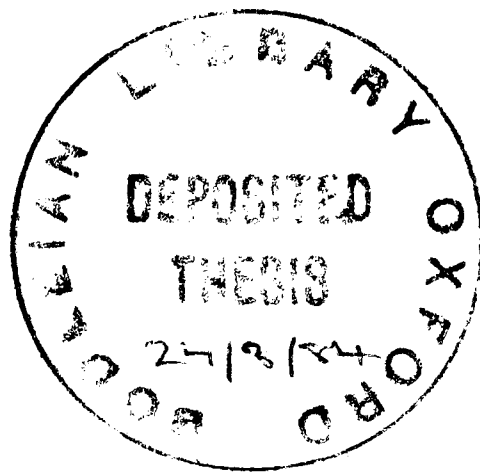


THE NOVELS OF PAUL HEYSE - A CRITICAL STUDY

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Degree of Doctor of Philosophy

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ABSTRACT

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Paul Heyse (1830-1914) is a writer who, despite achieving considerable celebrity in his own age, has since failed to stand the 'test of time'. The aim of this thesis is to account, by means of a study of his novels, for his former importance and subsequent neglect.

The last critical work to appear on Heyse's novels was Gustav Kemmerich's Paul Heyse als Romanschriftsteller (1928), which is mainly concerned with Heyse's style and with the influences shaping his technique as a novelist. My own monograph concentrates rather on the thematic structure of the novels: my description of works with which I cannot assume the reader's prior acquaintance is necessarily a detailed one. I adduce material from Heyse's correspondences and examine the reception of the novels in contemporary journals.

The principal theoretical question discussed is the distinction between the Heysean Roman and Novelle. I then analyze the narrative techniques of the novels; consider the relationship of the works to the tradition of Realism; and try to account for the function of the love interest. The central chapters which investigate the novels' idea content show Heyse to be a moral subjectivist, strongly opposed to the heteronomy of Church and State; and an unashamed élitist in his opposition to literary Naturalism and his cult of 'high art'.

For all their social and aesthetic criticism, the novels remain, with their emphasis on the self-fulfilment of the hero, in the tradition of the Bildungsroman. Their popularity was due to those features which had ensured Heyse's success in the Novelle. Their historical importance and present-day interest lie principally in the way in which they formed a vehicle whereby topical and controversial ideas were disseminated amongst a wide reading public.

THE NOVELS OF PAUL HEYSE - A CRITICAL STUDY

FULLER ABSTRACT

Paul Heyse (1830-1914) is a writer who was widely read in his own day, and indeed won a Nobel Prize in 1910, but has since been virtually forgotten by German scholars. The aim of this thesis is to account, by means of a study of Heyse's novels, for the writer's popularity in his own day and for his subsequent neglect. The importance of the novel genre for this investigation is that it is here that Heyse takes issue with the ethical and aesthetic problems of the age. The novels are the artistic realization of a highly polemical confrontation with these issues.

The last monograph to appear on Heyse's novels was Gustav Kemmerich's study of 1928, Paul Heyse als Romanschriftsteller, the burden of which is an account of the author's style, and of the influences which shaped his technique as a novelist. It is, as far as it goes, an unexceptionable study: its chief deficiencies are that it only considers three of the eight works which Heyse himself termed 'Romane'; that it does not make use of Heyse's theoretical writings and of the existing editions of his correspondences; and that it largely ignores the polemic which is such a striking feature of the novels.

During Heyse's lifetime, two other studies appeared on the subject of the novels. The first of these, Theobald Ziegler's article in his Studien und Studienköpfe aus der neueren und neuesten Literaturgeschichte of 1877, is principally of interest insofar as it provides a (highly laudatory) contemporary account of the two novels which had so far appeared. The second study, Otto Kraus's Paul Heyses Novellen und Romane of 1888, makes no attempt at disinterested analysis: it attacks Heyse, from the standpoint of orthodox Christianity, for his alleged immorality and

godlessness. In the first of these works, then, no historical distancing is possible; in the second, such distancing is not even attempted.

In recent years, several aids to Heyse scholarship have been published. These are Bernd's edition (1969-1974) of Heyse's correspondence with Storm and Erler's edition (1974) of his correspondence with Fontane; Werner Martin's indispensable bibliography (1978); and the comprehensive catalogue to the 1981 Munich exhibition, Paul Heyse: Münchner Dichterfürst im bürgerlichen Zeitalter, edited by Sigrid von Moisy and Karl Heinz Keller. This latter text is especially useful in its collation of manuscripts from disparate sources, many of which have bearing on the author's novels. These recent works imply a rekindling of interest in Heyse; indeed Werner Martin expresses the hope that his bibliography will lead to the rediscovery of an unjustly neglected author.

The point of departure of my thesis is the contention that Heyse is an author uncommonly symptomatic of his age. Since the novels are polemical Zeitromane, they are a uniquely rich source of information on the war of ideas in which Heyse was embroiled. My account of the thematic structure of works with which I cannot assume the reader's prior acquaintance is necessarily a detailed one. I attempt to isolate the constants in Heyse's tendentious portrayal of contemporary morality and culture; and also to posit certain shifts of emphasis. The relationship of these themes to the society at which they were aimed emerges in my analysis of the reception of the novels in contemporary journals. Annemarie von Ian's study of 1965, 'Die zeitgenössische Kritik an Paul Heyse 1850-1914', further illuminates this relationship.

Chapter One attempts to define the Heysean Roman in contradistinction to his Novelle type. There was a general concern amongst men of letters in late nineteenth-century Germany to characterize the romanhaft, and to arrive at a theoretical understanding of the distinctions between the various genres of fiction. Heyse does not

recognize the criterion of length; instead the criteria which he repeatedly applies are that the Roman should broach a world picture by means of a detailed social or cultural picture; and that the Novelle should have a strong dramatic element. This formulation antedates Spielhagen's and Storm's expression of the same criteria. Given the discursive nature of his longest novels (in the tradition of Goethe, they contain letters, diary extracts, etc.), Heyse is concerned that they should nevertheless display unity. The means whereby this is achieved is the Grundmotiv technique: every level of the narrative is informed by the idea or image which is central to the work, and which frequently coincides with the title. Der Roman der Stiftsdame is an exception to the general pattern of the Heysean Roman in that it forms a kind of biography of the titular canoness; but Heyse does not consider this work to be a Roman in the same sense as the other works. I have termed the three shorter Romane written in the first decade of the twentieth century 'Romannovellen' on account of their relative brevity and lack of romanhaft deepening.

Chapter Two analyzes in detail the narrative perspective of the novels, a feature ignored by Kemmerich; it attempts in particular to characterize Heyse's various narrator personae. The disembodied narrator of the third-person novels is discovered to be a self-conscious, 'authorial' figure far removed from the 'impersonality' demanded by Spielhagen and who contrasts with the typical narrator of the Heysean Novelle. This latter type is represented by the two embodied narrators of Der Roman der Stiftsdame, which I designate an extended Bekanntschaftsnovelle. This narrative form emerges as a much more effective vehicle in Heyse's hands, especially in the interaction between the narrators, the intricacies of the time scheme, and the depth of characterization which become possible. In both forms, Heyse exploits the possibilities of contentual ambiguity.

In my third chapter, I consider the novels in relation to the nineteenth-century tradition of Realism. Examining the works in terms of

plot, human character and society, and place, I find them generally lacking in those qualities typically defined as 'realistic'. The plots are hackneyed and providential; character depiction is schematic and polarized; a social dimension is largely absent; the evocation of place has a strong tendency to idealization. Instead, the novels pullulate with adventure, märchenhaft and 'poetic' scenes, and other 'romantic' elements. Der Roman der Stiftsdame, however, despite its own märchenhaft qualities, does achieve considerable realism of character and place.

There follow two central chapters which describe the idea content of the novels, consider its embodiment in the artistic structure thereof, and examine the contemporary reception of the works. The first of these chapters is concerned with the polemical depiction of human spirituality and the Church. In Kinder der Welt (1872), the background of the Kulturkampf gives a particular significance to the repudiation of dogmatic orthodoxy and to Heyse's plea for enlightened tolerance. It is a stance close to D.F. Strauss's 'neuer Glaube'. Increasingly, however, Heyse seems aware of the human need to reach out towards the divine: later works suggest the influence of the liberal Protestant theologian, Schleiermacher. Heyse's heroes tend to see themselves as precursors of a new order in which each individual has the freedom of conscience to reach his own understanding of life's purpose. It is, with its admixture of humanism, aestheticism and pantheism, a highly eclectic Weltanschauung.

The second of these chapters also deals with the freedom of the individual, here vis-à-vis his relationship to society. It is part of Heyse's theory of the Roman that it should present a social picture, but, paradoxically, society is repeatedly discredited in the works as repressive and stultifying. The novel Im Paradiese defends the right of the Ausnahmemensch to self-determination in his private life, regardless of the moral consensus. The later Über allen Gipfeln and Crone Stäudlin, with their attack on the amoral Nietzschean Übermensch, perspectivize the

Heysean Ausnahmemenschen. They show Heyse continuing to uphold his belief in the primacy of the individual, yet they emphasize his utter rejection of the despot who seeks to manipulate society. Gegen den Strom indicates that he wishes the outstanding individual to operate within society rather than withdrawing from it; Die Geburt der Venus illustrates the potentially tragic consequences of the individual's opposition to social conventions.

The strident polemic and forced rhetoric of the longest novels threatens to disrupt their artistic structure. Heyse identifies his sympathetic characters with his causes and his unsympathetic characters with their opponents. This polarization detracts from any psychological realism to which the characters might otherwise lay claim. The discursive chapters alternate with lightweight chapters (typically portraying a love interest) in a schematic and unconvincing fashion. The passages of polemical discourse are characterized by extended images of an often tortuous nature. Der Roman der Stiftsdame, by contrast, does not read like a tract imposed upon a conventional intrigue.

Chapter Six is a study of the novels as artist-stories, an aspect which again involves a high degree of polemic. Im Paradiese (1875) shows Heyse's attitude to contemporary trends in extreme naturalistic and impressionistic realism to be an unsympathetic one: he repudiates the alleged commercialism of such artists; their choice of (typically loathsome and sordid) subjects from nature; their spurious claims to 'truth' and 'scientific' methods; and their egalitarian view of art. His own view of the artist is unashamedly élitist: the aesthetic idealist is a being on a superior plane to the mass of Philistines, who cultivates 'noble' subjects and forms without regard for the demands of the market and the dictates of fashion. In the 1880s, Heyse was to become the target of the Naturalist movement, and specifically of the periodical Die Gesellschaft. My account of the genesis of Merlin (1892) and of the novel itself, a reply to these attacks,

is of a fascinating episode in cultural history. Heyse is undeterred in his cult of Rubens and Böcklin, Goethe and Hölderlin, Mozart and Gluck; of high art and pagan beauty. As a work of fiction, however, Merlin is too angry and resentful to be a success. Many critics, furthermore, found the novel genre inappropriate to the portrayal of a dramatist.

My seventh chapter illustrates and attempts to account for the function of the pervasive love interest in Heyse's fiction. It is in part due to the author's gratuitous delight in intrigue; it also acts as a palliative to the discursive passages. Heyse repeatedly opposes a temptress figure to a soul-mate figure: these two types of women are endowed with stock characteristics and are rivals for the affections of the hero. In certain cases, however, Heyse shows himself capable of creating female characters of rounded personality. A further recurrent theme is the sentimental cult of the child: this feature, too, is investigated in this chapter.

The emphasis of Heyse's novels is on the inwardness and individual self-fulfilment characteristic of the Bildungsroman. This emphasis is at odds with the abundant social and cultural criticism of the works, with which Heyse intended positively to shock his established readership. The elements to which these readers (notably women of the bourgeoisie) responded, and which guaranteed no little financial success, were, however, those which had brought about the success of his Novellen. These were such features as the love interest, the tendency to adventure and the märchenhaft, and to melodrama. Various sub-themes (the repeated allusions to Fate and Chance; the ambiguity inherent in individual human perception conveyed by the point-of-view technique; the coalescence of 'real life' and stage reality in those novels concerned with the theatre) call into question the nature of reality and human cognizance of it, but such motifs are used to disarm the reader rather than to challenge him. Heyse

is, then, ultimately not a profound writer, but the novels are nevertheless important in that it was through them that (a version of) Nietzsche's philosophy, and other intellectual themes of the age, found their way to a large section of the reading public. Like Balzac, Heyse is an author who combines a certain seriousness of purpose with elements calculated to achieve popular success.

My study has not discovered an abundance of narrative artistry. An exception is the simplicity and beauty of Der Roman der Stiftsdame (a work which, ironically, Heyse did not consider to be a genuine Roman at all). Since authors who stand the 'test of time' do so on account of how, rather than what, they write, it is not surprising that Heyse is no longer read today. Yet this is not to devalue a study of the novels in their historical context. These are works which reveal a great deal about the war of ideas which provoked them. Heyse's output in the genre of the Roman is not adequately accounted for; in attempting that task, this thesis discovers more about Heyse's Weltanschauung than could ever emerge from his Novellen. It corrects the mistaken view of Heyse, the libertine which his own century so frequently saw in him. Its description of the novels, and of the contemporary reception thereof, whilst not necessarily leading, as Werner Martin hopes, to a rediscovery of Heyse, thus nevertheless aims to right some literary wrongs.

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LIST OF ABBREVIATIONS

Details of the edition used will be found in the Bibliography, pp.293-294.

GW	Gesammelte Werke
CS	Crone Stäudlin : Roman
GdV	Die Geburt der Venus : Roman
GdS	Gegen den Strom : Eine weltliche Klostergeschichte
IP	Im Paradiese : Roman in sieben Büchern
KdW	Kinder der Welt : Roman in sechs Büchern
M	Merlin : Roman in sieben Büchern
RdS	Der Roman der Stiftsdame
ÜaG	Über allen Gipfeln : Roman

INTRODUCTION

Paul Heyse (1830-1914) is a writer who, for much of his own lifetime, enjoyed considerable celebrity (and indeed notoriety). Whilst still in his teens, he was introduced to the Berlin literary club, Tunnel über der Spree; from 1854 to 1864 he lived under the courtly patronage of King Maximilian II of Bavaria. His polemical novel KdW¹ caused a furore in the 1870s and he became, in the following decade, the whipping boy of the Naturalist movement. The award of the Nobel Prize in 1910 was already an anachronistic tribute, however, and the author's oeuvre has been largely neglected since his death. As Franz Kaltwasser wrote in 1981, 'Heute, rund 150 Jahre nach seiner Geburt, verbindet sich mit dem Namen Paul Heyse weithin keine sehr konkrete Vorstellung mehr; von seinem umfangreichen Oeuvre,....,ist kaum der eine oder andere Titel noch in der Erinnerung lebendig'.² His name tends to be associated only with a tentative, and widely misunderstood, theory of the Novelle, the Falkentheorie; L'Arrabbiata, an early Novelle; and with the song-writer Hugo Wolf. There has been no full-scale study of his novels since Gustav Kemmerich's monograph appeared in 1928.³

¹See the List of Abbreviations, p. iv.

²Preface to Paul Heyse: Münchener Dichterfürst im bürgerlichen Zeitalter, edited by Sigrid von Moisy and Karl Heinz Keller, p.7.

Full publication details of works referred to, but not specified, in the Notes are given in the Bibliography. Such details only appear in the Notes where the bibliographical information is considered relevant to the text, or to avoid possible confusion between works of similar title. In all other cases the work is referred to by its author and title except for those works most frequently referred to, which after the first citation are known by the author's name only or, where more than one work by the author has been cited, by the author's name and the title. Abbreviated forms of lengthy titles are given, except where this might lead to confusion.

³Paul Heyse als Romanschriftsteller.

Recently, however, there have been signs of an upsurge of interest in the author. New, scholarly editions of his correspondence with Storm and Fontane appeared in 1969-1974 and 1972 respectively.⁴ The one-hundred-and-fiftieth anniversary of his birth was celebrated (albeit slightly belatedly) by the exhibition 'Paul Heyse: Münchner Dichterfürst im bürgerlichen Zeitalter', held at the Bayerische Staatsbibliothek from 23 January to 11 April 1981.⁵ The first complete bibliography of primary and secondary literature was published in 1978;⁶ its compiler, expressing the hope that it would lead to a rediscovery of Heyse, cites in his introduction a telling remark made in a history of literature at the turn of the century: 'er [Heyse] hat...als mikrokosmisches Abbild all der Tendenzen, die seine Zeit bewegten, eine kulturhistorische Wichtigkeit wie kaum ein zweiter Autor dieser Epoche'.⁷

Heyse is, then, an author uncommonly representative of his age. He corresponded with such major figures as Burckhardt, Fontane, Keller, Storm and Turgenev; and yet he was sufficiently popular to be championed by wide sections of the reading public. The novels should feature prominently in any attempt to account for his influence, for it is in this genre that he takes issue with topical ideas and attitudes. He in fact turned to the novel relatively late: KdW was completed in 1872, almost twenty years after he had gained fame as the author of L'Arrabbiata. The more concentrated fictional form of the Novelle enjoyed greater cultural prestige in mid-nineteenth-century Germany than the discursive Roman, and Heyse was regarded as one of its principal exponents. He was,

⁴Theodor Storm - Paul Heyse: Briefwechsel, edited by C.A. Bernd; Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, edited by Gotthard Erler.

⁵The catalogue to this exhibition, which is the work cited in note 2 (above), forms a most useful source of reference, especially in its collation of disparate manuscripts.

⁶Paul Heyse: Eine Bibliographie seiner Werke, edited by Werner Martin.

⁷Martin, p.xv; the reference is to Richard M. Meyer, Die deutsche Literatur des neunzehnten Jahrhunderts, p.613.

however, well aware of the different potentialities of the Roman, and KdW did not simply represent an extended Novelle. This whole question of genre distinction will be thoroughly investigated in Chapter 1; suffice it here to say that KdW was Heyse's first attempt to use literature as a lever to shift prejudice, in the furtherance of a new social order. KdW was surely intended positively to shock his established readership.

This first novel provides the model for the Heysean roman à thèse. The author's contemporaries duly took up the challenge of its polemic (and of that of its successors). Read in conjunction with Heyse's correspondence and with contemporary reviews, therefore, the novels reveal much of the war of ideas which prompted them. The comments of Fontane, Keller and Storm tend to be rational and balanced; other critics are rather more partial in their judgements and often downright unsympathetic. It is, in general, a feature of their reviews that the authors are unable to distance themselves from the works under discussion. They are so much at pains to take issue with the polemic that they frequently ignore the way in which the ideas are embodied in the artistic structure of the novels. This serves to emphasize the degree to which Heyse's subject matter did indeed reflect burning issues of the day, and was intended to be provocative. It also means that no informed overall study of the novels (and specifically of their artistry) was published during Heyse's lifetime.

The only full-length work on Heyse's fiction to appear in the author's lifetime was Otto Kraus's Paul Heyses Novellen und Romane. Its weaknesses as an account of the novels are twofold: firstly, it was published (in 1888) before five of the works discussed in this thesis were even written; secondly, it makes no attempt at disinterested analysis. Written explicitly from the standpoint of orthodox Christianity, it sets out to attack Heyse's alleged godlessness and immorality. Equally unscholarly in their recourse to personal abuse are Conrad Alberti and M.G. Conrad,

whose shafts appeared, in this same decade, in the periodical Die Gesellschaft. Attacking Heyse from the viewpoint of literary Naturalism, they repudiate the alleged élitism which, they assert, fails to disguise his basic Philistinism and commercialism.

Alongside these hostile critics are to be found fanatical defenders of Heyse's novels. Paul Lindau's reviews of KdW⁸ and IP⁹ are not quite universally laudatory, but their overall gist is extremely sympathetic to Heyse's cause and to its artistic realization. Theobald Ziegler's essay of 1877, 'Paul Heyse als Romanschriftsteller', takes as its starting point Heyse's possible claim to be the leading German novelist of the age. This question is left basically unanswered, but the final words of the article indicate how positive an evaluation Ziegler is advancing: he concludes 'dass Heyse in beiden Romanen [KdW, IP] den Beweis geleistet hat, dass er nicht bloss ein Novellist, sondern dass er auch Romandichter und wie dort so hier ein ächter Dichter von Gottes Gnaden ist'.¹⁰ Finally, Georg Brandes's chapter on Heyse in his collection of essays Moderne Geister is fulsome in its praise of the author's fearless espousal of the contemporary.¹¹ Lindau, Ziegler and Brandes are, it can fairly be stated, almost as vehement in championing Heyse as Kraus and the young Naturalists are in repudiating him. He was clearly far too 'topical' a writer (especially in his zeitkritisch novels) to elicit a measured response from the majority of his contemporaries.

Fourteen years after Heyse's death, in 1928, Gustav Kemmerich published his study Paul Heyse als Romanschriftsteller. This work is basically uncontentious, and represents a far more sober assessment of the

⁸'Über Heyse's Kinder der Welt', Die Gegenwart, 4 (1873), 378; 'Über Heyse's Kinder der Welt', in Gesammelte Aufsätze, pp.156-183.

⁹'Über Heyse's Im Paradiese', pp.37-39, 54-57. See the List of Abbreviations, p. iv.

¹⁰In Studien und Studienköpfe aus der neueren und neuesten Literaturgeschichte, pp.306-307, 342-343.

¹¹The chapter in question, 'Paul Heyse', appears in pp.1-64 of Brandes's study.

novels than anything which had yet appeared. Its chief deficiency is that it only considers three of the eight works which - in one sense or another - Heyse himself termed Romane (KdW, IP and M¹²); and it does not even establish a theoretical framework by which to justify this selective treatment.¹³ The burden of Kemmerich's study is an account of the influences on Heyse's technique as a novelist; and a detailed (and arguably over-respectful) analysis of his style. He almost totally ignores the primacy of idea content which is the defining characteristic of the longest novels (which are precisely those which he has chosen to examine). He does not exploit the potential of the existing editions of Heyse's correspondence and of reviews in journals, sources which are rich in information about the reception of the works. He does not, finally, fully ponder the implications of Heyse's narrative techniques.

Kemmerich's study remains, then, the only work published on Heyse's novels since the author's death. There is, I believe, considerable scope for a re-evaluation of the works, especially of those aspects ignored by Kemmerich. It is not my intention to duplicate a discussion of such facets as have been adequately covered by him. I am, in fact, unable to agree with his conclusion that the major strengths of the novels are stylistic;¹⁴ the attribution to Heyse of a 'marmorner Stil' is something of a cliché. My own study will, therefore, concentrate - although not to the exclusion of structure and technique - on the subject matter of the novels.

My first chapter investigates what notional distinction can be drawn between the narrative genres of Roman and Novelle as understood by Heyse. It adduces theoretical statements made by the author in his Introduction to the Deutscher Novellenschatz (pp.v-xxiv); his

¹²See the List of Abbreviations, p. iv.

¹³Similarly, Leonilde Ferrari, in a sub-section entitled 'Mangelnde Tragik und Dämonie in Heyses Romanen', discusses only KdW and IP (Paul Heyse und die literarischen Strömungen seiner Zeit, pp.62-67).

¹⁴Paul Heyse als Romanschriftsteller, p.92.

