's maturer years gave him a keen insight into the problems and conflicts of human life and enabled him to deal with them in an energetic and decisive manner.

The "Novellen" which belong to the first part of Storm's creative period are more complicated and artistic in structure than those of the later era. In his early works he is fond of crystallizing the action around a lyric poem, and often sounds the keynote of the conflict in a popular folksong, while his later works partake more of the nature of dramatic ballads that treat of stirring events and heroic acts. Immensee is typical of the author's early or romantic period (1847--1867) : In St. Jürgen, Viola Tricolor and Psyche are representative of his transition period (1867--1876) , during which romantic and realistic features are of equal importance; Karsten Kurator, John Riew and Der Schimmelreiter are characteristic of his later realistic and tragic period (1876--1888). All his stories are built up in dramatic scenes and show a remarkable clearness of outline. Many of them could be arranged easily into acts, corresponding to the principal divisions of a drama. The dialogue is always dramatic; the characters consistent and the motivation is

carefully worked out. Our poet exhibits great aptitude in dramatic foreshadowing, and his use of symbolism is truly artistic. In order to exercise economy of space, Storm borrows from the stage the device of suppression of certain elements or events, by placing them behind the scenes. Only those parts which he deems most significant and essential are presented, and with brief suggestions or condensed reports he enlists the service of the reader's imagination to bridge the gap in the action. He describes his method to Gottfried Keller in a letter dated September 20, 1879, in the following words: "Manche gedachte oder schon geschriebene Szene wurde hinter die Kulissen geschoben und darauf hingearbeitet, dass nur die Reflexe davon vor dem Zuschauer auf die Bühne fielen. (1) By means of skillfully employed connective links, chapter headings, or, a line of poetry, Storm produces a closely unified, firmly knit story and attains that compactness of form which aids so materially in making the "Novelle" the sister form of the drama.

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(1) Albert Köster

Storm u. Keller Briefwechsel. p.67.

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