Jugenderinnerungen und Bekenntnisse, and in his correspondence; and it considers to what degree these pronouncements are borne out by the texts themselves. In Chapter 2, I characterize in some detail the narrative techniques of the novels and Heyse's various narrator personae, and discuss their implications for the interpretation of the works. The following chapter examines how the novels fit into the nineteenth-century tradition of Realism, comparing Heyse with his Poetic Realist contemporaries and showing to what extent he is influenced by the Romantic tradition. There follow two central chapters on the idea content and polemic of the novels, the first of which deals with Heyse's portrayal of human spirituality and the Church, and the second the relationship of the individual to society. Chapter 6 discusses the works as *Künstlerromane*, a category to which IP and M in particular belong, and which further involves a high degree of polemic. Finally, I consider the centrality of a love interest in the novels, and attempt to account for its function.

Since the texts are so little known today, I cannot assume the reader's prior acquaintance with them. There is, therefore, considerable documentation in the body of the thesis. I have, furthermore, added an Appendix outlining briefly the main plot of each novel. In relating the didactic centre of the works to the history of ideas in the nineteenth century, I have drawn heavily on contemporary reviews - often without overt regard for their relative perspicacity or sensitivity. Although such accounts can reveal more about their author (or the journal for which they were written) than about the work under discussion, unthinking critical clichés do, as Annemarie von Ian observes, have the virtue of being highly representative.¹⁵

¹⁵'Die zeitgenössische Kritik an Paul Heyse 1850-1914', p.10.

My justification for a reappraisal of Heyse's novels is, at least in terms of initial intention, an extrinsic one. He is an author who was widely read in his own day, who corresponded with a number of major literary figures, and who, in his novels, confronts the moral and aesthetic problems of the age. It is thus lamentable that no critical work exists which, in the light of recent research, and of additional sources such as correspondences, gives a detailed account of the novels. This thesis aims to bridge that gap, attempting to explain in the process what precisely Heyse's readership responded to in his works, and why he is largely neglected today. The interest served is principally that of the history of ideas, both directly (i.e. by analyzing the intellectual debate which the novels embody), and indirectly (by examining the reception of Heyse's treatment of these themes). This is not, however, quite all. As my research proceeded, I became aware that various received misconceptions had become attached to Heyse. This thesis tries to debunk such notions and thus, if not quite to lead, as Martin hopes, to a rediscovery of the author, nevertheless to right some literary wrongs.¹⁶

¹⁶Paul Heyse: Eine Bibliographie, p.xv.

CHAPTER ONE

THE HEYSEAN NOVEL:

TOWARDS A THEMATIC AND STRUCTURAL DEFINITION

i) Roman or Novelle?¹

Gustav Kemmerich's study of Heyse's novels deals solely with the author's three longest works of fiction: KdW, IP and M. The second edition of the GW,² on the other hand, which classifies Heyse's works according to genre, groups no fewer than ten titles under the heading 'Romane'.³ The catalogue to the 1981 Heyse exhibition states that he is the author of eight Romane, but it fails to indicate what criterion it has applied in making this judgement.⁴

The difficulty lies in the lack of a convenient rule of thumb by which to distinguish between the narrative genres of Roman and Novelle. Turgenev wrote to Heyse apropos the three-volume KdW: 'wir beide schreiben keine Romane, nur verlängerte Novellen'.⁵ Emil Peschkau considers that GdS⁶ remains six Novellen in embryo.⁷ A reviewer of CS⁸ suggests that, under the banner of a Roman, Heyse has written 'eine übermässig erweiterte Novelle'.⁹

Yet these are normative judgements whose terms of reference are, at best, vague. Heyse himself shows an intuitive awareness of the distinction between Roman and Novelle in a letter to Hermann Kurz:

¹Friedrich Spielhagen considers this same question in general terms in his study Beiträge zur Theorie und Technik des Romans, pp.259-294.

²See the List of Abbreviations, p. iv.

³GW, II (First Series, Volumes I-XII). Volumes I-XI contain the eight works discussed in this thesis; Volume XII consists of two short pieces of fiction, Das Ewigmenschliche and Ein Familienhaus, neither of which was termed a Roman by Heyse himself.

⁴Paul Heyse: Münchener Dichterfürst, edited by Sigrid von Moisy, p.107.

⁵Erich Petzet, 'Paul Heyse und Iwan Turgenev', p.190 (2 April 1874).

⁶See the List of Abbreviations, p. iv.

⁷'Über Heyse's Gegen den Strom', p.1584.

⁸See the List of Abbreviations, p. iv.

⁹Paul Legband, 'Über Heyse's Crone Stäudlin', p.1682.

...so werde ich auch nie einen Roman schreiben, der ebenfalls - wenn er mehr sein soll als eine in die Saat geschossene Novelle - einen Überschuss an Persönlichkeit verlangt, eine mannigfaltige Beleuchtung dieser mannigfaltigen Welt, während sich mir die sittlichen und socialen Conflicte im Nu enge und abgesondert um den Mittelpunkt Einer Katastrophe gruppieren, mit einer Tendenz zum Dramatischen, die sich schon im Stil äussert und meine Unfähigkeit zum eigentlichen Epos aufs deutlichste an den Tag legt.¹⁰

This formulation strikingly anticipates both Spielhagen's theory of the Roman, which emphasizes the criterion of a 'world picture';¹¹ and Storm's coupling of the Novelle with the drama.¹²

Heyse preserves this distinction in a letter to Georg Brandes, but here he contradicts his earlier assertion that he is incapable of the epic breadth which characterizes the Roman: 'Aber ich bin, wie es scheint, jetzt in das epische Alter getreten, in welchem die Form des Romans, wie ich sie jetzt verstehe, allen geistigen Bedürfnissen genügt, mehr als das Drama und die rein dramatische Erzählung'.¹³ The highly concentrated, 'dramatic' quality appropriate to the Novelle and the thematic breadth which defines the Roman had been outlined by Heyse in the Introduction to his Deutscher Novellenschatz:

Wenn der Roman ein Kultur- und Gesellschaftsbild im grossen, ein Weltbild im kleinen entfaltet, bei dem es auf ein gruppenweises Ineinandergreifen oder ein konzentrisches Sichumschlingen verschiedener Lebenskreise recht eigentlich abgesehen ist, so hat die Novelle in einem einigen Kreise einen einzelnen Konflikt, eine sittliche oder Schicksals-Idee oder ein entschieden abgegrenztes Charakterbild darzustellen und die Beziehungen der darin handelnden Menschen zu dem grossen Ganzen des Weltlebens nur in andeutender Abbeviatur durchschimmern zu lassen. (I, xviii) ¹⁴

¹⁰ Cited by von Moisy, p.107 (letter of 29 January 1862).

¹¹ Beiträge zur Theorie und Technik des Romans, pp.261-262.

¹² Der Briefwechsel zwischen Theodor Storm und Gottfried Keller, edited by Peter Goldammer, p.94 (14 August 1881). Compare Spielhagen's essay 'Novelle oder Roman?' of 1876, in Beiträge zur Theorie und Technik des Romans. This also emphasizes the strong dramatic element in the Novelle (pp.246-247).

¹³ Cited by von Moisy, p.111 (letter of 9 December 1875).

¹⁴ Although this work was edited jointly by Heyse and Hermann Kurz, the Introduction (I, v-xxiv) was written by Heyse alone. Further references to this work in this chapter are given in the text.

Heyse further shows an awareness of the different scope of the two genres in an account of the genesis of his Novelle Im Grafenschloss. Its subject is the contrast of the old and new cultures represented by a father and his son respectively. This cultural background threatened, however, to obscure the basic human conflict which Heyse views as the proper domain of the Novelle, and so the story remained uncompleted for two years. The solution ultimately adopted by Heyse was the device of the embodied fictional narrator who, unlike a third-person author figure, is not obliged to expatiate upon the cultural background: 'So wurde die geschlossene novellistische Form nicht durch das Hereinragen eines Romanhorizonts durchbrochen, und was sich an den einzelnen Fall an typischen Betrachtungen knüpfte, blieb dem nachdenklichen Leser überlassen'.¹⁵

The Roman, then, is multi-faceted; its scope, albeit based on contemporary cultural and social life, is universal. Kemmerich observes that this tradition was inaugurated in German literature by Wilhelm Meisters Wanderjahre:¹⁶ it is one in which Heyse himself is consciously writing. Repeatedly, however, critics have questioned the universality of his insights, as in the following assessment of M:

Paul Heyse ist vorzugsweise Novellist der psychologischen Probleme, und so erscheint er auch hier vornehmlich als Seelenmaler und gibt eine von der Eigenart des persönlichen Charakters bedingte Lösung einer grossen Zeitfrage, wie sie in dieser Besonderheit allerdings mehr Sache der Novelle, als des Romans ist, wo wir ein Weltgültiges im Weltbild zu erwarten berechtigt sind.¹⁷

It is arguably improper to demand of a writer that his world picture be other than subjective. Such subjectivity does not of itself preclude a picture of universal appeal.

¹⁵Jugenderinnerungen und Bekenntnisse, pp.355-356.

¹⁶Paul Heyse als Romanschriftsteller, p.17.

¹⁷Moritz Carriere, 'Über Heyse's Merlin', p.182.

A reviewer of CS objects: 'Ein Welt- und Zeitbild gibt das Buch nicht; seine eingeborene Kunstform ist, wie die des Besten von Heyse überhaupt, die ausgestaltete Novelle'.¹⁸ In this instance, Heyse has no defence to offer, as a letter to Daniel Jacoby reveals: 'Ein Roman, der ein Weltbild entfaltet, konnte und sollte er ja nicht sein, seinem Problem gemäss, das sich nur um beschränkte sittliche Collisionen bewegt'.¹⁹ It is, however, significant that Heyse nevertheless uses the term Roman. He is clearly sensitive to the fact that the Roman/Novelle distinction cannot be too rigidly applied. In his Introduction to the Deutscher Novellenschatz, he does indeed acknowledge the existence of transitional forms. Die Wahlverwandschaften is, he suggests, a work whose subject matter is characteristically that of a Novelle; yet the finely differentiated social picture achieved is such that it was quite legitimately termed a Roman (I, xviii).

Carl Busse, discussing ÜaG,²⁰ writes that Heyse surely did not term the work a Roman merely on account of its length.²¹ This assertion is borne out by Heyse himself in his Introduction to the Deutscher Novellenschatz: 'Soviel aber muss doch zu vorläufiger Verständigung gesagt werden, dass wir allerdings den Unterschied beider Gattungen nicht in das Längenmass setzen, wonach ein Roman eine mehrbändige Novelle, eine Novelle ein kleiner Roman wäre' (I, xvii). Since, however, the Roman does tend to be longer than the Novelle, the criterion of length cannot simply be ignored. Theobald Ziegler emphasizes how closely the two genres are related and suggests that, ultimately, only the normative criterion of length can be applied.²²

¹⁸'Über Heyse's Crone Stäudlin', Westermanns Monatshefte, 100 (1906), 158.

¹⁹Cited by von Moisy, p.112 (letter of 23 April 1906).

²⁰See the List of Abbreviations, p. iv.

²¹'Paul Heyse und sein neuer Roman', p.362.

²²Studien und Studienköpfe, pp.308-309.

It seems to me impossible, and actually unhelpful, to establish a rigid distinction between the two genres. The composite term *Romannovelle* is a tacit acknowledgement of the degree of overlap, and points specifically to the indeterminacy of genre which certain works exhibit in respect of length. The late CS, GdS and GdV²³ are the shortest works which Heyse himself termed *Romane*; even the shortest of these, GdS, easily conforms to E.M. Forster's working definition of the English novel as 'any fictitious prose work over 50,000 words'.²⁴ Yet the criterion of length is not merely a matter of pagination. Whilst these late works broach a 'world picture' in their discussions of morality and art, they do not treat them so discursively as do, say, KdW and M. There are fewer excrescences in these shorter works than in the earlier novels, but they nevertheless do not possess that dramatic intensity which Heyse sets up as characteristic of the *Novelle* proper. In the case of CS, GdS and GdV, therefore, *Romannovelle* is perhaps the happiest term. In general, the clear distinction between the genres expressed in Heyse's theoretical writings is not so rigorously worked out in the texts themselves.²⁵

ii) Towards a thematic definition

Kemmerich observes that, unlike his *Novellen*, Heyse's *Romane* are confined to contemporary (or near-contemporary) subjects. He adds: 'Auch die *Novellen*, die ausser den drei grossen *Romanen* unter der Flagge *Roman* segeln, reichen zeitlich alle in die Zeit Heyses hinein'.²⁶ This surely calls into question his neglect of these works in his study. Heyse's novels are precisely *Zeitromane*; the author confronts the problems of his age. This fact is central to Heyse's conception of the genre.

²³See the List of Abbreviations, p. iv.

²⁴Aspects of the Novel, p.9.

²⁵A further discussion of the typical differences between the two genres is to be found in R. Kayser's introduction to Zincke's study of Heyse's *Novelle Zwei Gefangene* (Paul Heyses Novellen - Technik, pp.7-8).

²⁶Paul Heyse als Romanschriftsteller, p.17.

Otto Brahm characterizes Heyse's switch to modernity in KdW and IP as an attempt 'in grossen Zeitbildern das soziale Treiben der Gegenwart zusammenzufassen und sich mit grundlegenden Fragen auseinander zu setzen'.²⁷ The nature of this confrontation is overtly polemical. Paul Lindau suggests that the writer felt the need to depart from the 'limited' genre of the Novelle.²⁸ Since the early 1850s he had been known as the author of L'Arrabbiata, the painter of idealized Mediterranean skies; Italy is depicted as the land of 'das Schöne und Gute'. His first two Romane contain by contrast material that is calculated to shock. A letter to Storm apropos KdW opposes the aesthetic of the Novelle to that of the Roman in these terms: 'In der Novelle kann man um das Hässliche, das ein unentbehrlicher Factor der Welt ist, herumkommen. Im Roman nicht, wenigstens nicht in diesem'.²⁹

In his essay on IP, Lindau writes:

Heyse legt es offenbar darauf an, nicht von jungen Mädchen gelesen zu werden. Er nimmt sich bisweilen sogar überflüssige Freiheiten, die augenscheinlich darauf berechnet sind, die zarte und unerfahrene Weiblichkeit von der Lectüre abzuschrecken. Die ganze Figur der russischen Gräfin Nelida ist nichts anders als eine Scheuche für unschuldige Täubchen.

Lindau is, perhaps, naive when he adds: 'Und mir gefällt es, dass er die Forderungen seiner Dichtung höher stellt, als die eines pruden Leserkreises'.³⁰ In 1873, Heyse had written to Geibel of his concern that his works were no longer eagerly awaited by the reading public.³¹ A critique of orthodox religion and of conventional morality were clearly designed to give a fillip to his readership.

²⁷ Cited by von Ian, p.60.

²⁸ Gesammelte Aufsätze, pp.159-160.

²⁹ Storm - Heyse: Briefwechsel, I, 63-64 (23 November 1873).

³⁰ 'Über Heyse's Im Paradiese', pp.55-56.

³¹ Der Briefwechsel von Emanuel Geibel und Paul Heyse, edited by Erich Petzet, p.235 (17 March 1873).

Moritz Necker, reviewing RdS³² for Die Grenzboten, points to the contradiction between the appellation Roman and the reference in the sub-title to 'Lebensgeschichte'. He suggests that the second term is intended to amplify and delimit the first; the work is only a Roman in the popular sense, corresponding to the English 'romance'. In ÜaG, similarly, Erk says of Dorette: 'Am Ende hat sie schon ihren Roman gehabt' (II₂, p.79).³³ Since Heyse defines the Novelle in terms which exclude detailed biography, RdS has to be styled otherwise. Storm, suggests Necker, would happily have termed the story a Novelle.³⁴ Heyse himself discusses the question of nomenclature in a letter to Fontane: 'Es ist dem Buch [RdS] sehr nachteilig, wenn man die Meinung fasst, es sei "mein dritter Roman". Mit jenen beiden eigentlichen Romanen hat es nichts zu schaffen, da es nicht, wie sie, ein Weltbild, sondern ein simples Charakterbild entrollt'.³⁵

Now RdS may indeed be 'ein simples Charakterbild', but it is far from being the 'entschieden abgegrenztes Charakterbild' of Heyse's Novelle theory. The degree to which Heyse's own observations fail to find common approbation is pointed up by Carl Busse's contention that Heyse's only true Roman is RdS! His criterion is the Bildungsroman: he notes that works such as Wilhelm Meister, David Copperfield and Madame Bovary each concentrate on the development of the central character. In the Novelle, on the other hand, already developed characters are shown reacting to a crisis.³⁶ A reviewer of CS similarly insists that it and RdS constitute Romane ('von der isolierenden Novelle dadurch unterschieden, dass ein

³²See the List of Abbreviations, p. iv.

³³All references to Heyse's novels are given in the text. Full details of the edition cited will be found in the Bibliography, pp.293-294.

³⁴'Über Heyse's Der Roman der Stiftsdame', p.424. The reference is to the Introduction to the Deutscher Novellenschatz, I, xviii.

³⁵Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.180-181 (29 May 1886).

³⁶'Paul Heyse und sein neuer Roman', p.361. A further reference to this work is given in the text.

ganzes Leben, kein Ausschnitt, aufgearbeitet wird'). Had CS been a Novelle, the reviewer argues, it would have focused on the three main characters and highlighted the effect on the titular heroine of Helmbrecht's past.³⁷ Busse in fact takes issue with Heyse's designation of ÜaG as a Roman, since the work simply depicts an episode in the life of the lovers: 'Ein Herzensconflict, das Liebesleben eines Menschen sozusagen im Extract - das ist nie ein Romanstoff, sondern immer nur der für eine Novelle'.³⁸ There is also, he writes, that strong dramatic quality appropriate to the Novelle in the sequence of events which leads to Erk's winning Lena's hand (p.361).

iii) The multi-level structure of the Heysean novel; Vielheits- and Einheitsroman

Biography and the portrayal of a 'world picture' are, then, the principal (and potentially conflicting) thematic criteria applied by Heyse and his critics to determine whether a work of fiction constitutes a Roman. Formal considerations do, however, also come into play. The notion which Heyse himself stresses is the continual oscillation between action and reflection in the Roman, a pattern which he images as wave motion. He writes to Georg Brandes:

...ich meine, Du erwägst nicht genug den Unterschied von Novelle und Roman. In jener ist kein Raum für irgend etwas ausser der Handlung, dem Ereignis, wenn Du willst; dem Tableau...Nun aber nenne mir irgend einen Roman, der nur eine Perlenschnur von Tableaux in Deinem Sinne wäre...Alle guten unsrer Nachbarn - G. Sand, Balzac - haben die wellenförmige Bewegung, die allein die Gipfelszenen zu ihrer Wirkung bringt. Es muss Ruhestellen geben, in denen, nach allerlei Festen der Phantasie, die Seele wieder zu sich selbst kommen, sogar der Verstand ein bescheidenes Wort mitsprechen kann.³⁹

³⁷Erich Schmidt, 'Über Heyse's Crone Stäudlin', p.474.

³⁸It is ironic that, in eighteenth-century usage, a Roman is characterized precisely by a love intrigue. See Alan Menhennet, The Romantic Movement, p.213.

³⁹Cited by von Moisy, p.111 (letter of 9 December 1875).

Accordingly, Heyse's Romane are marked by a multiplicity of levels. The narrative is interspersed with verse, epistles, diary extracts, Märchen, and, in IP, a puppet play. Kemmerich points out that the predilection for lengthy digressions is, in general, a Romantic one.⁴⁰ It is a characteristic of Wilhelm Meister and Die Wahlverwandtschaften, works which exerted no little influence on Heyse's technique.⁴¹ Richard Hamann and Jost Hermand furthermore point out that the tendency of characters to self-revelation in interpolated diaries and memoirs is a feature of the fiction of the Gründerzeit. They specifically cite KdW as an instance of this.⁴²

It is KdW, as Heyse's first Roman, which establishes the pattern for this multi-level method of construction. Balder's ode to the sun is reproduced in the text (I₁, pp.247-248), as are his apostrophe to the world ('Gute Nacht, du schöne Welt!') (p.307) and Edwin's improvisation in terza rima (pp.365-367). Edwin, when deeply affected by the flood of memory, is soothed by a poem of Balder's, an apostrophe to the soul, which is again reproduced in the text (p.616). Amongst letters cited is that from Edwin to Lea (pp.427-437): this is a means whereby events can be intimated without formal recapitulation on the narrator's part, as in the references to the marriages of König and Valentin, Franzelius and Reginchen.

The mediation of the narrator is again bypassed and, as in the lyric mode, the character allowed to speak directly to the reader, in the excerpts from Lea's diary (I₁, pp.377-392). Having already shown elements of epistolary fiction, the novel adopts for an entire chapter the potentially solipsistic diary form. The diary, unlike the Briefroman, is a

⁴⁰Paul Heyse als Romanschriftsteller, p.13.

⁴¹Book VI of Wilhelm Meisters Lehrjahre, for instance, consists of the interpolated manuscript 'Bekenntnisse einer schönen Seele', ostensibly written by Natalie's aunt (Werke, VII, 358-420).

⁴²Gründerzeit, pp.62-63.

private utterance and does not imply an attempt to cater for the proclivities of a vis-à-vis. In this instance, however, the notion is that, in a spurious present, Edwin is simultaneously reading the unabridged version. The narrator is at pains to establish a fictional justification for the device, asserting that a selective sample is preferable to his own summary:

Statt aber von dem Ton und Inhalt dieser Blätter nur zu berichten, möge an dieser Stelle, während Edwin sich stundenlang in die Lektüre vertieft, ein kurzer Auszug eingeschaltet werden, der von dem oft unterbrochenen Selbstgespräch dieser ernsthaften jungen Seele wenigstens in den Hauptzügen eine Vorstellung geben wird. (p.377) 43

The intimate, confessional quality of the diary is enhanced by touches of realism such as the allusion to the old diaries which Lea now regrets having burned (pp.377-378). The occasional aposiopesis suggests the spontaneity of thoughts which are not pre-formed, e.g.: 'ein Mensch, dem es an echter Vornehmheit und innerer Grösse fehlt, kann ihm [König] nicht wahrhaft nahe treten, trotz der besten Eigenschaften. Und darum-' (p.387).

The extracts from Georg's diary in M (II₁, pp.644-668) are specifically said to have been revealed to no-one (p.644): the reader enjoys the fiction of privileged insight. Again, the narrator proclaims interest in the character's inner being, proposing to interpolate these notes because they 'einen tieferen Einblick in sein Inneres gewähren' (p.644). One reviewer of M finds it incongruous that Georg's lyric cries should be juxtaposed with Heyse's own special pleading. The diction is, he suggests, too coherent and lucid for someone ostensibly in Georg's state of mind, although he does add that, since Goethe, the inclusion of diaries in novels appears to give the author the right to plead his own cause.⁴⁴ Gustav Kemmerich allows no such rider, asserting that the effect

⁴³ Compare Goethe's introduction to the first extract from 'Otilie's Tagebuch' in Die Wahlverwandtschaften (Werke, VI, 368).

⁴⁴ Erich Schmidt, 'Leidensgeschichte eines Dramatikers', p.152.

of Georg's diary is to make the reader forget that this is a work of fiction; the impression is rather that of a tendentious essay by Heyse himself.⁴⁵ Carriere, alone amongst the reviewers of M, considers that, in contrast to Ottilie's diary in Die Wahlverwandschaften, Georg's entries do not read like the utterances of the author, but rather spring from the hero's own experiences.⁴⁶

In IP, the narrator interpolates the puppet play 'Die schlimmen Brüder', Elfinger's contribution to the meeting of the artists' 'paradise' fraternity (I₂, pp.109-134). Both Paul Lindau and Theobald Ziegler hold the view that it is too loosely related to the plot of the novel to justify inclusion.⁴⁷ Although it does serve to illustrate the play of 'schöner Schein' in which the artists' circle delights, its sheer length is potentially detrimental to the unity of the whole. Storm also criticizes the longueurs of IP, writing apropos a certain intrigue (involving the countess Nelida): 'ich dachte, bei einer so langen Geschichte sei es eigentlich nöthig, den Menschen in seiner Beziehung zum Allgemeinen (ich meine nicht bloss zur geistigen Luft desselben) darzustellen'.⁴⁸

Bewailing the expansiveness of the German novel, Lindau writes: 'Unter drei Bänden thut es kein rechtschaffner deutscher Romanschriftsteller mehr. Heyse wäre, wenn er nur wollte, mit seiner grossen Begabung der drastischen Charakterisierung in wenigen Worten der Mann dazu, mit dieser Eigenthümlichkeit, die ich für eine Unsitte halte, zu brechen'.⁴⁹ The facility to which Lindau refers is that of Heyse, the Novelle writer. The degree to which Heyse's conception of the

⁴⁵Paul Heyse als Romanschriftsteller, pp.53-54.

⁴⁶'Über Heyse's Merlin', p.183.

⁴⁷'Über Heyse's Im Paradiese', p.38; Studien und Studienköpfe, p.341.

⁴⁸Storm-Heyse: Briefwechsel, I, 95. The precise date of this letter is unknown. Bernd postulates that it must have been written between 13 October 1875 and 1 November 1875.

⁴⁹'Über Heyse's Im Paradiese', p.38.

Roman diverges from this technique is indicated by the allusion in the Jugenderinnerungen und Bekenntnisse to 'den mannichfaltigen Charakterproblemen, die der Roman vor uns ausbreitet' (p.345). The fleeting psychological observation appropriate to the Novelle is quite a different technique from depicting a web of inter-relationships in a Roman. Moreover, the Roman implicitly aims at development of character.

Now Kemmerich considers that, although Lea's diary appears to be the expression of an inner struggle to find God, it in fact represents merely an outward defence of a long-held rationalist conviction. Heyse is, he believes, psychologically incapable of capturing a human personality in the round. The overall effect achieved is not one of psychological verisimilitude.⁵⁰ This is, in my view, a function of the limited narrative technique, an aspect which will be examined in Chapters 2 and 3. Only RdS, with its first-person narration, explores the 'mannichfaltige Charakterprobleme' to which Heyse himself refers.

Heyse and Fontane discuss in their correspondence the relative merits of what they term the Vielheits- and Einheitsroman.⁵¹ The latter type exhibits a single hero; it may or may not be a Bildungsroman. Fontane contends that, in spite of the greater dramatic concentration of this type, unity of composition can also be achieved in the Vielheitsroman. Heyse's own multi-level Romane seem to me to correspond closely to Fontane's notion of the 'Vielheits-Roman, mit all seinen Breiten und Hindernissen, mit seinen Porträtmassen und Episoden' (p.134). Thus it is curious to find that, when discussing this type, Fontane appears to adopt a defensive stance, implying that he anticipates that Heyse will disagree. In reply, Heyse emphasizes that each work of art has its own laws and he

⁵⁰ Paul Heyse als Romanschriftsteller, p.20, pp.91-92.

⁵¹ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.133-134 (Fontane's letter of 9 December 1878); and pp.136-137 (Heyse's letter of 2 January 1879). Precise references are given after quotations in the text.

refuses to be bound by abstract constraints; but he does maintain that unity is liable to be impaired by multifarious centres of interest, whatever their intrinsic value:

...[Es wird] uns schwer, durch ein halb Dutzend neue Anfänge uns zu einem einheitlichen Interesse zu sammeln, und wenn der aus so viel Quellen zusammengeronnene Strom sich eben wieder geteilt, in weiteren fünf bis sechs Armen fortfließt, uns hie und da sanft auf einem Inselchen absetzt oder uns in einem Altwasser eine Weile zurücklässt, werden wir leicht undankbar für all das landschaftlich Reizende, was wir dabei entdecken. (pp.136-137)

It is, perhaps, hard to reconcile this theoretical pronouncement with the evidence afforded by at least one of the novels. IP is a clear instance of a novel with a double centre: its twin heroes are the artist Jansen and his would-be pupil, Felix. Many contemporary critics, such as Ziegler, strongly object to this feature: 'Die Duplicität der Helden ist im Roman so wenig erlaubt als im Drama'. Lindau, on the other hand, is incredulous that Heyse has succeeded in engendering equal interest for both characters.⁵² This must be due in no small measure to the fact that the Jansen plot and the Felix plot are inter-related: Felix discovers that he has committed adultery with Jansen's ex-wife, Lucie (I₂, pp.506-511). By this means Heyse does, it seems to me, enhance the unity of the novel. The structural complexity whose dangers Heyse describes in the letter to Fontane is thus nevertheless a striking feature of IP.

An alternative (and more literal) interpretation of his preference for the Einheitsroman would arise specifically from the dismissive allusion to 'das landschaftlich Reizende'. At least in part, this indicates a dislike of the tendency to invoke the genius loci in fiction, a view which is more forcibly expressed in the Jugenderinnerungen und Bekenntnisse: 'Wir finden Mondnächte, Schneelandschaften, Torfheiden mit so liebevoller Umständlichkeit behandelt, dass wir die Menschengeschicke, die hier sich

⁵²Studien und Studienköpfe, p.326; 'Über Heyse's Im Paradiese', p.39.

vollziehen, völlig darüber aus den Augen verlieren, während doch die Coulissen sich der Handlung bescheiden unterordnen sollen' (p.356). Here, however, the reference is specifically to the Novelle. Helene Raff makes the point that, whereas Heyse avoids detailed landscape descriptions in his Novellen, in the Romane he rather cultivates them.⁵³ This does appear to be a pertinent distinction in the use Heyse makes of landscape in the two genres.

iv) The Grundmotiv technique

In the much-quoted Introduction to his Deutscher Novellenschatz, Heyse expounds his so-called Falkentheorie of the Novelle (I, xix). It is now generally recognized that these are extempore remarks whose significance has been inflated; Boccaccio's falcon is, for Heyse, but a metaphorical expression of his notion of the Grundmotiv.⁵⁴ According to this, each Novelle must exhibit its own 'falcon', that is to say a striking centre of composition. Kemmerich argues that, since Heyse's Romane are similarly built around a Grundmotiv, this is a fault in their construction, for they are rendered structurally indistinguishable from the Novellen.⁵⁵

Now Kemmerich surely misunderstands the concept when he suggests that, because it links the two main plots, Felix's glove is the Grundmotiv of IP. (The glove is discovered by Jansen's dog Homo in Lucie's suitcase and is thus seen as proof of her guilt (I₂, pp.192-193).) This is hardly consistent with Heyse's formulation of the 'falcon' as 'das Spezifische, das diese Geschichte von tausend Anderen unterscheidet'.⁵⁶ Whereas the glove

⁵³Paul Heyse, p.25.

⁵⁴See, for example, Manfred Schunicht, 'Die Novellentheorie und Novellendichtung Paul Heyses', pp.12-15; and Kenneth Negus, 'Paul Heyse's Novellentheorie: A Revaluation', pp.178-181.

⁵⁵Paul Heyse als Romanschriftsteller, p.80.

⁵⁶Deutscher Novellenschatz, I, xx.

incident is an - albeit important - mechanism in the plot, the true Grundmotiv of IP seems to me to coincide with the title. The image of 'paradise' informs all levels of the narrative. In the first instance, it refers to the monthly meetings of the artists' circle, which are an attempt to recover the pristine state of man before the Fall. To counter the prevailing moral hypocrisy of the age, the participants 'lay bare' their natural selves (pp.66-67): this figurative nudity is mirrored by Jansen's sculpture of Adam and Eve (pp.33-36). Erotic connotations thus overlap with the notion of true artistic creation; Jansen's 'paradise' contrasts with his 'profane studio' or 'saints' factory', his sole means of economic survival (p.29). The play on Genesis is extended even to nicknaming the aged Schöpf 'Schöpfer' or 'Gottvater' (p.99).

The puppet play 'Die schlimmen Brüder', which, as I have indicated, has been viewed by many critics as an excrescence, is integrated more fully into the text by means of repeated allusions to the Grundmotiv. Inveighing against contemporary materialism, the poet writes in the prologue:

Drum sehnt die Dichtung, aus der Welt verwiesen,
Sich heim nach längst verlornen Paradiesen. (p.108)

The Stranger (devil) refers to the girl whom he corrupted in the following way:

Nach einem Kirchlein dort am Bergeshange
Schritt eine Dirne, schön wie jene schier,
Die einst im Paradies gelauscht der Schlange. (p.128)

The last line of the epilogue's moralizing tailpiece is:

Den Kindern wird das Paradies gehören! (p.134)

The Grundmotiv seems to me an even more valid structural device in the Roman than in the naturally more nuclear Novelle. In a work of the epic breadth of IP, the Grundmotiv can acquire a whole series of accretions and contribute to the ideal of Einheitsroman. This is, admittedly, a contrived and stylized technique; occasionally, its use may

appear rather arch. Schnetz, on learning that the inn where the 'paradise' club once met has been converted into a military hospital, comments that the inhabitants are far too lively birds of paradise not to escape (p.566) (my emphasis). The final words of the novel, however, which are the closing lines of Jansen's letter to Felix, invoke the Grundmotiv on a note of high-souled optimism: 'Und dann wollen wir das alte Paradies unter einem anderen Himmel und auf einem neuen Boden wieder aufleben lassen' (p.581).

A more sophisticated use of the Grundmotiv technique is to be found in ÜaG. The title of the novel is an allusion to Goethe's poem 'Wandrer's Nachtlied II':

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch. 57

This allusiveness indicates literary Bildung which the reader is expected to share. The resonances of this Grundmotiv are thus established before the novel is even opened.⁵⁸ It figures 'that peace which the world cannot give'. Its significance for the locale in the novel derives from the fact that Lena's room in a wing of the Fürst's stately home overlooks the tallest elms and plane trees (II₂, pp.2-3). The phrase was originally applied to Lena's abode by Erk; yet nowhere, although the second line of Goethe's poem is later cited, is its original derivation specified. The allusion to the poem fuses with the conventionally 'romantic' associations of an artist's

⁵⁷ Werke, I, 142.

⁵⁸ It is extraordinary how many critics prove insensitive to this allusion. Arnold Fokke concludes his review of the novel with the words: 'Weshalb der Roman den Titel Über allen Gipfeln trägt, ist mir nicht klar geworden' ('Über Heyse's Über allen Gipfeln', p.140). Kemmerich refers to the work as 'Über allen Wipfeln' (Paul Heyse als Romanschriftsteller, p.14).

studio adjoining a castle tower. A creative life close to nature is enacted 'far from the madding crowd'.

The 'madding crowd' is figured in the novel by the worldly-wise Erk, with his fondness for amoral posturing. Yet it is significant that he absolutizes his homecoming in terms of the Grundmotiv: 'Wie glücklich ich bin, nach so langem Umtriebe einmal wieder hier oben zu sein, "über allen Gipfeln"' (p.25). He explicitly posits a contrast between the cares of the world and the idyll symbolized by the Grundmotiv: 'Es ist noch ganz der alte Zauber! sagte er. Hier oben so über das Wipfelmeer zu schauen' (p.27). He excuses his precipitate departure of seven years before as that of a young man not yet ready to commit himself to life in a microcosmic idyll: 'Und mit fünfundzwanzig ist man doch noch nicht reif dafür, sein Leben zu verträumen und morgens und abends das Stossgebet herzusagen: 'Über allen Gipfeln ist Ruh!' (p.27). When Erk learns that Lena's Tante Lorchchen is dead, he exclaims: 'Nun also noch höher, über allen irdischen Gipfeln!' (p.26). The connotations of the wanderer's rest are thus extended to the celestial region.

Throughout the novel the narrator is at pains to reinforce the reader's consciousness of the degree to which the town itself is dominated by the wood, thereby enhancing our sense that Lena is (symbolically) detached both from the petty bourgeois concerns of Blendheim and the amorality of the world. Even before the Grundmotiv is formally introduced by Erk, Lena is caught in reflective mood looking out over the treetops from her window (p.4). Again, in Erk's first meeting with his friend Wolf, the narrator comments: 'Wolfhardt...sah...über den Fluss hinweg nach den Fenstern des Schlosses, die zwischen den Baumwipfeln hervorschimmerten' (p.50). The Grundmotiv can, indeed, be said to form a leitmotif, acquiring suggestive accretions as the novel proceeds.

Firstly, it figures resistance to change and, hence, stability. Erk confides to Lena: 'Denn, so seltsam es ist: dass hier über allen Gipfeln

sich irgend etwas verändert haben könnte, fiel mir nie ein, so wahrscheinlich es doch war' (p.28). Lena's lofty abode symbolizes for Erk the sense of continuity which his own itinerant life has lacked. Conversely, Lena conceives of Erk's return as having shattered the idyllic nature of her life: 'Ruhe über allen Gipfeln - wo ist sie geblieben? Und ob ich sie jemals wiederfinde?' (p.33). When Erk later experiences revulsion at the static quality of Blendheim, he expresses it in terms of the Grundmotiv: 'Wie anders hatte er sich seine Heimkehr vorgestellt, wie sollte ihm die Ruhe über allen Gipfeln das Herz weit und leicht machen!' (p.75). He figures Lena as a beautiful tree whose roots are spreading in the same patch of ground as that in which she blossomed seven years earlier.⁵⁹

Secondly, the Grundmotiv expresses unattainability. This is underpinned by a thread of associated imagery. When, for instance, Erk insists that his hotel room should overlook the castle, he alludes to the trees in military terms: 'Ich liebe diese grünen Veteranen von der alten Garde, die sich vom Flussrand bis in den dritten Stock hinaufrecken; nur dem Eckturm können sie nicht über den Kopf wachsen' (p.45). Once installed in the hotel, Erk keeps a nocturnal vigil, observing Lena's illuminated window from his own unlit room. This is a moment charged with significance: the ancient grey wall, on which the moonlight is shining, has the appearance of a prison tower guarded by huge warders (the trees) (p.76). Erk is later portrayed issuing a challenge from his window to Lena's tower (p.133). He vows that he will not retreat as if from a battle lost whilst she arrogantly commands the field. It is significant how frequently Erk is shown posturing from behind his window:

⁵⁹This simile is reminiscent of the image with which Heyse characterizes Storm's Sommergeschichten: 'Die Storm'schen Menschen sind fast alle nicht viel activer als die Storm'schen Bäume. Sie stehen, grünen, kränkeln, freuen sich der Sonne, sterben ab'. (Cited by Bernd, Storm-Heyse: Briefwechsel, I, 105.)

this suggests both the inviolability of Lena and his own immaturity and impotence. The images signifying Lena's inaccessibility continue with Erk's departure for Buenretiro. The roof of the tower is shrouded in such dense fog that the weathercock is invisible. In direct opposition to Goethe's line 'Die Vögelein schweigen im Walde', a flock of screeching jackdaws is encircling the treetops. The trees themselves rise from the river 'wie eine erzgegossene Mauer' and the whole has the appearance of a huge mausoleum. (p.141)

The notion of Lena's unattainability, expressed by figuring the trees as military veterans, prison warders and a statuesque wall, is ultimately repudiated. Appropriately enough, Erk then reinvokes the Grundmotiv: 'Madeleine, ist es denn wahr? Du - du bist es - und ich bin's - und wir haben und halten uns - hier über allen Gipfeln, und nie - nie sollen wir wieder umeinander kommen?' (p.229). He draws her to the window of her room, demanding to stand in the place to which his thoughts have so often returned. The symbolic overtones of the Grundmotiv are again made explicit when he recalls having stared up at the window and almost despaired of ever coming 'aus dem tiefen Abgrund zu deiner Höhe empor' (p.229). This semi-apotheosis of Lena further contributes to the notion of her moral irreproachability. The final sounding of the Grundmotiv involves Lena and her friend Betsy; the mood is one of sentimentality after the wedding of the hero and heroine: 'Alle Fenster standen offen, eine lieblich durchsonnte Luft wehte über die hohen Wipfel herein und kühlte die von Freudentränen erhitzten Augen und Wangen der beiden Frauen' (p.235). Here, the mawkish tone rather debases the suggestive effect to which the Grundmotiv has been used earlier.

In general, then, the Grundmotiv in UaG conveys the notion of woman as an ideal, a figure on a pedestal. There is one instance, however, of its being applied in a specifically erotic context in relation to Erk and the Fürstin:

Sein Blut wallte auf. Wenn sie keine hochgeborene Dame gewesen wäre - jetzt, während der Wirbel des Tanzes sie so eng zusammenschloss - nur ein leichtes Neigen seines Kopfes, und ihre Lippen hätten sich berührt, und der Taumel eines verstohlenen Glückes hätte sie fortgetragen weit über alle Gipfel - wer weiss bis zu welchem weltentrückten Ziel. (p.163)

This fantasy is far removed from the Goethean notion of peace for the wanderer and that connected with Lena, a spiritual coming to rest. There is an analogous instance where the Grundmotiv figures the 'peace' which derives from the unburdening of the ties of youth, those of love and friendship. Erk contemplates his road to power: 'Wenn ich oben bin, über allen Gipfeln - werd' ich Ruhe haben vor so abgeschmackten Gespenstern' (p.136). Such subjective distortion is indicative of Erk's character distortion.

At its most suggestive, Heyse's Grundmotiv technique is a subtle means of imparting unity to otherwise potentially unwieldy novels. Although the device was originally employed in the Novelle (and discussed by Heyse in that context), it is in the Roman that it becomes a principle of structural economy. I cannot, therefore, agree with Kemmerich's contention that its use in this genre is misplaced. Since it is not a distinctive feature of either genre, it is a further pointer that there is no convenient rule of thumb by which to distinguish Heyse's Roman type from his Novelle type.

v) Summary

I propose to refer in this thesis to each of the works which Heyse himself termed a Roman, even if I am unable to share Spielhagen's conviction that Heyse maintained a rigid distinction between the genres: 'Wenn Paul Heyse, wenn Gustav Freytag sich zum Schreiben setzen, wissen sie so sicher ob das, was sie vorhaben, eine Novelle ist oder ein Roman, wie ein Baumeister, ob er das Fundament zu einem Palais oder einer Villa

legt'.⁶⁰ Admittedly, this was written long before any of Heyse's Romannovellen appeared. In general, however, his observations on the distinction between Roman and Novelle are tentative and not always free of contradiction; and his theoretical pronouncements are not invariably consistent with the works themselves.

I have shown that Heyse anticipates both Spielhagen and Storm with his contention that the Roman implies a world picture and that the Novelle has a strong dramatic quality. A substantive criterion is thus juxtaposed with a formal one. Whilst certain of the shorter Romane do not exhibit this world picture, Heyse nevertheless allows them to be categorized as such: they lack the dramatic tautness of the Novelle. The longer works are characterized by a wealth of potentially extraneous material, but the ideal of unity (Einheitsroman) is maintained by means of the Grundmotiv technique. Since Heyse discussed this device in the context of his theory of the Novelle, one can understand Schunicht's assertion that the Romane 'tragen fast sämtlich novellistische Züge, die nur hinter umfangreichen Gesprächen und Milieuschilderungen notdürftig verborgen sind'.⁶¹ It is, however, my thesis that initially, the Heysean Roman is prompted by a desire to shock; the method is basically polemical. This tendentious element is almost entirely lacking in the Novellen. Later chapters will investigate the nature of this polemic.

⁶⁰Beiträge zur Theorie und Technik des Romans, p.263.

⁶¹'Die Novellentheorie und Novellendichtung Paul Heyses', p.11.

CHAPTER TWO

NARRATIVE PERSPECTIVE: SOME IMPLICATIONS

i) Authorial narration

Robert Scholes and Robert Kellogg write: 'By definition narrative art requires a story and a story-teller. In the relationship between the teller and the tale, and that other relationship between the teller and the audience, lies the essence of narrative art'.¹ This chapter proposes to examine the nature of these relationships in Heyse's novels, and to assess their implications for the interpretation of the works.

The trend in mid-to-late nineteenth-century fiction is to avoid intrusions on the narrator's part on the grounds that they are destructive of the illusion. In Germany, this reaches its apogee in Spielhagen's cult of 'impersonality',² a parallel development to the narrative style of Flaubert in the French novel. Now Heyse declares himself to be opposed to this development, observing that it is a feature of a narrative manner which is much closer to the dramatic than the genuinely epic. It remains, in his view, an essential characteristic of narrative art that the author has the capacity to indicate where his sympathies lie, as does the Homeric chorus:

Dagegen möchte ich mich hier gegen die strenge Forderung erklären, sich durchaus hinter seiner Handlung und ihren Figuren verborgen zu halten, mit einer Reflexion oder Gefühlsäusserung sich niemals einzumischen und den Leser dadurch daran zu erinnern, dass es ein so und so gearteter Mensch ist, der ihm die Geschichte vorträgt. Es kommt auch hier nur auf den richtigen Tact und das Mass in der subjectiven Antheilnahme an... Wer...in echt epischer Einfalt seinen Stoff mittheilt, dem muss es freistehn, wie schon dem alten Vater Homer, an gewissen Stellen gleichsam den Chor zu machen und über die Ereignisse sich als ein Mitfühlender zu äussern. 3

¹The Nature of Narrative, p.240.

²Beiträge zur Theorie und Technik des Romans, p.208.

³Jugenderinnerungen und Bekenntnisse, pp.358-359.

For Heyse, as for Käte Friedemann, the narrator is '[ein] Bestandteil seines eigenen Kunstwerkes'.⁴

A modern critic might object that, in his discussion of the 'teller' in fiction, Heyse fails to distinguish rigorously between author and narrator. A study of the writings of his critics suggests that they, too, are not sensitive to the subtleties of this distinction. Theobald Ziegler, discussing the character Rossel in IP, writes: 'Und Rossel, der nur zu oft "der Dicke" genannt wird, nicht nur von seinen Freunden, sondern auch- und da ist es nicht ganz edel und geschmackvoll - von Heyse selbst in der Erzählung' (my emphasis).⁵ As late as 1927, indeed, E.M. Forster, discussing the category of the fictional character, observes: 'we can know more about him than we can know about any of our fellow creatures, because his creator and narrator are one'.⁶ Although Heyse's Novellen reveal that he is alive to the potentialities of the embodied, fictional narrator, he too presumably understands the disembodied, third-person figure who narrates his Romane to be the authorial voice.

In that he is aware of himself as writer, the authorial figure who narrates Heyse's novels is, in Wayne C. Booth's classification, a 'self-conscious narrator'.⁷ He is prone to address the reader, typically in obsequious terms, e.g. 'Der geneigte Leser wird sich vielleicht kaum von jenem ersten Abend im Paradiese her einer bescheidenen Figur erinnern' (I₂, p.366). In both KdW and ÜaG, an allusion to the reader is coupled with an appeal to the verisimilitude of the narrative: the reference in KdW is to 'den Lesern dieser durchaus wahrhaftigen Geschichte' (I₁, p.125) and

⁴Die Rolle des Erzählers in der Epik, cited by Wolfgang Kayser in Entstehung und Krise des modernen Romans, p.17.

⁵Studien und Studienköpfe, p.337.

⁶Aspects of the Novel, p.55. Käte Hamburger proposes to abolish the distinction: 'Die Rede von der "Rolle des Erzählers" ist denn auch in der Tat ebensowenig sinnvoll wie es die von der Rolle des Dramatikers oder Malers wäre' (Die Logik der Dichtung, p.77).

⁷The Rhetoric of Fiction, p.155.

in ÜaG to '[dem] geneigtesten Leser dieser wahrhaften Geschichte' (II₂, p.231). In KdW, the appeal to verisimilitude is strengthened by the observation that precisely the most improbable events occur with the greatest frequency. This paradox is reminiscent of Balzac's naive 'All is true' in the stylized exposition to Le Père Goriot:⁸ the authorial narrator guarantees for the reader the authenticity and reliability of the 'documentary evidence' presented.

The narrator frequently allows his personality to emerge, a stance which Norman Friedman characterizes as 'Editorial Omniscience'.⁹ His first person plural persona is far removed from the distanced, 'impersonal' narration demanded by Spielhagen. The regular recourse to sententiae is indicative of a benevolent, if slightly pompous, figure continually at pains to relate the particular case to some general norm. Statements such as the following from KdW appeal to the reader's common experience: 'Dass wir wissen, wie alt er [Edwin] geworden, ehe ihn die erste Liebe befiel, macht die Sache nur unglaublicher, da "Kinderkrankheiten" in reiferen Jahren nur um so heftiger aufzutreten pflegen' (I₁, p.125). The narrator also uses the somewhat crass technique of engaging the reader's sympathy for the hero as an 'old friend': 'Wir dürfen dem alten Freunde [Edwin] wohl über die Schulter blicken und sehen, was er seiner Lea geschrieben hat' (I₁, p.427). Even Paul Lindau, although normally sympathetic to Heyse, objects that these stylized interjections on the narrator's part are destructive of the illusion.¹⁰

The narrator's occasional exclamations are reminiscent of oral techniques of drawing the reader (listener) into the story: 'Wenn er [Mohr] sehen hätte können [sic], was der Gegenstand seiner Verehrung [Christiane] jetzt in der einsamen Stube tat!' (I₁, p.169). He similarly

⁸Oeuvres Complètes, IV, 2.

⁹'Point of View in Fiction: The Development of a Critical Concept', p.1171.

¹⁰Gesammelte Aufsätze, p.182.

postures as a raconteur in his use of the interrogative to engender surprise, a technique of the children's story writer: '-was wandelte ihn [Felix] plötzlich an, dass er mitten in der schwülen Sonne stehenblieb, die Augen starr auf ein kleines Sommerhaus gerichtet, in welchem sechs Menschen um einen runden Tisch sassen?' (I₂, p.316).

Occasionally, the narrator delights in sensational, melodramatic effect. The very typography is exploited to this end in the following instance of gesperrter Druck: 'Vor ihm [Edwin] stand L o r i n s e r' (I₁, p.513). The tone tends to the cosy, the low-brow and even the asinine; witness this comment on Rosenbusch's pet mice when he returns unexpectedly at night: 'Auch die weissen Mäuse fuhren plötzlich aus ihren lüsternen Träumen von Biscuit und Schweizerkäse in die Höhe und rieben die Schnäuzchen in nervöser Unruhe am Gitter' (I₂, p.210). The narrator further has a fondness for cultivating the arch and mannered: one chapter in IP opens with an extended poetic conceit whose import only emerges in the second paragraph, when the multifarious effects of an eruption of Vesuvius are likened to those of war on individual lives (the actual topic) (p.538). Each of these instances indicates the degree to which Heyse's narrator is 'editorially omniscient'.

ii) Degrees of omniscience

KdW opens with the 'camera' moving from the environment to its inhabitants. Edwin is at first described as if viewed by a stranger: he is 'ein schlanker junger Mann, in Strohhut und grauem Sommeranzug' (I₁, p.5). We discover in dialogue that he is 'Herr Doktor' (p.7); his name is only discovered (again in dialogue) on p.11. The narrator attempts to create the illusion of a real-life encounter, eschewing for the moment the pretence to 'omniscient' perception. Witness the superior vantage point from which he is in fact able to view Reginchen: 'Sie lachte wieder mit ihrem hellen Kinderlachen; aber wenn es im Laden nicht so dunkel gewesen

wäre und [Franzelius] sie angesehen hätte, hätte er wohl bemerkt, dass sie dunkelrot geworden war' (I₁, p.156). The narrator does, furthermore, deliberately withhold perception of a telepathic order: '[Balder lag] in Gedanken, die einstweilen sein Geheimnis bleiben mögen' (p.21). When, in ÜaG, the narrator describes Erk's return to Blendheim as if it were the arrival of a stranger, and his name has to be 're-discovered' in dialogue with Stieglitz, this is no more than a mannered renunciation of omniscience (II₂, pp.224-226).

Now John M. Ellis points out that 'narrators are only rarely omniscient, and practically never ubiquitous'.¹¹ Typically, they are restricted to the environment of a single character. The nature of narrative omniscience in M does indeed appear to hinge on the status of Georg as the reader's 'centre of orientation'. For instance, our knowledge of Flaut's courtship of Dora is contained in a piece of reported speech in which Georg acts as the reader's 'eyes and ears' (II₁, pp.431-437). Until his death, there are only three instances in the novel when Georg is not 'on stage': Guntram's meeting with Lili (pp.426-427); the Dekan's visit to Abel (pp.617-624); and an impressionistic sketch of Dora (pp.670-671). The first of these instances, which ends with the time marker 'Indessen...', represents a unique use of simultaneity in the novel. The second (the Dekan/Abel scene) is almost exclusively 'dramatic' in the overwhelming predominance of dialogue. The third consists of a combination of observation of external detail (Dora's careworn features suggest that she no longer laughs (p.670); 'Ein Seufzer hob die Brust der jungen Frau', etc.) and the insinuation of a mood of elegiac melancholy by means of landscape description: 'die Gegend lag in der schwermütigen Stille, die sich um Sonnenuntergang durch die heiterste Landschaft zu verbreiten pflegt' (p.671) (my emphasis). As in the depiction ostensibly

¹¹Narration in the German Novelle: Theory and Interpretation, p.28.

of a natural scene which opens Büchner's Lenz, epithets which suggest melancholy can, by association, also become attached to a human figure.¹²

In each of these scenes, then, the narrator is careful to avoid insights of an overtly 'omniscient' nature. In Georg's case, by contrast, the narrator regularly assumes the power to penetrate his consciousness directly; witness, for example, the following account of his état d'âme: 'Im Grunde der Seele war er aber nicht übermässig betrübt, dass die Sache diesen Ausgang genommen' (p.266). The narrator is free to rove elsewhere, but is then restricted to 'fly on the wall' reportage of dialogue, as if he had an anachronistic tape recorder concealed on his person. Within this generalization, there do remain certain inconsistencies. When recounting Georg's reaction to Lili's death, for instance, the narrator might be said to draw a tactful veil over events to guarantee the privacy of his subject in such a moment: 'Wie er dort [in seinem Zimmer] die Nacht zubrachte, erfuhr niemand' (p.602). This is, presumably, a case of wilful withholding of omniscience. A further inconsistency is the random penetration of Gretel's consciousness, when the narrator notes that she barely dared to admit even to herself that her longing to see Georg was greater than that of the children (p.689).

In KdW, the central character Edwin looms less large than Georg in M; the result is that the reader enjoys a vantage point superior to that of the central character. The reader does not, for instance, share Edwin's puzzlement at Toinette's allusion to the expiry of the three days during which she had promised to visit him (I₁, p.363). Nor, in this earlier novel, is the narrator's emotional perception systematically restricted to the central character. He variously penetrates the consciousness of Christiane (e.g. pp.243-244) and Balder; in the latter case, the perception

¹²Sämtliche Werke, p.113.

extends even to feelings which are subconscious for the character concerned: 'Von dem eigentlichen Grunde... gestand er [Balder] Edwin freilich nichts, vielleicht nicht einmal sich selbst.-' (p.223). The reader is given the illusion of having a privileged insight into Balder's soul: 'Halblaut vor sich hin las er hie und da eine Strophe, veränderte hie und da ein Wort, das ihm nicht mehr genügte, und musste dabei lächeln, dass er Verse feilte, die nie ein Menschenauge gesehen hatte, noch sehen sollte' (p.307).

A clear advantage of this polyperspectivism of KdW is that the reader's own perspective is not limited to that of individual characters; the narrator is, for example, able to rove from Balder's speculation as to why Reginchen has not visited him, to Reginchen herself (p.252). Point of view can thus be switched at will, as in the scene where Lea makes her (to Edwin) unexpected return. This is narrated explicitly from Edwin's viewpoint as a kind of 'inner monologue':

Da plötzlich war es ihm, als höre er einen leichten Schritt draussen in der Gasse herankommen... ein Schritt, den er so gut kannte! - aber nein, unmöglich! Sie ist ja fern - sollten seine Gedanken die Macht gehabt haben - ? - und doch - eine Hand fasst draussen nach dem Türgriff -. (p.596)

The point of view is expressed partly by the dislocated syntax.

In KdW, then, no character forms as consistent a 'centre of orientation' for the reader as Georg in M. ÜaG represents a further variation in narrative perspective: as hero and heroine, Erk and Lena form a kind of joint focus. Although the occasions on which neither is 'on stage' are quite frequent, the narrator appears able (or willing) to 'read the mind' (or état d'âme) of only his two central characters. I would, however, suggest - albeit tentatively - that the narrator only enjoys emotional perception of a truly omniscient kind in respect of Erk. In Lena's case, the narrator is at pains to confine his insights to that which might reasonably be deduced from her own utterances and from observed

gestures. At no stage in the novel does he commit himself to so explicitly 'omniscient' an insight into Lena's reactions as he does in the following account of Erk: 'Erk, so oft die grossen dunklen Augen auf ihm ruhten, fühlte wie einen elektrischen Schlag, der durch sein Blut lief' (II₂, p.161). This passage (in which Erk and the Fürstin simultaneously sketch one another) is typical in that it is narrated from Erk's point of view. The reader can only speculate along with Erk as to what the Fürstin's intentions are: 'Was hatte sie im Sinn, als sie die Doppelsitzung vorschlug? Wollte sie ihm Gelegenheit geben, alle einzelnen Reize ihres Gesichts recht mit Musse zu studieren oder lag ihr daran, jede Falte in dem seinen zu prüfen?' (p.161).

This technique, whereby the narrator is endowed with the ability to insinuate himself interrogatively into Erk's consciousness, is that of erlebte Rede. Such questions cannot simply be attributed to the narrator as external observations; even though they are embedded in a piece of narrative reportage, they represent a transcript of the character's viewpoint. There is an extended passage of similar syntactic structure in KdW, in which we follow Balder's consciousness:

Es war ihm fast lieb, dass sie [Balder und Reginchen] unterbrochen worden waren. Was hätte er ihr sagen wollen, ohne sich ganz zu verraten? Und was sollte daraus werden, wenn sie es wusste und auch ihm ihre Liebe gestand? Waren sie dann nicht verlobt, und musste er's dann nicht Edwin sagen? (I₁, p.250)

The sustained interrogatives which characterize erlebte Rede are an appropriate notation for a character's mental anguish and self-questioning. It is a subtle means whereby overt omniscience is concealed.

The effect of erlebte Rede is for the narrative perspective to shift away from the disembodied narrator and for the 'centre of orientation' to become the character himself. The distinction between this device and that of Gedankenbericht, where the narrator again becomes the focus, is,

however, sometimes a nebulous one.¹³ A case in point is the following account in ÜaG of Erk's inner debate whether to depart from Blendheim:

Sie war ihm sehr gleichgültig, diese Frau [die Fürstin]. Aber alles, was ihm heut begegnete, schien dazu bestimmt, seinem Missmut neue Nahrung zu geben. Schon sann er darüber nach, ob es nicht das klügste wäre, seinen Koffer zu packen und sich gleich am heutigen Nachmittag unter irgendeinem Vorwand auf und davon zu machen. (II₂, p.43)

Whereas erlebte Rede is a conventional means of ostensible renunciation of omniscience, such passages of Gedankenbericht tend to reassert omniscience. The author has dispensed with the fiction that emotional perception can bypass the narrator.

There does not appear to be any distinction of purpose in Heyse's use of the two devices, in spite of the greater caution with which he employs Gedankenbericht, given its concomitant assertion of overt omniscience. Before assuming the right to penetrate the consciousness of his characters, he does, however, seem anxious to allow them to give an account of their own feelings. Thus, in ÜaG, when Erk has departed and Lena is left alone, her state of mind is conveyed in a brief monologue: 'Ruhe über allen Gipfeln - wo ist sie geblieben? Und ob ich sie jemals wiederfinde?... Oh, nun ist er wieder da, und nun mag kommen, was will - es kommt von ihm!' (II₂, p.33). The use of soliloquy as a narrative device is a primitive one. A justification of this variant of Gedankenrede is - somewhat spuriously - attempted in M with the narrator's comment that Georg tends to think aloud (II₁, p.260)! It is, admittedly, a nice touch that when Georg proceeds to indulge this habit at Brettner's theatre and is overheard by Esther, she ironically suggests: 'Sie sollten das Stückeschreiben aufgeben und selbst Komödie spielen, Herr Doktor' (p.277).

¹³A useful description of these terms is to be found in Wilhelm Büsgen, 'Strukturen im Erzählwerk Raabes', pp.14-16.

iii) Ambiguity

One aspect of the narrator's occasional withholding of his omniscience is the potential for ambiguity which results. There is, indeed, a built-in ambiguity of perspective whenever erlebte Rede is employed. Whenever the narrator resorts to the point of view technique, it is an attempt to correspond to the uncertainty of 'real life'. Edwin's imagined glimpse of Christiane in KdW is, as the choice of verbs reveals, narrated from his point of view: 'Einmal glaubte er [Edwin] eine rasch dahinschreitende weibliche Gestalt zu erkennen, die, als er sich vorbeog, auch ihn zu bemerken schien und rasch tiefer in die Baumschatten sich zurückzog' (I₁, p.246) (my emphasis). It is only later, with a return to Christiane's point of view, that Edwin's suspicion is confirmed (for the reader) (p.262).

The novels exhibit certain 'set-pieces' which are marked by a recourse to ambiguity. One of these is the act of seduction. Throughout the narrator's accounts of Georg's meetings with Esther in M, a sense of ambiguity is maintained, so as to point up the suggestion of fatal attraction to her in spite of himself. The rigorously external description which characterizes the seduction scene itself casts doubt on the extent to which Georg is acting consciously; there is a strong implication that his state is almost paranormal: 'Er lehnte den Kopf zurück und schloss die Augen, als ob er so die Bilder, von denen er sprach, sich deutlicher nahebringen könnte' (II₁, p.591). He has already referred to the prevailing 'halbem Rausch' and compared the events to a veritable Märchen (p.590). This is, then, a transformation of empirical reality: 'Die Bilder folgten ihm in seinem Traum'. The vocabulary employed in the external description (verbs such as 'lallen') suggests loss of control over the self, but we cannot interpret the narrative statement 'Da sah er zwei schwarze Augen nah über den seinen leuchten, und ein warmer Hauch wehte über das Gesicht' as unequivocal evidence that he has distinguished this from his dream. He has lost rational control of his faculties and has suffered a

disruption of normal sensory perception: 'Das lange gebändigte Blut wallte ihm über... Er hörte es nicht, das Blut rauschte ihm in den Ohren' (p.591). The chapter ends with the rhetorical question: '-war's ein Wunder, dass es um den letzten Rest seiner Besinnung geschehen war?' (p.592).

The same ambiguity obtains in ÜaG when the narrator refuses to commit himself as to whether the Fürstin, who has fainted, responds consciously to Erk's kiss. The passage is narrated from Erk's point of view: 'Gab sie nur träumend seinen Kuss zurück, oder duldete sie ihn mit wachem Bewusstsein?'. There is a hint, derived from an observed physical detail, that she is acting in full consciousness: 'die "Edelsteinaugen" sahen ihn mit einem seltsamen Ausdruck an, nicht mehr mit ihrem kalten Glanz, sondern als ob Juwelen zu schmelzen anfangen' (II₂, p.172). The interpretation is, however, necessarily conditioned by Erk's perspective; the element of wish fulfilment is far removed from an impartial stance.

Another recurring motif in which Heyse exploits the possibilities of ambiguity is that of suicide. In KdW, the reader is not explicitly informed that Toinette commits suicide: the fatal removal of her bandage occurs behind a locked door and is announced by a groan (I₁, p.607). Her letter to Edwin is not an explicit suicide note; it refers equivocally to a yearning to see the Holy Land. Her choice of destination is, of course, a suggestive one, and the entire wording of her letter is 'loaded': 'Ich verreise, lieber Freund, und weit genug, dass Sie völlig vor jeder Belästigung meinerseits sicher sein können' (p.608). The emphasis in her allusion 'wo ich auch sein möge' is, surely, meaningful (p.609). Suicide is also anticipated in the imagery and in Toinette's frequent discussions with Edwin on the subject (e.g. p.315). Her injunction to Basler to tie the bandage very tightly would appear to exclude any possibility that death was accidental. There is, indeed, a suggestion that it is a further

daemonic manifestation of Toinette's personality that she should make Basler, whom she dislikes, the instrument of her death. Basler was himself surprised at the gentle treatment he received at her hands and that she should have asked him to perform this duty: 'So viel Güte und Herablassung hatte sie sonst nicht an mich gewendet' (p.605).

The ambiguity surrounding Toinette's death is precisely analogous to that of Georg in M. The narrator has, apparently, deserted his usual position on or around Georg's person and so he can only speculate; again, the fatal removal of a bandage is involved: 'der Verband, sei's von der heftigen Bewegung, sei's durch seine eigene Hand, hatte sich gelöst und das Blut sich neu ergossen'. The final words of the novel exhibit the uncertainty of the subjunctive: '...das Gesicht nach oben gekehrt mit einem stillen, heiteren Ausdrücke, als ob er den eben erwachenden Vögeln im Laube über ihm lausche, deren einfältige Sprache auch sein Merlin stets besser verstanden hatte, als die Rede der klugen Menschen' (II₁, p.707). Such disruption of thundering factuality renders the novel an altogether more suggestive piece of literature. It is, of course, also the case that such writing, which glosses over the events themselves, nevertheless contains a sufficient nudge to the reader to render a more explicit account superfluous; even so it is extraordinary that, by referring explicitly to Georg's suicide, three of Heyse's contemporary critics fail to perceive the ambiguity which is central to the last chapter of M.¹⁴

iv) Narrator as editor

The previous chapter considered the multi-level nature of Heyse's novels: letters, verse extracts and diaries are interpolated in the narrative. One aspect of this is that the narrator has the quasi-editorial

¹⁴'Über Heyse's Merlin', Die Grenzboten, 51 (1892), 568; Viktor Klemperer, Paul Heyse, pp. 71 and 73; and J.V. Widmann, 'Merlin und Marienkind von Paul Heyse', p.578.

function of collecting, organizing and reproducing evidence. In IP, for instance, he adds a footnote to explain a reference in Rosenbusch's cycle of poems (I₂, p.203) and then expresses a fear that the poems have been quoted in excessive detail (p.207). The fiction is that the narrator-editor has had to decipher them: 'Da aber diese Blätter den Gemütszustand ihres Verfassers deutlich erkennen lassen, haben wir die Mühe nicht gescheut, die halb erloschenen Bleistiftzüge des ersten Hinwurfs gewissenhaft zu entziffern' (p.207) (my emphasis). The underlined words signal the fiction of the painstaking editor. He is an avuncular figure capable of withholding information without explaining why he does so: 'Leider müssen wir darauf verzichten, die Tafelfreuden zu schildern, denen die auserlesene Gesellschaft sich hingab' (p.406).

There is a strong sense of an organizing intelligence imposing its own order on events, deciding when, for instance, to interrupt the chronology of the narrative for a flashback: 'Wir haben hier das Wenige nachzuholen, was von dem bisherigen Leben der beiden Brüder [Edwin und Balder] zu sagen ist' (KdW, I₁, p.21). There is no sense that events are narrated as they occur; in KdW, the editor-chronicler even discloses in advance that Mohr's visit to Christiane gives no grounds for hope, and only then proceeds to relate how this comes about: 'Dies aber trug sich folgendermassen zu' (I₁, p.320). The narrator occasionally switches to the present tense for the sake of immediacy: 'In dem Augenblick, wo wir den Faden unserer Erzählung wieder aufnehmen, finden wir Edwin am offenen Fenster eines Gasthofes sitzend, ziemlich in demselben Aufzuge, in dem wir ihn damals in jener ersten Mondnacht kennenlernten' (I₁, p.426). When, in Book VI, the narrator again switches to the present tense, the notion is that the time level approximates to the act of narration: 'Und wieder ist es eine Ferienzeit, in der wir unseren Freunden begegnen... Sie sind gestern abend wohlbehalten in dem hübschen Hause der Tiergartenvorstadt angekommen' (pp.610-611).

In M, when introducing Georg's verse jottings, the narrator explains that he has attempted to arrange the extracts in a coherent form; thus the sense of continuity which is frequently evident is more likely to be due to the fictional chronicler than to the poet himself. Similarly, the 'John the Baptist' extract is a fragment selected by the narrator. Throughout these interventions the narrator's relationship to Georg is characterized by a marked diminution in the degree of omniscience: 'Das Ganze jedoch scheint ihm damals nur in schwanken Umrissen vor der Phantasie gestanden [zu haben]' (II₁, p.668) (my emphasis). This is carried through with sufficient consistency to suggest a dichotomy in the narrator: he has both a - more or less - clairvoyant persona and an editorial persona. The latter aims at far greater objectivity. It derives, I suspect, from Heyse's *Bekanntschafsnovelle* type, in which an (albeit embodied) author figure introduces and edits a secondary narrative.

v) Authorial narration: a limitation

In his Jugenderinnerungen und Bekenntnisse, Heyse refers to 'den mannichfaltigen Charakterproblemen, die der Roman vor uns ausbreitet' (p.345). This view of the novel genre is not, however, consistently borne out by his own works. Kemmerich observes that these are novels of intrigue and as such fundamentally opposed to the novel of character.¹⁵ Heyse does, furthermore, subordinate character development to the articulation of his polemic. This is an aspect which I shall discuss in Chapter 4 when examining the embodiment of ideas in artistic structures. At this stage I propose only to consider the effect on character portrayal of narrative technique.

The stance of the self-conscious, authorial narrator is not normally conducive to deep psychological insight. The tendency to stand back from

¹⁵Paul Heyse als Romanschriftsteller, p.79.

the action and to toy with the fiction of his own identity represents an extreme instance of Spielhagen's strictures: it is destructive of the illusion. E.M. Forster makes some illuminating points in a discussion of shifts in the degree of a narrator's omniscience.¹⁶ In his view, they are not of themselves inimical to psychological realism. 'This right to intermittent knowledge', he considers, 'has a parallel in our perception of life'. 'Logically, Bleak House is all to pieces, but Dickens bounces us, so that we do not mind the shiftings of the viewpoint.' (p.76) Perhaps Heyse's characters are lacking in credibility because he manifestly fails to 'bounce' the reader. The switch from an omniscient perception to one in which omniscience is renounced is too abrupt, or else the narrator is needlessly mannered. In Forster's words, the reader is 'beckon[ed]... away from the people to an examination of the novelist's mind' (p.79).

It seems to me that Heyse, having mastered the technical resources of the Novelle (and having indeed been accused of indulging in technical virtuosity for its own sake), was rather uncertain as to how to narrate a Roman. The nature of his character depiction in the Novellen is summed up by a reference in the Introduction to the Deutscher Novellenschatz, where he alludes to 'ein entschieden abgegrenztes Charakterbild' as being appropriate to the genre (I, xviii). The development of character which the author recognizes as being a feature of the Roman demands a condign vehicle of expression. Such techniques as the representation of cerebration by means of soliloquy are a crude means of monitoring a character's thought processes. Erlebte Rede is, by contrast, a subtle and suggestive device of psychological insight, but it is not employed with any degree of consistency.

¹⁶Aspects of the Novel, pp.75-79. Precise references are given after quotations in the text.

vi) Narrative constellation in *Der Roman der Stiftsdame*; apparent identity of author and first narrator; ambiguity in the first-person novel

Heyse, then, seems unable to deal satisfactorily with the inherently arbitrary nature of the insights of the third-person narrator. *RdS*, alone amongst his novels, is narrated by two embodied first-person figures. The implications of this form are noted by Percy Lubbock: 'If the story-teller is in the story himself, ...the arbitrary quality which may at any time be detected in the author's voice is disguised in the voice of his spokesman'.¹⁷ Much of the subtlety of *RdS* (and the potential for character development) derives precisely from the organization of the narrative.

The principal (second) narrator's tale in *RdS* is introduced by a cosmopolitan traveller who has chanced to meet him on the day of the funeral of the titular canoness, Luise. The work might thus be designated an extended *Bekanntschafsnovelle*. The anthropologically interested traveller finds himself the observer of a scene which captures his attention and leads him to make the acquaintance of the second narrator, Weissbrod. E.K. Bennett argues that such a technique is irresponsible, the connection between the first and second narrators being 'substantially mere curiosity'. There is, in his view, a lack of ethical motive for relating a story to a complete stranger. In the *Rahmenerzählung* of Storm and Keller, he maintains, the story-teller/subject connection is 'much more intimate and ethically responsible'.¹⁸

Heyse appears to meet this criticism in advance in *RdS*, since the first narrator specifically denies the charge in his appeal to Weissbrod: 'Wenn Sie in meiner Frage etwas Besseres sehen wollten, als blosse Neugier, so würde ich Ihnen für alles, was Sie mir von der Toten mitteilen

¹⁷The Craft of Fiction, pp.251-252.

¹⁸A History of the German Novelle from Goethe to Thomas Mann, p.210.

möchten, sehr dankbar sein' (II₁, p.12). When rebuffed, the first narrator does fear that he has acted insensitively, failing to respect the private grief of his reluctant interlocutor. He compares his precipitate demand for a necrologue to the behaviour of a policeman with a warrant or that of a cold-blooded journalist. Yet his conduct is vindicated by Weissbrod's screed which seeks to excuse his own 'tölpisches Betragen' and stresses the extent of his own involvement in the life of the canoness. Weissbrod recounts his increased chagrin on having later discovered the identity of the stranger, claiming acquaintance with some of his writings: 'Ich...sagte mir, dass gerade Sie nicht aus leerer Neugier gesprochen haben konnten, sondern aus reinem Anteil an allem Menschlichen' (p.15).

Recourse to first-person narrative involves conscious limiting of perspective. Unlike disembodied - and potentially omniscient - third-person narration, this mode provides a clear justification for names being discovered in dialogue, especially since the first narrator is a stranger to the town of N***. Heyse comments on this limiting of perspective in a letter to Fontane: 'Ich lasse die eigentliche Geschichte dann durch einen gemüthlich stark beteiligten Augenzeugen berichten, der natürlich überall da, wo mir die Anschauung fehlt, gerade nicht dabei gewesen sein muss'.¹⁹ The relationship between the narrators corresponds

¹⁹ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.167-168 (1 January 1886). In his Jugenderinnerungen und Bekenntnisse, Heyse discusses the advantages of this device in greater detail:

Ich will noch hinzufügen, dass die Fiction eines fremden Erzählers, der als Augenzeuge oder Bewahrer chronikmässiger Ueberlieferungen für den Verfasser eintritt, noch andere Vortheile gewähren kann, z.B. da, wo zwischen den einzelnen Phasen der Handlung grössere Zeiträume liegen, oder wo der Autor selbst über locale oder Zeitverhältnisse, die bei einem Ereigniss mitgewirkt haben, nur unvollständig oder doch nicht aus eigener Anschauung unterrichtet ist. Erzählt er in eigener Person, so fühlt er sich zu möglichst genauer Rechenschaft über viele Nebenumstände oder landschaftliche Züge verpflichtet, während jene dritte Person sie als bekannt voraussetzen und daher nur flüchtig berühren darf. (p.356)

to Schunicht's postulation of the typical Novelle set-up: namely, the character who is best acquainted with the subject is introduced by an interested (but also disinterested) outsider.²⁰ The identity of the second narrator is not discovered until he signs the covering letter which accompanies his manuscript: 'Johannes Theodor Weissbrod, ehem. Cand. theol.' (p.16). The identity of the first narrator is not intimated at all, but the concurrence of reality and fiction strongly implies that it is Heyse himself. A later letter to Fontane notes that he wishes the novel to be sub-titled 'Eine Lebensgeschichte, mitgeteilt von Paul Heyse', a piece of information which is immediately picked up in the Ich-Bericht of the first sentence.²¹ Moritz Necker interprets Heyse's 'self-portrayal' as a daring comment on his own literary celebrity.²² The town of 'N***' is clearly an allusion to Neuruppin in the Brandenburg Marches, from where Heyse drew his source material for the work.²³

Perhaps, however, one should do no more than speak of an apparent identity which has the function of giving the reading public an assurance of authenticity. The author's character or his apparent scheme of values does not overtly come into the matter. (For example, any reflection of the chronicler's narrative on the author's values as he writes cannot be paramount.) Methodologically, distinction must be made here between author and narrator, but it is pertinent to indicate that the first narrator is not merely an author-persona. The 'I' of the first narrator is, then, Heyse himself only within the context of the fictional chronicle.

²⁰ 'Der "Falke" am "Wendepunkt": zu den Novellentheorien Tiecks und Heyses', pp.59-60.

²¹ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.180-181 (p.180) (29 May 1886).

²² 'Über Heyse's Der Roman der Stiftsdame', pp.426-427.

²³ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.165-170 (19 November 1885 to 11 January 1886). See also Erler's notes, pp.482-489.

It is all too easy with the Bekanntschaftsnovelle type for the reader to mistake fictional convention for reality. Schunicht observes that Heyse was in danger of becoming a kind of general confessor to his contemporaries, who would send him their own out-of-the-ordinary experiences for him to publish as a 'true story': 'Die fiktive Geste des wohlerzogenen oder vorsichtigen Berichterstatters, die Namen der Orte und der handelnden Personen abzukürzen oder ausdrücklich durch frei erfundene zu ersetzen, konnte eine solche Auffassung nur begünstigen'.²⁴ Spielhagen, writing on the first-person novel, notes the inherent subjectivity of this mode, and views it as symptomatic of the general tendency towards subjectivity in modern fiction.²⁵ This element means that ambiguity has a much clearer rationale in RdS than in the other novels and is, indeed, more honest. As in M and ÜaG, the set-piece of the seduction scene is marked by such ambiguity:

'O, mon ami!' schluchzte sie [Mlle. Suzon] und drückte mir [Weissbrod] den Arm, wie wenn sie einer Stütze in ihrem Gram bedürfe..., sie schloss die Augen halb, als würde sie von einem Schwindel angefallen..., Da fühlte ich plötzlich, wie sich ihr Arm um meine Schulter schlang, gleichsam bewusstlos sich an mich anklammernd... (II₁, p.106) (my emphasis)

At this juncture, then, Weissbrod does not state explicitly that he believes Mlle. Suzon's 'faintness' to be simulated. In this case, it is left to Weissbrod himself to deduce how far he is being consciously duped by such wiles.

vii) Function of the preamble; interaction of the narrators

Martin Swales writes of the narrative frame technique and related devices:

²⁴ 'Der "Falke" am "Wendepunkt"', pp.60-61.

²⁵ Beiträge zur Theorie und Technik des Romans, p.132.

It is possible that the frame is used as a pointless piece of narrative sophistication - or simply as a chattily digressive lead-in to a specific story or group of stories. However, ...the [true] 'Rahmensituation',..., is an important and necessary component of the total narrative statement that is being made, and in this sense it can have profound implications for any understanding of the narrative technique of the novelle as such.²⁶

In RdS, the use of a preamble (which is not strictly a narrative frame since there is no return to the first narrator) is the first stage in the elaborate process of establishing a fictional justification for the chronicle. This involves the positing of a stark contrast between the circumstances of the two narrators, which, on one level, is the clash between the metropolitan and the provincial. Weissbrod refers in his first letter to his limited horizons: his parochial attitude will, he predicts, cause an involuntary smile in his correspondent. Apologizing for his loquacity, he admits that he is no writer: 'Überdies bin ich ein unbeholfener Schreiber und verstehe die Kunst des Dichters nicht, selbst einen Kiesel so zu schleifen, dass er in der Sonne wie ein kostbarer Stein sich ausnimmt' (II₁, p.16).²⁷ The act of penance out of which his biography grew is, he recognizes, itself characteristically that of the provincial: the kaleidoscopic nature of metropolitan life is not conducive to prolonged brooding. He writes:

Sie leben draussen im Strom der Welt, der so viel Geringfügiges hinwegspült und mit tausend neuen Eindrücken die alten verwischt. Ein Kleinstädter meines Schlages wird durch nichts in dem fatalen Geschäft gestört, die Dornen, die ein flüchtiger Augenblick ihm ins Fleisch gebohrt hat, über dem Bemühen, sie herauszuziehen, immer tiefer hineinzutreiben. (p.14)

²⁶The German Novelle, p.45.

²⁷This favourite authenticating device still finds adherents in the modern novel, e.g. Iris Murdoch's The Black Prince. Bradley Pearson, the first-person narrator, refers to his account as 'my "explanation" or "apologia", or whatever this malformed treatise may be said to be' (p.143).

The first narrator has indeed already described his reaction to N*** in terms of

...ein geheimer Zweifel, ob hier wirklich richtige Menschen wohnen, die am Leben der Zeit einen wachen Anteil nehmen, oder ob wir uns etwa in ein artiges Riesenspielzeug verirrt haben, das hier nur für eine Weile aufgestellt sei, bald aber wie Nürnberger Schnitzwerk wieder zusammengeworfen und in die Schachtel verpackt werden solle. (p.2)

His initial response to Weissbrod's three hundred closely written pages is one of trepidation; he fears that the simple portrait of the canoness will be overlaid by theological contemplation.

Repeatedly, then, the tension between the worldly literat and the simple priest (as Weissbrod is at first conceived by the first narrator) is stressed. The connection of Innerlichkeit with provinciality is characteristic of the late nineteenth century (and, one might add, of the neurotic backwardness of the German novel). This also lends a further 'authenticity' which rests on the assumption of the simple-mindedness and simple-heartedness of the provincial; and the notion that durable truth does not reside in a metropolitan milieu, but has to be sought in rural simplicity.

To his own surprise, however, the first narrator finds the biography compulsive reading (a detail which serves also to captivate the reader's interest): 'je tiefer ich hineinkam, je lebhafter fühlte ich mich von Inhalt und Darstellung gefesselt' (p.16). He writes to Weissbrod, urging him to publish his chronicle, emphasizing its exemplary role in an age of confused values. The warmth of this response establishes a special relationship between the narrators; Weissbrod addresses his correspondent as 'Wertester Herr und Freund' in his reply. Having previously demanded that the manuscript be burned, Weissbrod now recognizes that it is almost a duty to enable future generations to read this edifying biography. Yet he insists that publication be delayed until after his death, and that appropriate emendations be made to suppress the names of people and

places. He further asks the first narrator to abridge the text in those instances where personal involvement has caused him to digress. His narrative is no impersonal, distanced one: he stresses his reluctance to allow an account so intimately bound up with his personal experience to be placed in the hands of 'ein fremdes, kaltsinniges Publikum' (p.17).

Heyse is, then, at pains in RdS to concoct quite an elaborate fiction of a chronicle. The two narrators' exchange of correspondence both enhances verisimilitude and represents them, in spite of their divergence of background, as united in their criticism of contemporary society. The reader's sympathy with this attitude is consequently elicited. Weissbrod portrays himself throughout as having worked 'mit der Sorgfalt eines wahrheitsliebenden Chronisten' (p.16), a stance which is characteristic of the typical narrator of the Novelle. The work is shot through with such phrases as 'Nur das muss ich hier zur Steuer der Wahrheit bemerken' (p.74). Weissbrod is, however, distinctly self-effacing in his insistence that any literary value is vitiated by 'die nachlässige, durchaus ungeübte Form' of his narrative (p.17). Its 'noble kernel' is not, he maintains, his achievement: he appeals to the first narrator to provide it with 'a new, more worthy shell'. The latter does, however, only make very moderate use of this authority vested in him, although he explains that any stylistic break which the narrative exhibits does derive from this: 'nur hie und da wird man aus einer gewissen Ungleichheit des Tones erkennen, dass eine zweite Hand sich eingemischt hat, wo es galt, eine Unklarheit aufzuhellen oder einem unbeholfen ringenden Ausdruck zu Hilfe zu kommen' (p.18). In general, he considers that the charm of this 'biographical novel' lies in its 'simple verisimilitude', its artlessness failing to detract from its verve. Such instances are, therefore, hard to identify. Paul Schlenther suggests, indeed, that Weissbrod's style is closer to Heyse's own than to

the provincial schoolmaster which the second narrator was to become!²⁸

Weissbrod begins Book I of his narrative with a self-deprecating reference to 'meiner geringen Person' (p.19). It is his programmatic intention to retreat as far as possible behind the action which he is to narrate. He declares that his own life has acquired worth only insofar as it has been imparted to him by his subject, imaging himself as the moon which rotates about her sun. Later, in recognizing that he has fallen prey to garrulity, he emphasizes that this does not spring from egotism (p.113). His is the wish of the conscientious biographer not to gloss over any details which throw more light on his heroine. Now it is John M. Ellis's thesis that a *Novelle* tends to be as much concerned with the attitude of its narrator(s) as with its ostensible subject.²⁹ The reader should, therefore, perhaps treat with caution Weissbrod's litany of regrets that his own personality is obtruding to such a degree. Here, as elsewhere in the fiction of the chronicle, there is subterfuge: much of the novel's interest derives, as I shall argue in the next chapter, from the development of its narrator's character. Only once does the first narrator explicitly intervene (in a parenthesis) to edit Weissbrod's circumstantial account of events, inserting a paraphrased version of his description of the funeral of Luise's son (p.169). This piece of fictional editing both enhances the realism of the chronicle and reminds the reader of the context of narration. An effect of verisimilitude is also achieved by the fictional discretion of the chronicler: '[Luise] erzählte mir davon die drolligsten Geschichten, die ich aber, als getreuer, zum Schweigen verpflichteter Tempeldiener, hier nicht ausplaudern darf' (p.205).

²⁸ Heyse's *Der Roman der Stiftsdame*, p.154.

²⁹ Narration in the German Novelle, pp.25-27.

viii) Time scheme of *Der Roman der Stiftsdame*

One feature of the form of RdS is Heyse's management of the time scheme. Weissbrod's notional death - which gives the first narrator the freedom to publish the manuscript - coincides with the period of Heyse's composition of the novel. This can be derived from information conveyed in the preamble: the first narrator's visit to N***, in the course of which he witnesses the funeral of the canoness, takes place in June 1864 (p.1) (the approximate time of Heyse's actual visit to Neuruppin). In fictional terms, one year elapses before Weissbrod makes contact with the first narrator, and a further twenty years before Weissbrod's executor informs the first narrator of the chronicler's death. The reference made by the first narrator to the new time level of the near-present ('Zu Anfang dieses Jahres' (p.18)) renders this explicit.

The characteristic stance of the retrospective chronicler is that of reminiscence. Throughout his narrative, the middle-aged Weissbrod casts judgement on his younger self, frequently recalling wise counsel given to him in his youth: 'Wie oft habe ich später an die Worte des wackeren Herrn [Onkel Joachim] zurückdenken müssen' (p.78).³⁰ It might, for instance, be considered implausible that Weissbrod should be able to recall in close detail the images of an anxiety dream of his youth (pp.55-56), but such a feat of 'total recall' is a conventional one on the part of a first-person narrator. It is, moreover, justified given the degree of Weissbrod's involvement in the life of his subject, Luise, through whom he has lived vicariously.

The interplay of time levels which is a function of the technique of reminiscence is also used (by both narrators) to convey retrospective

³⁰ Again, Weissbrod's attitude corresponds to Bradley Pearson's, in the Murdoch novel: 'And now I am speaking...in the "persona" of the self of several years ago, the often inglorious "hero" of the tale that follows' (The Black Prince, p.12).

knowledge. The first narrator writes: 'Ich hörte später, das Spittel sei vor Jahrhunderten... hier draussen errichtet worden' (p.7). Similarly, Weissbrod alludes to - but does not specify - information obtained outside the chronology of his narrative when, in reference to the baron's reprehensible past, he notes: 'Erst viel später ist mir hierüber das rechte Licht aufgegangen' (p.101). The advantage of an embodied narrator in an attitude of reminiscence is, indeed, that deductions can be explained as having been made with the benefit of hindsight. In the interests of suspense and the reader's identification with the narrator, Heyse can allow Weissbrod to withhold information, whilst nevertheless intimating that he is in possession of it! The converse of this technique is that of anticipation, whereby the narrator draws the reader into the story. Weissbrod, recalling his relationship with his pupil, writes:

Ich hoffte auch allmählich über diese verkehrte Natur Macht zu gewinnen. Doch sollte mir die Zeit dazu nicht gegönnt werden.

Damit hatte es aber eine seltsame Bewandtnis. (p.102)

One contemporary reviewer criticizes the preamble on the grounds that it is destructive of suspense: 'Dieselbe [die Einleitung] konnte also nicht gut einen anderen Zweck haben, als mit bekanntem epischem Kunstgriff das Ende zum Anfang zu machen und für den Verlauf einer Entwicklung dadurch zu interessieren, dass man ihren packenden Schluss vorwegnimmt'.³¹ It seems to me that, on the contrary, the advantages of the preamble for the management of the time scheme are multifarious. The motifs which assume significance in Book III (the canoness herself, the lake, the steamer, the almshouse and its chapel, the almswomen, the piano) are introduced here by the first narrator. He describes them from the standpoint of a total stranger; the reader identifies with this stance and his curiosity is awakened. Since the facts of the story are 'given',

³¹Ludwig Fulda, 'Über Heyse's Der Roman der Stiftsdame', p.35.

the interest lies in the 'how' rather than the 'what'. A note of mystery is introduced: the first narrator wonders how so noble a lady has become a companion of the almswomen and speculates as to the identity of the mourner in the tail-coat. The novel proceeds to solve these mysteries. Finally, the form enables the principal (second) narrator to be viewed with a measure of objectivity before he takes up the story.

The introduction of the almswoman in Book III is a marker that the time level now approximates to that of the preamble. Only now, perhaps, does the ordering of the fictional scheme begin to dawn on the reader. Luise's death, in June 1864, comes five days after her forty-fourth birthday. It is twenty years since she came of age and eloped with Spielberg and twenty years and six months since Weissbrod joined the baron's household. He therefore first met Luise in April 1844.

ix) Summary

With the exception of RdS, Heyse's novels may be said to be narrated by a self-conscious, third-person figure. As I have shown, the degree of omniscience claimed varies from novel to novel, but this variation does not prejudice the overall impression of an 'interventionist' narrator far removed from the impersonality demanded by Spielhagen. His editorial persona does, however, aim at far greater objectivity than his clairvoyant persona.

The omniscient manner does not lend itself to an evocation of the inherent complexities of the world presented, a limitation which is especially evident in the depiction of character. Use of the erlebte Rede device and the recurring instances of *ambiguity as regards content* indicate a potential for greater subtlety, but this is never fully realized in the third-person novels.

Given his familiarity with the *Bekanntschafsnovelle* type, it is not surprising that the first-person form is a much more effective vehicle in Heyse's hands. The narrative scheme of RdS is indeed impressive in the

subtle interaction of the narrators; the depth of characterization which becomes possible; and the intricacies of the time scheme.

CHAPTER THREE

THE NOVELS AND THE REALISTIC TRADITION

Literary 'pigeon-holing' is a hazardous occupation. The concepts of 'Realism' and 'Romanticism' have been variously and extensively defined, and most critics admit to considerable overlap. The prevailing trend in the nineteenth century is, of course, a shift away from Romanticism in the direction of Realism. Alan Menhennet observes, however, that 'romantic ideas and attitudes continued to exert a powerful influence in German literature and thought well into the nineteenth century'.¹ So much is critical commonplace: wondrous and inexplicable events continue to feature in Realist fiction, but the framework is increasingly that of the 'everyday'. Plot, human character and relationships, and milieu take on the quality of a known reality.

German literature exhibits the phenomenon of Poetic Realism, characterized by Walter Silz as a mid-way stage between Romanticism ('the poetisation of the world') and Naturalism ('the stark reflection of things as things'). This double allegiance of Poetic Realism is, Silz shows, illustrated by Otto Ludwig's (not entirely compatible) injunctions: 'Man schildere die Welt, wie sie ist; Der Schein gemeiner Wirklichkeit muss überall gemieden sein'.² Writers such as Ludwig went in search of 'the real', but were conscious of the need to heighten the observed reality (and to eliminate 'unpoetic' elements) before it became suitable literary matter. Now although Heyse is not normally classified as a Poetic Realist, many of his contemporaries belong to this group. He corresponded,

¹The Romantic Movement, p.15.

²Realism and Reality: Studies in the German Novelle of Poetic Realism, pp.12 and 156.

indeed, with two of its arch-exponents, Gottfried Keller and Theodor Storm.

The aim of this chapter is to characterize Heyse's novels against the background of the Realist tradition. His artistic credo (and specifically his antipathy to Naturalistic realism) is recorded in the polemical novel M, and will be closely examined in Chapter 6. His relationship to the mid-way phenomenon of Poetic Realism is, on the other hand, far more problematical. There is evidence to suggest that he remains far closer to the Romantic tradition than, say, Storm. Qua novelist, this is not, perhaps, surprising: as Roy Pascal remarks, the German novel takes its shape out of the struggle between Romanticism and Realism.³

I propose to consider the degree to which the plots of Heyse's novels are 'realistic'; to evaluate their claims to psychological and social realism; and to examine their capacity to evoke a sense of place.

i) Plot

E.M. Forster defines plot as 'a narrative of events, the emphasis falling on causality';⁴ it is, in other words, more than a mere story-line. Let us, then, examine the nature of this causality in certain of Heyse's novels.

I have already indicated that the plot of IP hinges on Felix's discovery that the person with whom he has committed adultery in Heligoland is Jansen's wife, Lucie (I₂, pp.482-484). This revelation means that both love intrigues (Jansen's inability to marry Julie, and Felix's estrangement from Irene) have a common cause. Gustav Kemmerich comments: 'Wenn das keine Überraschung für den Leser ist, können Sherlok [sic] Holmes und Nic [sic] Carter auch nichts bei ihm ausrichten!'

³The German Novel: Studies, p.ix.

⁴Aspects of the Novel, p.82.

The plot is, as Kemmerich observes, only possible because Felix did not meet Lucie before his sojourn in Heligoland; and because Lucie knows nothing of Felix's acquaintance with her husband.⁵

The basic mechanism of the plot of KdW is likewise the play of coincidence. Edwin has a pretext to visit Toinette only because he happens to find her book-mark (I₁, p.65). He is then able to retrace her when Marquard has a chance glimpse of her in the window of her new abode (p.212). The couple later has an unexpected encounter with Marquard and others in the Turkish tent (pp.233-234). Mohr, leaving König's house at midnight, chances upon the bargees wondering what to do with Christiane's body (p.291). At the stately home of the Graf, Edwin is reminded by Gaston that they had met years previously in Berlin (p.461). Edwin then happens to overhear Batároff's account to Toinette's brother of his 'patronage' of Edwin's father-in-law, a scene which is followed by the appearance of the ubiquitous Lorinser (pp.511-513). The final chapter exhibits Edwin's chance encounter in Berlin with the Graf and the 'striped waistcoat' who was Toinette's page-boy (p.623). (This catalogue could, indeed, be extended.)

The technique in M and - to a lesser extent - the Romannovellen is precisely the same. Chance is, moreover, the basic mechanism in the typical Heyse Bekanntschaftsnovelle. Now although most people have experienced similar coincidences in 'real life', there is clearly a basic implausibility in a closed set of characters continually meeting by chance in Munich, Berlin and elsewhere. It is an instance of the too perfectly worked-out plots at which critics have demurred. Otto Brahm, for one, finds it destructive of realism.⁶ Yet the same technique is used by Flaubert in the Paris of his L'Education Sentimentale without its being

⁵Paul Heyse als Romanschriftsteller, p.77.

⁶See von Ian, 'Die zeitgenössische Kritik', p.61.

viewed as inconsistent with his claims to documentary realism. Realism should not, in other words, be confused with mere credibility. This latter quality depends considerably on the fictional conventions which operate in an individual work; if an author can engender a 'willing suspension of disbelief', then an otherwise 'realistic' work may comfortably accommodate a frankly 'incredible' plot. It is essential only that the realistic framework is not placed in jeopardy. The situation corresponds closely to A.W. Schlegel's remarks apropos the *Novelle*, which Martin Swales summarizes as follows:

[The narrator] must stress that the laws of concrete reality surround, and thereby impinge on, the improbabilities with which he is crucially concerned... the oddity must be seen as part of social reality, as embedded in ordinary contingencies... [the strange event] is marginal to the broad generality of ordered social experience, but it is not located in a separate world.⁷

Let us now compare certain strands of plot in KdW, IP, M and ÜaG:

i) In KdW, Toinette discovers that she was fathered by the local Fürst; her mother was a poor waif forced by her own mother to give herself to the man of rank (I₁, pp.337-338).

ii) A sub-plot in IP concerns Schöpf, a member of the 'paradise' fraternity, who, having disowned his daughter for conceiving an illegitimate child (I₂, pp.366-376), discovers that his granddaughter is 'die rote Zenz', Jansen's model; and that Zenz's natural father is Irene's uncle, the baron.

iii) In M, the lay preacher Abel is persecuted by the zealous Dekan. Before he dies, Abel presents a letter from Olga Lubin, his mother, to the Dekan, who almost collapses with shock. It transpires that Abel is the product of a liaison of the Dekan's youth: father and son are duly reconciled (II₁, pp.620-624).

⁷The German Novelle, p.33.

iv) Wolf, in ÜaG, only learns on his mother's deathbed that his father is the tyrannical minister, Lindenau (II₂, pp.47-48). When, late in the novel, Wolf visits him, the minister collapses with a stroke. Wolf is glad that he is able to succour the father who throughout his life has been so remote (pp.209-210).

Such belated revelations of kinship (coupled with paternal rejection now regretted and atoned^(v)) are a hackneyed mechanism of plot; this syndrome was indeed duly satirized by Oscar Wilde in the 1890s. As a contemporary reviewer of ÜaG observes: 'so viel uneheliche Fürstenkinder, wie diese ältere Dichter-Generation [Heyse und Spielhagen] verbraucht hat, giebt es gar nicht'.⁸ The lack of realism here seems to me to be not so much a function of the basic implausibility of plot, as of the tired fictional cliché which it represents. Thus whereas the complex intrigue at the centre of IP is likely to be accepted by the reader as a tour de force, the appearance of illegitimate offspring of the nobility and clergy is bound to offend.

The denouement of Heyse's plots typically features a multiple marriage. In ÜaG, Betsy, content to have lost Erk to her friend Lena, is paired off with Wolf (II₂, pp.236-237); Holm and Sidonie marry (p.233), as do Stieglitz and Dorette (p.227). In Book III of KdW, the reader discovers that Edwin is married to Lea, Franzelius to Reginchen, Mohr to Christiane and König to Valentin (I₁, pp.427-437). Similarly, in IP, not only is Jansen able to marry Julie, and Felix reunited with Irene, but Rosenbusch is betrothed to Angelika (I₂, p.548) and Rossel has married Zenz (p.564). Theobald Ziegler objects to this proliferation of marriages as unmotivated and implausible.⁹ It is rather reminiscent of the contrived denouement of a comedy, a comparison which, admittedly, the characters

⁸Carl Busse, 'Paul Heyse und sein neuer Roman', p.362.

⁹Studien und Studienköpfe, p.336.

themselves are frequently given to expressing.¹⁰ Nevertheless, this is a convention which is manifestly out of place in a novel with a realistic framework. As in the cases of a belated revelation of parentage, Heyse offends the reader by imposing an inappropriate convention on his plot.

Various explanations are offered for the play of coincidence in the novels, both by the narrator and the characters. There are, for instance, indications that this mechanism of plot is a token of Fate or Providence. In KdW, Mohr refers to 'dies furchtbare, dies unbegreifliche Schicksal' (I₁, p.327); Marquard speculates whether his unexpected meeting with Edwin is the work of 'eine höhere Fügung' (p.446). In IP, Felix is left to ponder the reason for his being Fate's victim: 'Vielleicht komm' ich eines Tages dahinter, warum gerade mir das Schicksal meine Schulden mit doppelter Kreide angeschrieben hat' (I₂, p.512). Swales, in his study of the Bildungsroman, refers indeed to the 'creaky mechanics of a providential plot' (my emphasis).¹¹ Yet it is the more random agency of Chance which tends to be held responsible for the webs of coincidence out of which the novels are constructed. When Toinette's landlady appears and furnishes Edwin with details about her tenant, the narrator writes: 'Da kam der Zufall ihm auf dem geradesten Wege entgegen' (I₁, p.71). Toinette, alone in Berlin, encounters the Graf whom she had previously only met on the train, and is moved to comment: 'Aber da half mir der Zufall' (I₁, p.181). Jansen refers to 'die Kartenkunststücke..., mit denen der Zufall das Unmögliche möglich macht' (I₂, p.505). Since KdW sets out to portray the world as unfathomable, it seems reasonable to suggest that Fate is here a synonym for the play of Chance. The two terms are,

¹⁰ Schnetz, to whom the Schöpf intrigue in IP is revealed, observes: 'Eine tolle Komödie, dies Menschenleben!' (I₂, p.382). In UaG, Betsy reports Erk's intention to ponder 'was die ganz' Komödie, die man Leben nennt, zu bedeute hätt' ' (II₂, p.21). When about to depart for Buenretiro, Erk images the journey as follows: 'in der Komödie, zu der er sich hatte anwerben lassen, ein Szenenwechsel' (II₂, p.141).

¹¹ The German Bildungsroman from Wieland to Hesse, p.23.

indeed, used in close juxtaposition: when Edwin, referring to Balder's having died before he could convey Toinette's message, speaks of the intervention of 'die plumpe Hand jener tückischen Zufallsmächte', Toinette replies: 'die Fäden dieses Schicksals waren zu fein gesponnen' (I₁, pp.482-483).

The degree to which the structural device of coincidence has become a veritable theme of the novel is illustrated by the following passage:

[Edwin] musste über die wundersame Veranstaltung des Zufalls nachsinnen, dass gerade der unbeteiligte Zeuge jener vergangenen Schicksale [Jean, the 'striped waistcoat'] dazu berufen war, ihn zu erkennen und dadurch seiner Herrin den alten Freund wieder zuzuführen. Das weltalte Rätsel vom Zusammenhang der irdischen Geschehnisse stand wieder vor seinem Geist. Ist dies nur eine zweckmäßige Fügung geistiger Gewalten, die unsere Seelen beherrschen und lenken, oder trennen wir uns und finden uns wieder zusammen wie die Wellen des Meeres, die nur der Flut und Ebbe gehorchen? Oder sind wir die Künstler, die dem zwecklosen Zufall unsere Absichten unterschieben, ihn gestalten und unser Licht in seine Blindheit leuchten lassen? (I₁, p.458) (my emphasis)

In KdW, then, the plot is a token of the metaphysical impenetrability of the world which the characters inhabit. In IP, since the mood is lighter, the narrator can permit Irene's uncle a droll comment on this mechanism of plot: reluctant to accept that Felix's appearance at Starnberg is due to chance, the baron comments: 'Der Zufall soll das so geschickt arrangiert haben? Ah bah! Lehre mich meine Leute kennen. Nachgereist ist er uns' (I₂, p.345). Given that the total effect of the novels is, with the exception of M and (arguably) GdV, suggestive of an optimistic world view, it is not surprising that the characters tend to interpret the play of coincidence as comedy.

Each of the novels does, however, contain suggestions that the characters are prey to forces which are rather less blind than mere Chance. An instance is the recurrent motif of the mystical number seven: König, in KdW, has been a widower for seven years when his black armband drops off and he feels free to marry Professorin Valentin (I₁,

p.411); the fateful reunion of Felix and Jansen follows a similar time-span (I_2 , p.13); Erk returns to Blendheim after an absence of seven years in the Prussian diplomatic service (II_2 , p.20). In this latter novel, indeed, the narrator introduces a biblical dimension with his reference to 'die sieben Jahre, die er [Erk] um seine Rahel gedient' (p.228). In each case, although the characters concerned may not be aware of the heightened significance of the passing of seven years, the reader is left in no doubt that it marks a watershed in their lives.

The way in which the characters are cushioned from harsh economic reality appears to be a token of the operation of a benign Fate. A major sub-category in the sequence of coincidence by which the novels proceed is the unexpected - and timely - bequest or windfall. The financial worries of Georg in M are eased when his father dies: a letter reveals that the inability which he claimed to finance Georg's attempts to become a dramatist was merely a test of his son's resolve; as sole heir, Georg receives quite a considerable sum (II_1 , pp.444-447). Similarly, the artist Rolf (GdV) is saved from penury as a result of an unexpected commission to paint the stained glass windows for a church (III_2 , p.49).

In the Introduction to his thesis on Heyse, C.H. Helmetag points out that, in nineteenth-century literature, Fate as a 'restrictive anti-human force' has largely been superseded by human society. He further observes that Heyse himself 'explicitly stated that for modern man "die sociale Weltordnung" has assumed the role played by fate in the minds of the ancients'.¹² Heyse does, indeed, repeatedly pit the individual against the social order, and there is much generalized social criticism in his novels. It should, nevertheless, not be overlooked that, as a mechanism of plot, Fate and Chance, and not Society, are the principal agencies at

¹²'Love and the Social Morality in the Novellen of Paul Heyse', pp.1 and 3. The latter reference is to Heyse's Introduction to the Moralische Novellen, GW, I (VIII, xviii).

work in the novels. Far from being baleful forces, they frequently tend to conspire in the interests of the characters. One is reminded of E.K. Bennett's observation that the *Novelle* (arguably the major contribution of German literature to nineteenth-century Realism) presents chance as fate.¹³ An irrational view of life is, then, emphatically not incompatible with realism.

To summarize: the plots of Heyse's novels exhibit, in their reliance on the play of coincidence, a number of frankly 'incredible' elements. Such lack of credibility is not in itself inimical to realism, but the hackneyed nature of certain developments (notably revelations of kinship and multiple marriages) does tend to alienate the reader. Literary realism is perhaps rarely discussed as a function of plot, but, in Heyse's case, any claims to portrayal of the 'real world' are surely prejudiced by the intrusion of cliché.

ii) Psychological realism; the motif of the dream; character development in *Der Roman der Stiftsdame*

I have already discussed Heyse's reference in his Jugenderinnerungen und Bekenntnisse to 'den mannichfaltigen Charakterproblemen, die der Roman vor uns ausbreitet' (p.345).¹⁴ It was my tenet that the limited narrative techniques of Heyse's third-person novels are not conducive to the achievement of this aim in his own works; psychology tends to be replaced by schematic accounts of états d'âme and of the emotions.

Edwin, the central character of KdW, is encountered by the reader as man in love, brother, husband and free-thinker. We are told that he is rather naive in affairs of the heart (his infatuation with Toinette represents the first time he has been in love); we discover him to be

¹³A History of the German *Novelle*, p.5.

¹⁴See Chapter 1, pp.18-19; and Chapter 2, p.42.

warm-hearted, sentimental, generous and idealistic; we learn much about his Weltanschauung. Georg, in M, shares the same qualities of warm-heartedness, sentimentality, generosity and idealism; he, too, succumbs to the invasion by erotic passion of his spiritual love for his wife; and we discover much about his artistic credo. The fact remains, however, that we never view either character as a rounded personality. Each exists principally as a mouthpiece for the author's polemic. As Hamann and Hermand comment apropos KdW: 'Alles ist verallgemeinert und gesteigert: Das Gotteskind und das Weltkind, der aufgeklärte Dozent und der intrigierende Pfaffe, ein Bösewicht im Priestergewand wie Rasputin, der mit Frauen betet und andere Übungen abhält'.¹⁵

This imbalance between idea content and the depiction of the psychology of characters who are its artistic embodiment only strengthens the argument that Heyse's novels fail to achieve psychological realism. The same strictures apply to their portrayal of character development. The transformation wrought in Erk (ÜaG) from self-styled Machiavel to devoted husband is unpersuasive. So, too, is the metamorphosis which Dorette undergoes: her yearning for grandeur is instantly stilled when she marries the local chemist (II₂, p.227). Nor is any attempt made to render Erk's act of persuading Wolf to become his secretary in any way credible (pp.50-51). Such abrupt changes are, as John M. Ellis observes in another context, closer to the conventions of the Märchen than of a story with a realistic framework: 'A very important feature of this convention concerns motivation; characters are allowed to perform actions for no reason, and this is acceptable fairy-story style, causing no feeling on the reader's part that the story is deficient'.¹⁶ This comparison with the Märchen is one to which I will return later in the chapter.

¹⁵Gründerzeit, p.51.

¹⁶Narration in the German Novelle, pp.43-44.

Fontane's fictitious reviewer Frau Toutlemonde, discussing KdW in a letter to Heyse, levels the criticism that, with his somewhat 'gothic' character portrayal, the author has not fully exploited the resources of the genre. Having enjoyed his *Novelle* type, whose professed aim it was to concentrate on a strange psychological problem,¹⁷ she had awaited his first Roman with interest, repudiating 'her husband's' contention that Heyse would merely apply the same technique. To her dismay, 'her husband' is vindicated; the novel is 'ein ganzes Kuriositätencabinet von Charakteren. Gewöhnliche Menschen kommen eigentlich gar nicht vor'.¹⁸ Frau Toutlemonde's criterion is that of realism of character; it is one which KdW manifestly fails to meet.

Heyse's use of the intermediate genre of the *Romannovelle* approximates even more closely to the *Novelle* type, in that no attempt is made to portray the 'whole man'. Carus, in GdS, is little more than Reason personified, whilst Greiner (who embodies the 'psychological problem' of the story) represents Excessive Honour. Similarly, the eponymous heroine of CS is, in the opinion of one reviewer, music incarnate. This reviewer protests: 'es sind nicht leibhaftige Menschen, sondern Wesen von einer fatalen Aehnlichkeit mit Engel und Teufel'.¹⁹

The secondary characters, even in the expansive early novels, are of cardboard: they tend to be identified by such stock details as Feyertag's malapropisms (KdW) and Rossel's idleness and hedonism (IP). Their tonality is either black or white: although a virtuous figure such as Dora (M) can be flirtatious, and her husband Flaut jealous and disträit, even these traits can be made to appear endearing. The world inhabited by the unsympathetic figures is quite unequivocally two-dimensional: Lorinser

¹⁷The reference is to Heyse's Introduction to the Deutscher Novellenschatz, I, xviii.

¹⁸Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.323 (October 1872).

¹⁹Paul Legband, 'Über Heyse's Crone Stäudlin', p.1683.

(KdW) is a larger-than-life version of the renegade priest, and Benno Rink (M) is a lightly sketched caricature of the young Naturalist. The tendency to endow minor characters with 'speaking names' is a signal that they are not conceived in any spirit of realism. Instances of such name symbolism are Kohle (IP), who indulges in charcoal sketching; the flautist Flaut (M); the theatre director Papa Brettner (M); and the rigid, 'fossilized' botanist Steinbach (ÜaG).

It is, then, my contention that Heyse's third-person novels are limited in their claims to psychological realism. His highly suggestive use of the motif of the dream is, however, a redeeming feature. This recurrent device is part of his inheritance from the Romantics, who shared an interest in paranormal states;²⁰ in Heyse's case, it is specifically used as an economical means of intimating the psychology of his characters. In this respect, his works anticipate the insights of Sigmund Freud.²¹ I propose to illustrate his use of this technique in several of the novels.

Christiane's wish-fulfilment dream in KdW (I₁, p.272) is an episode which both Lindau and Ziegler cite as one of the most powerful in Heyse's fiction.²² Christiane dreams that the smiles which Edwin bestowed on Toinette in the Turkish tent are now focused on her; the words spoken, however, are Lorinser's. She is herself half-conscious that she is dreaming ('es muss ein Traum sein, klang ihr immer im Ohr') and she awakens to find that Lorinser is actually present in the room.

In the same novel, the comically obsessed Feyertag recounts to Lea an anxiety dream which illustrates - for the reader - his delusions of grandeur (pp.544-545). In this dream, the cobbler's merchandise marches in military fashion through a Berlin landscape: Feyertag interprets the marching feet - and absence of heads - as an indictment of his failure to contribute to human progress!

²⁰ Compare Kemmerich, p.72.

²¹ See especially Die Traumdeutung of 1900 (Studienausgabe, II).

²² Gesammelte Aufsätze, pp.173-176; Studien und Studienköpfe, pp.323-324.

In M, there is an anxiety dream which is more fully integrated into the novel than this latter example from KdW. In an incident which predates the chronology of the novel, Georg wins Lili's heart when he risks his own life to rescue a drowning kitten espied by her (II₁, pp.287-288). This motif recurs as a nightmare of Georg's and is recorded as the first of his diary jottings (pp.644-645). Georg finds himself walking along a riverbank and hears a voice which accuses him of aimlessness, and incites him to suicide by drowning. Georg catches sight of a winged Lili on the opposite bank and then notices a tiny boat in which a white cat is sitting. When the cat becomes aware that Georg's attention is focused on her, she begins to row with such vigour that the water becomes turbulent and Lili is hidden from view. The situation described is the archetypal anxiety dream: 'Darum eilte ich, vorwärts zu kommen; es half aber nichts, denn je schneller ich lief, je hurtiger schoss das Schiffchen'. When Georg reaches the bridge, the kitten leaps ashore, flings herself around Georg's neck and is instantly metamorphosed into Esther. The equivocality of sensation which Georg recalls from his nightmare ('ich fühlte ihren warmen Hauch an meinem Gesicht, aber an meinem Nacken scharfen Schmerz, wie von Krallen' (p.645)) picks up both a physical detail of the cat's reaction which is established on p.288, and the motif of Esther's alluring, yet fatal, sensuality. The dream ends with Esther (who is now imaged as a predator) being thrown into the water and Lili soaring upwards on her perfectly formed wings. What seems to me to be worthy of note is not the symbolism of the anxiety dream (this obtrudes to such a degree as to render interpretation superfluous), but the way in which Heyse imbues a motif with a significance which gains accretions on its reappearance.²³ The manner in which Georg processes experience becomes eloquent of the state of his mental universe.

²³ Compare my discussion of the Grundmotiv technique in Chapter 1, pp.21-27.

Freud was to conclude in his Die Traumdeutung that matters of some gravity in our conscious life appear in dreams in a displaced form. Random details can be invested with bizarre significance, a tendency which the psychologist Hildebrandt expresses pictorially as the tendency to dream of the wart on the face of the stranger passed in the street.²⁴ The random juxtaposition of images derived from waking life which constitute Erk's dream in ÜaG are a parallel case; he finds himself unable to interpret them:

Denn was für eine Beziehung zu seinem Schicksal konnte es haben, dass er unter anderm eine endlose Schar von Dorfkindern im Gänsemarsch an sich vorüberziehen sah, hinter denen Lenas schlanke Gestalt einherschritt, mit ihrem Malstock die kleine Herde antreibend, während das Entenpaar vom Flussufer her mit aufgesperrten Schnäbeln hindreinschnatterte? (II₂, p.154)

Heyse's exploitation of the dream motif is a potentially subtle and economical means of intimating the psychology (and indeed the sub-conscious workings) of the characters portrayed. In other respects, however, the techniques of the third-person novels (and especially the narrative techniques) are not conducive to psychological realism.

In the previous chapter, I argued that the potential for character development in RdS derives in part from the organization of the narrative.²⁵ An embodied, first-person narrator is logically far better placed to portray his subject (the canoness) than a conventional third-person figure. It was indeed Heyse's intention in RdS to depict 'ein simples Charakterbild' as opposed to the 'Weltbild' of his earlier novels.²⁶ A study of the canoness Luise is incorporated into the next chapter, which investigates the portrayal of spirituality in the works;²⁷ in this chapter I propose rather to illustrate how much an embodied narrator can achieve in

²⁴See Die Traumdeutung, p.45 and pp.305-308.

²⁵See Chapter 2, pp.44-47.

²⁶Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.180-181 (29 May 1886).

²⁷See Chapter 4, pp.134-135.

self-revelation, in spite of his repeated expressions of regret that his own personality is obtruding to such a degree. These protestations are but a subterfuge: the reader instinctively identifies with Weissbrod and recognizes that Luise's biography cannot be treated in isolation.

The reader first encounters Weissbrod through the eyes of the first narrator, who records his impression as follows: 'Sein Frack hatte einen veralteten Zuschnitt, aber die ganze Erscheinung machte durchaus keinen kleinstädtischen Eindruck' (II₁, p.4). The overall effect is one of a man of some nobility of character; this is evidenced by 'sein regelmässiges feines Antlitz... und die nicht kleine, aber charaktervolle Nase' (p.12). Even his apparently taciturn response to the first narrator's greeting is attributed to an access of emotion. Weissbrod then characterizes himself in his exchange of correspondence with the first narrator. He classifies himself as a provincial, explaining that his life 'far from the madding crowd', where he is known to all but a friend of his youth as 'einen harmlosen pädagogischen Tagelöhner', would render the fame engendered by the publication of RdS an embarrassment (p.17).

Imaging himself as the moon which rotates about her sun, Weissbrod declares that his own life has acquired worth only insofar as it has been imparted to him by Luise. He contrasts this humble self-knowledge with the arrogance and conceit of his youth: 'Vielmehr glaubte ich sehr wohl dazu ausgerüstet zu sein, als der Mittelpunkt eines eigenen kleinen Planetensystems mein Licht leuchten zu lassen' (p.19). His nascent spiritual pride was fostered in adolescence by a feeble-minded aunt and he came to view himself as a latter-day Christ. He was wont to denounce secular pleasures such as the theatre (p.20). The picture emerges of a bumptious and self-complacent youth whose spirituality and learning are of an ostentatious sort.

On his arrival at the baron's, his vanity is offended by Luise's total indifference towards him. Such, indeed, is his ego-mania that he prefers

to hear himself maligned than to be ignored (p.49). On his first visit to the village, he adopts a condescending posture: 'Als ich die lange Dorfgasse betrat, liess ich mir's angelegen sein, die huldreichste Miene zu machen. Die guten Leute sollten eine Ahnung davon bekommen, wessen sie sich zu ihrem künftigen Seelsorger zu versehen hätten' (p.32). His selfishness and lack of charity emerge when the vicar asks him to preach: 'Ich war seiner Gicht im Herzen dankbar, dass ich nun sogleich Gelegenheit haben sollte, meine berühmte Rednergabe zu produzieren' (p.34).

Weissbrod recalls that his view of women was condescending and semi-misogynistic, an attitude tempered only by a vague image of his future wife pandering to his every whim (pp.20-21). Yet he had virtually no personal experience of relationships with the opposite sex; his embryonic love for Luise was Platonic, lacking any desire to possess her. This very love, however, which is only intensified by her undisguised contempt for him, is the impulse which precipitates the reform of his character. Luise appears to him in a symbolic dream which exposes his spiritual pride (pp.55-56). He learns from this vision to the extent that he no longer parts his hair in imitation of Christ. Yet Luise remains unimpressed: '[Ich ärgerte mich,] dass diese bedeutende Veränderung meines äusseren Menschen, die doch symbolisch auf einen Wandel in meiner Gesinnung hinwies, von der, auf die ich damit Eindruck zu machen hoffte, keines Blickes gewürdigt wurde' (p.56). When she again expresses repugnance at his conception of the spiritual hierarchy, he at last shows an incipient humility. In a (somewhat tortuous) extended simile, Weissbrod compares the shock caused by Luise's words to that occasioned by an earthquake striking a house in which the occupant has been used to living in safety. The only 'small chamber' to escape destruction was that in which he communed intimately with his creator and with Luise (pp.64-65). His personality has, in other words, undergone a radical change.

The conversion is crystallized when Weissbrod next preaches: he has a mystical experience in which, for the first time, he comes face to face with God (pp.65-66). The basic image employed is that of a discovery of freedom. He now prizes simplicity and repudiates intellectual pretension; witness his comment on his meeting with the peasant woman Mutter Lieschen, one which is principally of interest insofar as it diagnoses the development in Weissbrod's character: 'Dennoch schien mir dies Bild tiefster Armseligkeit schöner, als die geschniegeltste Gessnersche Idylle... Und dann ging eine kleine Konversation an, die mir unterhaltender vorkam, als die tiefsinnigsten Disputationen in unserem Seminar' (p.70).

Weissbrod unequivocally attributes his 're-birth' to Luise. His analysis of his own emotional state when she elopes is a measure of his dependence on her: 'Ich [brach]...in ein knabenhaftes Schluchzen aus, an welchem verletzte Eitelkeit, tödlich verwundete Liebe und Schmerz um das ungewisse Los der Geliebten gleichen Anteil hatten' (pp.98-99). He now reverts to his old misogyny (pp.100-101),²⁸ although he recognizes that he has been irreversibly shaped by his experiences: 'Ich wusste zu gut, dass aller Frohsinn der Jugend mir unwiederbringlich verloren sei' (p.114). His state is such that religion provides no solace, and he falls into a lethargy which he describes as 'god-forsaken'. It is symbolic of the change wrought in him that two former friends do not recognize him. His Weltschmerz amounts to cynicism: he refers to 'dieser misslichen Welt' (p.117).

²⁸ The simile with which he figures Luise at this juncture recalls Kleist's striking image in Die Marquise von O (Werke und Briefe, III, 127): '[Ich hatte] die heimliche Hoffnung genährt, sie werde... aus dem trüben, bodenlosen Sumpf, in den sie sich hineingewagt, sich zurückziehen, rein wie ein Schwan, der nur die Flügel zu schütteln braucht, um alles, was dieselben beschmutzen wollte, von sich abzutun' (II₁, p.101). This image is later echoed: 'Der Schwan, der sich in den Sumpf verirrt hatte, war wieder im klaren Wasser dieses stillen Landsees untergetaucht, hatte seine Federn geschüttelt, und siehe, sie waren schneeweiss, wie in seiner jungen Zeit' (p.204).

The remainder of Weissbrod's life to be documented in the novel is marked by an increasing recourse to vicarious living. When unable to be with Luise, he feels an urgent need for solitude (p.140). Acutely aware of his own mediocrity, he recalls having enjoined himself: 'Sei froh, wenn an der kleinen Flamme, die du in dir trägst, irgendein guter Mensch sich die Hände wärmen mag' (p.152). His reaction to Luise's return to his life in N*** is tantamount to a crisis of identity; having long considered himself a small-town pedant, he feels himself capable of adolescent frivolity (p.189). The Weltanschauung which he expresses in Book III is of a kind which suggests complete loss of individuality (see especially p.194 and compare Chapter 4 of this thesis).

It seems to me that, in chronicling the vicissitudes in Weissbrod's life, Heyse has created a character of rounded personality. This achievement is largely a function of Weissbrod's also being the narrator. It might be argued, in Weissbrod's case too, that his character development is lacking in verisimilitude, but the radical nature of this change is surely intended as a measure of the remarkable influence of the canoness. My illustration of this point has been rather detailed, but it points up the fallacy in Kemmerich's assertion that Heyse's novels do not exhibit development of character.²⁹ This novel is a kind of Bildungsroman in which the embodied narrator, whilst ostensibly portraying its eponymous heroine, also reveals much of his own evolving personality. RdS is, in my view, a notable work of psychological realism.

iii) Social realism

Heyse's Romane, unlike many of his Novellen, each have a local and contemporary setting. The details are as follows: KdW: partly in Berlin

²⁹Paul Heyse als Romanschriftsteller, p.20 and p.79.

and partly in L. in Thuringia, 1865-1871;³⁰ IP: Munich and Starnberg, summer 1869 to summer 1871; RdS: mainly in N*** (Neuruppin in the Brandenburg Marches) and Berlin, April 1844 to 1885 (approximate time of composition); M: the environs of an unidentified Central German town and Berlin, the mid-1880s; ÜaG: the imaginary principality of Blendheim in Thuringia, and its neighbouring stately home, Buenretiro, sometime after Nietzsche's insanity (1889); CS: an unidentified Central German spa, sometime post-Nietzsche; GdS: the imaginary town of Windheim and its neighbouring 'monastery', the early 1890s; and GdV: the outskirts of a prince's residence in Mecklenburg, early in the twentieth century. Even in those cases where the location is not specified, then, it is typically a provincial town in Central Germany. The evocation of place will be closely examined later in the chapter: suffice it to say that the choice of local and contemporary subjects implies a commitment to the portrayal of a known reality. The old-fashioned use of the initials L. (KdW) and N*** (RdS) might, indeed, be taken as a claim to documentary significance: the narrator is anxious to preserve the anonymity of his 'real-life' subjects.

For R. Prutz, writing in the mid-nineteenth-century, the novel form was '[das] eigentlichste poetische Abbild unseres vielbewegten, vielverflochtenen, vielirrenden modernen Lebens'.³¹ The novelist's role becomes increasingly that of depicting - and expressing his disaffection with - the contemporary world. KdW and IP are, as Fritz Martini observes, written in this tradition of the socio-critical Zeitroman: Heyse

³⁰ The precise time sequence must remain in doubt, since there is an internal inconsistency in the narrative. Compare the narrator's account (I₁, p.426), according to which four years have elapsed since the start of the novel, with Marquard's remark that four years have passed since Edwin's marriage (p.437).

³¹ Cited by Fritz Martini, Deutsche Literatur im bürgerlichen Realismus 1848-1898, p.412.

grapples with the issues of the day from the standpoint of bürgerlich liberalism.³² The precise form which this representation takes in KdW is discussed by Jörg Drews in Kindlers Literatur-Lexikon. Drews considers that the novel is based on the Balzacian model, in that each character represents a type of the age.³³ The role of the printer Franzelius, the principal representative of the new social democracy, merits close examination.

Franzelius writes and distributes amongst the proletariat tracts which are designed to undermine the bourgeois; even as a boy, he brooded over the means whereby greater equality might be achieved (I₁, p.86). When he acquires his own printing press, he runs it as a co-operative. Edwin describes his concern for the workers' welfare as exemplary (p.441). Now Paul Lindau suggests that the sympathetic portrayal of Franzelius is an indication that Heyse has not totally abandoned his belief in progress.³⁴ This is, however, surely a superficial reading, for the author's manner of depiction is in part idealized, and in part playfully satirical. The extent to which Franzelius is an idealized figure is illustrated by the exclamation of the critic Ziegler: 'Du aber, Franzelius, lebenswürdigster aller Sozialdemokraten, wären sie doch alle wie du!' Ziegler observes that, in expressing his rage at social injustice by reforming his own printing house, Franzelius is untypical of his type; the majority of social democrats attempts rather to reform Humanity itself.³⁵ Edwin, indeed, recognizes that Franzelius's scheme presupposes an unusual degree of philanthropy (p.441). The satirical element in this larger-than-life character emerges in his (initially gauche) attempts to woo Reginchen (pp.155-158). Again,

³² Deutsche Literatur im bürgerlichen Realismus, pp.437-438.

³³ XII, 5236.

³⁴ Gesammelte Aufsätze, p.159.

³⁵ Studien und Studienköpfe, p.316. Viktor Klemperer, too, comments on the lack of realism in the portrayal of Franzelius (Paul Heyse, pp.60-61).

when in the context of Franzelius's tirade against personal ownership Edwin has to decide whether or not to accept Marquard's gift of wine, the effect is a comic one (p.90). Since Heyse chooses an idealized and eccentric figure to embody the contemporary social democracy, his primary aim here does not appear to be one of social realism.

In IP, Felix's horse is overtaken by the Starnberg train, a configuration which forms an image of the age (I_2 , p.300). In general, however, the manifestations of the Industrial Revolution do not feature prominently in the novels: when, in M, Georg and Lili return from their honeymoon in Italy, the railway engine which conveys them is summarily forgotten in the excitement generated by the hero's return (II_1 , p.465). Zola would have devoted several pages to the monster. The social effects of industrialization are treated with uniform disapproval by the narrator. The portrayal of the routine and dehumanizing work performed for meagre reward by the young Annmarie is a case in point (II_1 , pp.352-353). So, too, is the formation of a dormitory suburb to Blendheim in ÜaG. This 'colonization' was begun by the 'Fabrikherren, die dem Qualm, den sie selbst erzeugen, allabendlich zu entfliehen wünschen' (II_2 , pp.46-47 (p.46)); they were soon joined by the Buenretiro courtiers. The constellation is thus one of the industrial ruling classes and the Blendheim aristocracy. The town itself, by contrast, exhibits 'die engen und ärmlichen Quartiere der Fabrikarbeiter' (pp.41-42). The smoke from the high factory chimneys is said to draw sluggishly over the houses (p.141).

The catalogue to the 1977 Berlin exhibition, Fragen an die deutsche Geschichte, provides an objective yardstick by which to judge Heyse's depiction of contemporary poverty:

Die Lage der Industriearbeiter bessert sich durch die günstige Konjunktur der Wirtschaft keineswegs. Vor allem die Wohnverhältnisse der neu in die Städte geströmten Proletarier sind menschenunwürdig. Am Rande Berlins entstehen ausgedehnte Barackensiedlungen; zugleich wachsen die Mietskasernen, in denen 1867 im Schnitt auf ein Zimmer 6-7 Personen kommen. 18-Stunden-Tag, Löhne am

Rande des Existenzminimums und Kinderarbeit
vervollständigen das Elend der Industriearbeiterschaft.³⁶

The decrepit Berlin 'tub' inhabited by Edwin and Balder, and the strenuous work which Balder has to perform on a turning lathe, are thus reflections of a grim reality (KdW). Yet I am inclined to share the view of Jörg Drews that far from pointing up the harshness of social deprivation in the manner of a Gutzkow or a Zola, Heyse tends rather to idealize poverty.³⁷ The companionship enjoyed by Edwin and Balder is regarded almost as a function of their impecunious state. Thus when Edwin, preoccupied with his infatuation with Toinette, does not observe that funds are low, and the self-sacrificing Balder contrives to earn enough to make up the difference, the emphasis is placed on Balder's selflessness rather than on the socio-economic reality (I₁, p.192). A similar economic miracle is worked by Georg's maid in M, with the same narrative emphasis (II₁, pp.637-639). Rosenbusch, in IP, cannot bear to sell an antique merely in order to buy firewood (I₂, p.399); when he ultimately does sell it, the proceeds are donated instead to the 'paradise' Christmas party (p.404); and later, Rosenbusch spends his entire savings on a gravestone for the dead dog Homo (p.535). Such sentimentalization of poverty amounts to a trivialization of the realities involved.

In his depiction of the Franco-Prussian war in IP, Heyse does not totally eschew the devastation wrought by armed combat. There is an account of those who have been wounded and widowed (I₂, p.566); it emerges that Elfinger has been blinded (p.569); and we learn that Schnetz's regiment lost almost half of its men at Bazeilles and Orléans (p.562). Rossel has, furthermore, lost his entire savings through investing them in a firm with French connections (p.564). Jansen is

³⁶ Fragen an die deutsche Geschichte: Ideen, Kräfte, Entscheidungen von 1800 bis zur Gegenwart, p.123.

³⁷ Kindlers Literatur-Lexikon, XII, 5236.

moved to reflect on the upheaval in bourgeois society which the war has precipitated (pp.580-581). The overall effect of this portrayal is, however, hardly one of documentary significance. The account of the heroes' welcome which the warriors receive on their return to Munich is somewhat perfunctory (pp.561-563); the prevailing tone is one of cosy and nostalgic reunion. The tendency to ironization and trivialization is illustrated by the dialogue between Angelika and Rosenbusch when the outbreak of war is announced: 'Himmlische Götter, rief die Malerin, eine solche Dummheit!', to which Rosenbusch replies: 'Kriege müssen freilich sein, was fingen sonst die Schlachtenmaler an?' (p.545).

The received view of Heyse's Weltanschauung is that it is apolitical.³⁸ In common with his age, he is said to be more concerned with the individual than with problems of State.³⁹ In his correspondence with Geibel, indeed, Bismarck's name is never once mentioned. Kemmerich, contrasting the paltry account of Franzelius's revolutionary journal in KdW with Spielhagen's use of the device in Die von Hohenstein, attributes this apoliticism to Heyse's aestheticism.⁴⁰ The workers who sing at Balder's graveside reveal Heyse's true attitude to be one of Empfindsamkeit; he shows no real understanding of the proletariat (I₁, p.358).

Martini makes the point that Heyse's use of the form of the Novelle, which tends not to be zeitkritisch, enables him to achieve aesthetic distancing from the realities of the age. The same cannot be said of the Romane, each of which is set in Germany in an explicit or notional present, or the recent past. Their emphasis does, however, tend to be

³⁸ See, for example, Fritz Martini, Deutsche Literatur im bürgerlichen Realismus, pp.437-438.

³⁹ Hamann and Hermand, Gründerzeit, pp.156-159.

⁴⁰ Paul Heyse als Romanschriftsteller, pp.22-23. It seems to me that in choosing to ignore UaG, a genuinely political novel, Kemmerich is guilty of presenting not wholly representative evidence. See my discussion of the debate which forms the 'idea content' of this novel in Chapter 5, pp.166-173.

placed on the individual rather than on society; Martini writes: '[Heyses] Kinder der Welt bilden sich abseits vom Wirklichen, sie treten nicht in den Kampfplatz des Lebens ein, sie erleben in ihrer inselhaft abgeschlossenen Innerlichkeit nur scheinbare Zwiespälte'.⁴¹ The struggle between inner values and outer social reality which Pascal posits as crucial to the German novel is, in Heyse's case, resolved in favour of the former.⁴²

Christiane Ullmann, by contrast, contends, in a study of Heyse's Novelle Andrea Delfin, that

As Andrea Delfin is not the only Novelle by Paul Heyse in which a social atmosphere critical of the condition humaine is created, the author should be considered as a noteworthy writer of nineteenth-century realism... Not only in Andrea Delfin but in all of Heyse's Novellen the central characters are embedded in, and act out of, their social condition.⁴³

It seems to me that both in the Novellen and the Romane, Heyse's interest lies rather in the condition humaine (or, more precisely, in individual manifestations of it) than in social atmosphere. The Romane are characterized by themes of a specifically discursive kind which may (and do) involve social criticism, but that is far from coterminous with social realism. As my discussion of the works has shown, Heyse's procedure is one of idealization, a tendency which can only distort the social tableau. The implied commitment to the portrayal of a known reality is not, in my view, fully realized. Heyse himself, indeed, writes of the Münchener Idealisten, 'dass es uns völlig an Geschick und Neigung fehlte, in die Zeit hineinzuhorchen und uns zu fragen, welchen ihrer mannichfachen Bedürfnisse, sozialen Nöthe, geistigen Beklemmungen wir mit unserer Poesie abhelfen könnten'.⁴⁴

⁴¹Deutsche Literatur im bürgerlichen Realismus, p.437 and p.438.

⁴²The German Novel: Studies, p.297.

⁴³'Form and Content of Paul Heyse's Novelle Andrea Delfin', p.109 and p.119.

⁴⁴Jugenderinnerungen und Bekenntnisse, p.226.

iv) 'Genius loci'

Heyse's two novels of the 1870s, KdW and IP, are set in Berlin and Munich respectively. Max Kalbeck views the works as uniting the two cultural centres of Germany; Theobald Ziegler even suggests that the very subject matter of the novels is determined by the character of the cities in which they are set.⁴⁵ Heyse himself describes IP as 'von viel leichterem, heiterem Complexion, dem süddeutschen Boden, darauf es gewachsen ist, gemäss'.⁴⁶ The suggestion is that the spirit of the places has become a major theme of the novels. I shall now investigate to what degree this claim is borne out by the works themselves.

In KdW, we learn that the brothers' 'tub' is situated in the Dorotheenstrasse in Berlin's Latin quarter (I₁, p.3). The reader later follows Edwin and König on their walk down the Friedrichsstrasse to the Spree (p.55); and accompanies Toinette's cab on its journey through the Brandenburg Gate into Unter den Linden and thence via Friedrichsstrasse into Jägerstrasse (p.65). Similarly, in IP, we discover that Julie lives in the Briennerstrasse (I₂, p.46); we observe Jansen, Felix and Rosenbusch at a beer garden in the Dultplatz (p.50), and so on. The topography of the two cities is used as a stage set: Heyse makes use of a known and (to him) familiar reality. The narrator further exploits the topography of Berlin in KdW to make social points: Lorinser lives in the fashionable Unter den Linden (I₁, p.117); Toinette is forced, in reduced circumstances, to move to the Rosengasse (p.212); the address of the young girl led astray by Lorinser is 'eine der entlegensten Strassen der Friedrichsstadt' (p.413).

Yet mere specification of extant streets and landmarks does not automatically create local colour. Heyse is not, indeed, prone to making

⁴⁵ Paul Heyse und Gottfried Keller im Briefwechsel, p.15; Studien und Studienköpfe, pp.325-326.

⁴⁶ Storm-Heyse: Briefwechsel, I, 64 (23 November 1873).

Balzacian claims of depicting a 'Scène pleine d'observation et de couleur locale'.⁴⁷ The extent of his scene-painting in KdW is restricted to such perfunctory asides as the following description of a cab: 'Die Droschke fuhr indessen in jenem beschaulichen Trabe, der die Berliner Droschkenpferde vor allen anderen ihres Geschlechts und Berufes auszeichnet' (p.229). Quite how cursory an evocation this is emerges by comparison with Fontane's Berlin novels, in connection with which Garland comments: 'Fontane's antennae were clearly especially responsive to the ambience of the city in which he spent almost all his life'.⁴⁸ Heyse, by contrast, is, as in his portrayal of contemporary poverty, apparently more concerned with emotional associations than with plastic realism.⁴⁹ It is hard to identify with the man of East Prussian origin who, according to Heinrich Spiero, was so captivated by the richness of the portrayal of Berlin in KdW that, on his first visit there, he retraced the characters' footsteps.⁵⁰

The evocation of Munich in IP is, in general, rather less cursory than that of Berlin in KdW. For instance, two pages are devoted to a description of the interior of a Munich church (I₂, pp.214-215).⁵¹ Heyse dedicates the later novel to his second wife Anna with the following lines of verse:

Dir, geliebte Münchnerin,
Geb' ich dieses Buch zu eigen,
Einen Spiegel, dir darin
Unsre Isarstadt zu zeigen. (p.3)

⁴⁷Le Père Goriot, in Oeuvres Complètes, IV, 2. The allusion is to Paris.

⁴⁸The Berlin Novels of Theodor Fontane, p.vii.

⁴⁹A case in point is the narrative emphasis of the scene in which Edwin and Toinette visit the Friedrich Wilhelm III mausoleum at Charlottenburg (I₁, pp.231-232).

⁵⁰Geschichte des deutschen Romans, p.274. See, too, Spiero's study Paul Heyse: Der Dichter und seine Werke, p.73.

⁵¹This is, according to Kemmerich, the rococo church of St Johann Nepomuk in the Sendlingerstrasse (Paul Heyse als Romanschriftsteller, p.38).

Here, then, the preface announces, almost in the manner of a programme, the intention to capture the spirit of Munich. This partly takes the form of the portrayal of Munich as a city of art (p.6). The nature of this portrayal is - somewhat paradoxically, given the preface - far from uniformly eulogistic. Jansen maintains that the average Munich Philistine cannot be distinguished from a northern bourgeois (p.28); he observes that Münchenerers never visit the Pinakothek (p.45). Rosenbusch's sequence of poems similarly depicts Munich as bourgeois and Philistine (pp.200-206). The opening poem begins:

O München, du Philisterstadt,
 Wie hab' ich dich von Herzen satt! It continues:
 Und prahlst du gleich als Neu-Athen,
 Von Griechentum ist nichts zu sehn. (p.200)

The seventh poem closes with the bitter paradox:

Wer gibt in der Kunststadt München
 Einen Groschen für die Kunst? (p.204)

The evocation of the genius loci extends to observations by the narrator on the social structure of the city. He comments, for instance, that the distinctions between social classes are less marked in Munich than in any other large German town (p.51). The lack of a true proletariat means that a wealthy intellectual élite is also absent (pp.69-70): the narrator terms this situation 'ein Mittelmass der Stimmung und Bildung'. Later, Schnetz reflects on the implications of the absence of high society: 'In jeder anderen Stadt von gleichem, ja selbst grösserem Umfang weiss man so ziemlich, was die lieben Nebenmenschen treiben, wenigstens die notableren, die über das gemeine Mittelmass hinausragen' (p.100).

IP also contains frequent discussions of the conviviality and spontaneity which Munich is popularly supposed to exhibit. The narrator alludes to 'den ganzen Reiz süddeutschen Volkslebens, die ungebundene derbe Genusskraft, die ewige Feiertagslaune' (p.69). We learn that work stops early in Munich, especially on summer days (p.213). Irene's uncle praises the openness of the Southern German temperament, although

Schnetz maintains that this is a superficial attribute: he claims that friendships rarely advance more in twenty years than they do in the first hour of acquaintance (p.262).

Local colour is further enhanced by the occasional reference to Munich idiom. Rosenbusch tells Irene: 'er [Felix] hat wahrhaftig vor Ihnen gestanden wie ein gemalter Türke, wie man hier in München sagt' (p.243). We discover that the Münchenerers allude to the pastime of escaping to the mountains as 'Berghuberei' (p.277). The transcription of the demotic speech of Hiesl is, without its amounting to the Naturalism of a Hauptmann, nevertheless a close representation of Bavarian dialect: 'Gelt, der Hiesl ist ein dummer Bauernkerl und versteht nix, nicht einmal von seinem eigenen Gewerb'!... Nun, macht's nur, dass ös weiterkommt's, 's ist grad' lustig drinnen' (p.327). Zenz's use of the construction 'tun' plus infinitive ('wenn ich noch an mich denken tät') has a similar effect (p.353).⁵²

Ziegler suggests that the greater realism in IP than in Heyse's earlier novel arises from the local colour which it contains.⁵³ This point should, however, be kept in perspective: even in IP, the overall effect of the evocation of place is rather schematic. When remarking the consequences of social uniformity in Munich, for instance, the narrator weakens his point with the observation that such reflections were far from the mind of

⁵²The transcription of the broken German spoken by the Italian Cattina in CS represents a much bolder record of what is actually uttered; comprehensibility comes close to being sacrificed at the altar of realism:

La piccina sein noch nix fertig, machen alles allein, Cattina nur Hand reichen. 'at gestern gesagt: der Dottore bei uns essen, was sollen kochen, Cattina? 'aben ich gesagt: muss sein ein pranzo coi fiocchi, un pranzone und alles all' Italiana. Wenn Sor Giovanni nix kommen nach Santa Margherita, vielleicht, wenn sehen, wie dort wird gegessen, macht ihm gola. Dunque, soll 'aben ein Risotto con regaglie - wie 'eissen regaglie auf deutsch, Coroncina? (III₁, pp.390-391)

⁵³Studien und Studienköpfe, pp.338-339.

Felix (p.70). Kemmerich, who argues that neither KdW nor IP captures the atmosphere of the cities concerned, points out that the major characters in the latter novel are of North German origin!⁵⁴

Kemmerich maintains that the Berlin of KdW and (especially) M is as idealized and romanticized as Heyse's ubiquitous, unspecified Central German landscapes. The role of the capital in these novels is principally a symbolic or emblematic one: the teeming, amoral metropolis contrasts with the rural idyll depicted elsewhere in the works. It is, as Kemmerich points out, no coincidence that, in M, Georg founders in the sober reality of Berlin.⁵⁵ This stock opposition of the metropolitan and the provincial is expressed by a series of conventional tropes such as the contrast between flowing and stagnant water; Feyertag images the removal of a native of Berlin to the provinces as 'wie wenn sich ein grosser Hecht ins Altwasser verirrt hätte und nicht wieder ins fliessende zurückfände' (I₁, p.542); Georg, terming Berlin 'der Strom der Welt', considers: 'Da lohnte sich's doch noch, zu schwimmen und seine Kraft zu üben, wenn auch der Strömung entgegen' (II₁, p.542). Mohr describes the metropolis as 'dies grosse witzige Narrenhaus' (I₁, p.37), and alludes to 'dem geistreichen Ameisengewimmel in Berlin' (p.39). Lea quotes Edwin as having described the capital as 'eine grosse Menschenmühle, wo man in vierzehn Tagen völlig zerrieben [würde]' (p.542).

These images indicate that an element of Zeitkritik accompanies Heyse's portrayal of Berlin. In the first sentence of KdW, the narrator bemoans the encroachment of metropolitan culture in the Latin quarter (I₁, p.3). The latent cry of 'O tempora! O mores!' is given full expression in the penultimate chapter when Edwin returns to the capital (pp.612-615). Deeply affected by the complete eradication of König's riverside home,

⁵⁴Paul Heyse als Romanschriftsteller, p.91.

⁵⁵Paul Heyse als Romanschriftsteller, p.43.

which has been replaced by a modern skyscraper, Edwin muses that only the river has remained untouched by the ravages of time (p.612). He compares the change to the act of barbarians in sacking a temple. Edwin's (and Heyse's) stance is a characteristic repudiation of the modern and faceless. The nostalgia for a former Berlin, coupled thus with resentment at the reduction to anonymity of a beloved landscape, anticipates Georg's sentiments on returning to the city in M (II₁, pp.541-543). A measure of authorial consistency is implied by the fact that both novels are regretting the same period, namely the mid-1860s. Yet the narrative emphasis is not one of plastic realism. In the accumulation of the tokens of the past, objects are endowed with accrued significance; the concern is less with things as things (or places as places) than with their effect on the characters.

If the evocation of the genius loci in KdW, IP and M cannot be said to be central to the novels, a counter-example is again to be found in RdS. The Entstehungsgeschichte documented in Erler's edition of Heyse's correspondence with Fontane evidences close attention to realistic detail.⁵⁶

In a letter to one Fräulein von Rohr, Heyse characterizes the early gestation of his novel:

Die schöne Ruppiner Historie ist auch einstweilen wieder eingeschlafen; ich muss auf eine sehr vergnügliche stille Stunde warten, um wieder dran zu rühren... Jetzt gerade könnte ich meine lieben Pommer[n] u. Märker zu Ratgebern brauchen, da ich richtig wieder einen pommerschen Stoff ergriffen habe, bei dem mir nur das blinde Glück über eine Menge Abgründe meiner Unwissenheit hinüberhelfen kann. Ich werde aber schliesslich doch an die obersten Instanzen appellieren, ehe ich mich wieder zum lieben Publikum herablasse. (pp.434-435) (18 March 1865)

⁵⁶ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.165-181, 434-435 and 482-494. Further references to this work are given after quotations in the text. Extracts from the correspondence were also published by Erich Petzet as 'Der Roman der Stiftsdame im Briefwechsel Paul Heyses und Theodor Fontanes', Westermanns Monatshefte, 141 (1926), 281-285.

An interval of twenty years elapses, however, before Heyse writes to Fontane in pursuit of concrete details for his narrative:

Vor Jahren hast Du mir die Geschichte eines adligen Fräuleins aus der Mark erzählt, das einen Schauspieldirektor heiratete, mit ihm durch die kleinen Städte zog, in grosses Elend kam und endlich im Spittel von Neuruppin zur Ruhe gelangte. Auf diese Geschichte bin ich jetzt zurückgekommen und wäre Dir sehr dankbar, wenn Du mir noch einige Notizen (Namen, Gegend, nähere Umstände) aus Deinem Gedächtnis zusammenkramen oder andere Quellen erschliessen könntest. Eigentlich hättest Du dies Leben erzählen sollen. Mir fehlt es nur zu fühlbar an Lokalfarbe aus erster Hand. (p.165) (19 November 1885)

Heyse asks Fontane to read the manuscript when it is completed and to indicate 'Verstösse gegen die historische u. soziale Realität' (p.166).

In response to his correspondent's request for local colour, Fontane recommends the volume Die Grafschaft Ruppin from his Wanderungen durch die Mark Brandenburg of 1861 (pp.166-167) (20 November 1885).⁵⁷ He specifies certain chapters which will, he hopes, yield useful background material: 'In diesen Kapiteln hast Du alles: Historisches, Landschaftliches, kleine Schnurren, und ein richtiges Bild von dem äussersten Kleinleben der armen Mark Brandenburg' (p.167). Heyse's reply records his gratitude for these insights and requests more information on the statutes governing canonesses in the Marches (p.167) (1 January 1886). Fontane duly supplies additional details which Heyse transposes directly into fiction:

Das Kapellchen vor dem Rheinsberger Tor in Ruppin ist ein Spittel, in das die Stadtbehörde, nach jedesmaligem Befinden, ein armes hülfebedürftiges Mütterchen hineinsetzt. Nichts von Statuten. Oder doch kaum. Soll es aber ein Stift sein, was Dir vielleicht besser passt, so werde ich an unsre alte Freundin... Frl v. Rohr schreiben, die zu Kloster Dobbertin in Mecklenburg lebt. (pp.168-169) (4 January 1886)

Heyse himself resumes his correspondence with Fräulein von Rohr on 26 January 1886 and, in an attempt to discover more about the life of a canoness, even encloses a questionnaire (pp.487-489).

⁵⁷ Sämtliche Werke, IX.

Various details from Fontane's account of the Ruppiner church are incorporated into RdS: it is built of sandstone, has Gothic windows and a bare interior (see the first narrator's description (p.4) and Weissbrod's portrayal (p.199)).⁵⁸ Heyse has clearly become a perfectionist in his pursuit of local colour. When the manuscript of RdS is completed, he asks Fontane to rewrite the scenes featuring the Platt of the coachman Krischan, so that they might acquire 'den echten Bodengeruch' (p.177) (letter of 24 May 1886). He writes: 'Du wolltest die Korrekturfahnen durchsehen, ob Du darin irgendwelchen Verstössen gegen die us et coutumes der Mark begegnetest. Ich habe mich klüglich ganz im allgemeinen gehalten, was Lokale und Namen betrifft. Doch mögen immerhin kleine mikroskopische Unmöglichkeiten mit untergelaufen sein' (p.173) (5 April 1886). Even though they are not named, the Neuruppiner are, he asserts, 'ad vivos geschildert' (p.173).

The reception of RdS does not entirely bear out Heyse's claims. The novel was rejected by the periodical Die Gartenlaube on the grounds that the heroine is 'too good for this world' (p.174) (letter of 19 April 1886). Fontane himself apparently holds the view that the tone is occasionally heightened to the level of idyll and fairy-tale.⁵⁹ Heyse replies:

Alles, was mich an andern auf die Dauer gefesselt hat, erhob sich leise und unkontrollierbar um etliche Fuss über den Boden des platten Alltags, natürlich nur auf Momente, wie sich ja auch im Leben jedes richtigen Menschenkindes Stunden finden, in denen es sich wie verzaubert vorkommt. (pp.177-178) (24 May 1886)

Fontane later elucidates his allusion to the occasional 'Übergehn in Idyll und Märchen' (p.178) (27 May 1886). He considers that the final scene, which is an instance of the emergence of the idyllic mode, is not consistent with the pursuit of local colour: 'Dem realen Leben entnommen ist es

⁵⁸ Sämtliche Werke, IX, 49-50.

⁵⁹ According to Erler, the appropriate letter has not been preserved (p.494).

sicherlich nicht' (p.179). The Ruppiner are, he writes, fine people, but they would be acutely suspicious of the reforming zeal and philanthropy of a canoness: 'Das "Aparte" ist ihnen verdächtig oder lächerlich oder verhasst. Eine Eroberung aller Herzen vom Spittel aus, die Spittelweiber mit eingerechnet, dazu müsste die Stiftsdame mindestens die heilige Elisabeth sein' (pp.178-179). Fontane also believes that credibility is taxed beyond a reasonable suspension of disbelief in the märchenhaft scene where Luise decides to follow Spielberg: 'da fängt das Märchen an, das ist die Königstochter, die sich zum Schäfer gesellt und Kränze flicht und Lämmer weidet' (p.179). Heyse does accept that Book III of the novel requires a more realistic basis, which would involve laying greater emphasis on the resistance of an insensitive world (p.180) (29 May 1886). He does not, however, share his correspondent's criticism of the märchenhaft element, arguing that Luise's very idealism causes her to follow her instincts.

Certain contemporary critics do respond to the local colour which they regard Heyse's researches as having engendered in RdS. Paul Schlenther comments in his review of the work: 'Alles ist frischer, kräftiger, charakteristischer, wenig [sic] akademisch und minder museummässig marmorn, als was der fruchtbare Dichter uns in letzten Jahren gespendet hat'.⁶⁰ Fontane's reference to the Märchen element is, however, a telling one. The form of the Märchen belongs precisely to the Romantic tradition. In the words of Novalis, 'Die Welt des Märchens ist die durchaus entgegengesetzte Welt der Welt der Wahrheit'.⁶¹ It is a world in which 'we are so successfully weaned away from the objective, "realistic" perspective on events, that...the unusual begins to seem natural'.⁶² Now Fontane's description of RdS is not to be equated with 'Märchen' in Novalis's sense,

⁶⁰'Heyse's Der Roman der Stiftsdame', p.154.

⁶¹Cited by Menhennet, The Romantic Movement, p.42.

⁶²Menhennet, p.160.

but his use of the term is nonetheless a pointer that the work is in danger of losing its realistic framework. 'Realistic' fiction can, I have suggested, accommodate wondrous events, but it must never lose sight of that framework. It is clearly Fontane's view that, in spite of the generation of genius loci in RdS (to which I would add the psychological realism achieved in his self-portrayal by the second narrator), the overall effect is not of the realistic order.

v) The nature of the 'unrealistic' elements

Roy Pascal suggests, as I have indicated, that the German novel takes its shape out of the struggle between Romanticism and Realism.⁶³ In my discussion of Heyse's novels in this chapter, I have concentrated on their relationship to the latter concept. In terms of plot, portrayal of human character, society and place, they have been found to be generally deficient in those qualities commonly viewed as 'realistic'. Storm's initial reaction to IP is representative: 'ich...reibe mir die Augen und sage mir wehmüthig: "Das war der Traum eines Dichters; auf Erden findest du so etwas nicht"'.⁶⁴ They tend to that 'poetisation of the world' which Silz defines as 'romantic'.⁶⁵ Instances of idealization have emerged naturally in my account of the effects achieved; now I propose to examine more closely the manner in which these have been seen to diverge from the realistic.

Kemmerich suggests that Heyse's 'romanticism' comes largely from his fondness for the Märchen.⁶⁶ Use of this 'convention of unrealistic prose',⁶⁷ is not merely a feature of RdS; each of the novels exhibits, either explicitly or implicitly, an instance of the 'fairy-tale'. The origins

⁶³ See note 3 (above).

⁶⁴ Storm-Heyse: Briefwechsel, I, 95 (letter written between 13 October 1875 and 1 November 1875).

⁶⁵ Realism and Reality, p.12.

⁶⁶ Paul Heyse als Romanschriftsteller, p.71.

⁶⁷ The reference is to John M. Ellis, Narration in the German Novelle, p.8.

of Toinette (KdW) belong to the world of the Märchen; this motif is repeatedly invoked both by the narrator and the characters, e.g. Toinette's 'ich fürchte, Sie werden es noch bereuen, dass Sie durch Ihr Fragen den Zauber zerstört haben, wenn von morgen an das Märchen aus ist und Cendrillon wieder in der Asche sitzt!' (I₁, p.147). In IP, Kohle is working on a cycle of paintings whose subject is a Märchen based on the Venus of Milo: the homeless Venus has to beg her way through the world (I₂, pp.283-288).⁶⁸ In GdV, both Hanna's upbringing (III₂, pp.67-71) and the vision which inspires Marcel's painting 'Die Geburt der Venus' (one of the resonances of the Grundmotiv) (pp.14-16) evidence a Märchen-like quality. Julian Schmidt, for one, holds the view that, whereas such 'fairy-tale worlds' are not inappropriate in a Novelle, a Roman demands greater realism.⁶⁹

The same tenet might be held with regard to Heyse's proclivity for adventure in the novels: Annemarie von Ian cites an article by Franz Muncker which describes Heyse's novels as 'zu abenteuerlich'.⁷⁰ The life of Toinette in KdW (the illegitimate daughter of a Fürst, set up in Berlin by a Graf she has met on a train and later married to him only - we presume - to commit suicide) appears to be one long adventure. IP, too, veritably pullulates with startling incident: two suspicious-looking women make off with Stephanopoulos's picture (I₂, pp.135-137) only for it to reappear mysteriously in Nelida's salon (pp.244-245); the peasant Hiesl, mad with jealousy at Felix's having danced with Zenz, attacks him and, after a brief tussle, Felix is stabbed with his own knife (pp.334-336).

Ziegler, arguing that IP exhibits greater realism than KdW, attributes this in part to the lower density of 'poetic' scenes in the later novel.⁷¹

⁶⁸ Kohle explains that the cycle is inspired by his reading of Der letzte Zentaur, a bold reference to Heyse's Novelle of 1870.

⁶⁹ Cited by von Ian, 'Die zeitgenössische Kritik', p.54.

⁷⁰ 'Die zeitgenössische Kritik', p.93.

⁷¹ Studien und Studienköpfe, pp.338-339.

The danger to which a positive cultivation of such effects can lead is illustrated by the scene in KdW in which Franzelius exposes Lea to Balder's death-mask (I₁, pp.581-584). At first, Lea cannot bring herself to contemplate the uncanny spectacle behind the glass case; then her eyes brim over with tears (as do Franzelius's) (p.582). She is not, Franzelius says, the first to learn from the mask what the living owe to life; he has himself overcome many a moment of 'storm and stress' in Balder's 'presence'. The chapter's closing tableau shows Lea held on Reginchen's lap whilst both behold Balder's (idealized) features (p.584). Now, clearly, Balder is a figure of the poetic imagination and it might even be inappropriate to judge him in terms of realism. Such characters (and the scenes in which they play a central role) cannot, however, be considered in isolation. If an author juxtaposes would-be realistic scenes with 'poetic' ones, the most likely result is lack of unity. Disparate effects can only be attempted with the most careful management. It should not be forgotten that there was a general concern for the achievement of poetry in the Bildungsroman,⁷² but Heyse is temperamentally prone to indulging in such effects for their own sake (witness a small detail such as the ivy with which, unlike Fontane's account, the 'Spittelkirche' in RdS is adorned (II₁, p.199)).

The danger to which episodes such as Balder's death-mask scene are specifically prey is degeneration into melodrama. The hackneyed set-pieces outlined in my discussion of plot run the same risk. So, too, do such incidents as Julie's discovery that Jansen has used her as a model for his sculpture of Eve (IP, I₂, pp.142-143). In M, stage reality and the reality of the madhouse are melodramatically juxtaposed to the point where the deranged girl who plays Salome in Georg's 'John the Baptist' drama merely has to act out her usual manic dance (II₁, pp.691-692, p.698).

⁷²See Martin Swales, The German Bildungsroman, p.20.

The scene in IP in which Felix imprisons Stephanopoulos is reminiscent of stage melodrama or pantomime: the tables are turned on the villain, to the delight of the audience (I₂, pp.473-474). The degree to which the narrator is aware of the effect achieved is indicated by his reference to 'diese gewaltige und doch fast lächerliche Szene' (p.474) (my emphasis).

A feature of Heyse's Poetic Realist contemporaries seems to me to be the consummate tact with which they incorporate potentially melodramatic scenes into their fiction. When Hauke Haien strangles Trin Jans's cat in Storm's Der Schimmelreiter, the episode suitably illustrates the 'dark' side to Hauke's character and so does not offend.⁷³ Keller's Die drei gerechten Kammacher (and notably the comb-makers' race) is in a quite deliberate manner grotesque; this is consistently the source of comedy in the story.⁷⁴ Melodrama only results when an author aims at a high level of intensity and fails to sustain it, a stricture which applies to the foregoing examples from Heyse's novels. The works of Storm and Keller do, by contrast, tend to exhibit unity of tone and effect.

The elements which Heyse borrows from the 'romantic' tradition need not be inimical to realism. I have shown, for instance, how the motif of the dream is used in the service of psychological realism. It is rather the proliferation of melodramatic incident and recurrence of cliché which detract from the representation of the contemporary world in the novels. A distinction must be drawn between realistic features and overall realistic effect. The failure of some critics to make this distinction doubtless explains the contradictory reception to which Annemarie von Ian draws attention: 'Heyses Wirklichkeitsfremdheit störte hier [in den Romanen] mehr als in den Novellen - andere fanden aber gerade hier Realismus und Lebenswahrheit'.⁷⁵

⁷³Sämtliche Werke, VII, 266.

⁷⁴Werke, I, 288-333 (pp.329-332).

⁷⁵'Die zeitgenössische Kritik', p.105.

It seems to me that the critic must turn to Balzac in order to find a comparable figure to Heyse in nineteenth-century fiction.⁷⁶ He, too, is frequently classed as a realist: his subjects, like those of Heyse's novels, are drawn from the contemporary (or near-contemporary). Yet his fiction, like Heyse's, pullulates with grotesque characters and melodramatic incident in such a way as to make it border on popular literature. Abel's deathbed revelation to the Dekan in M that he is his son is as potentially crass as the figure of Vautrin. Both are the stuff of which the roman noir is made. Both Balzac and Heyse present their characters in terms of a stylized psychology which stretches the concept of 'realism' to the limit. Balzac is undoubtedly the finer novelist; Heyse is, in the admixture of realism, romanticism and literary cliché which his works exhibit, immensely symptomatic of his age. His 'bürgerliche Romantik' makes him, in Ferrari's words, 'ein klassisch - romantisch - biedermeierlicher Schriftsteller'.⁷⁷

⁷⁶Christiane Ullmann draws this same comparison, but fails to develop it, simply likening Heyse to Balzac (and Keller) on grounds of 'realism' ('Form and Content of Paul Heyse's Novelle Andrea Delfin', p.120).

⁷⁷Paul Heyse und die literarischen Strömungen seiner Zeit, p.46 and p.48.

CHAPTER FOUR

IDEA AND POLEMIC (1): THE PORTRAYAL OF SPIRITUALITY
AND THE CHURCH

Certain of Heyse's novels are written primarily to convey a polemic. Many critics have held, indeed, that the integrity of the work of art is prejudiced by the burden of the idea content.¹ The aim of this chapter and the succeeding two is to analyze in detail the nature of Heyse's tendency; to consider the reception of the polemic in his own day; and to examine how the author embodies ideas in the artistic structure of the novels. These are so little known today that a detailed account of their thematic structure appears a pre-requisite.

The attack on literary Naturalism in M will be discussed in my chapter on the artist-novel. The present chapter deals with Heyse's portrayal of spirituality and the Church in the novels; Chapter Five considers the related question of his depiction of the individual and society.

A. KINDER DER WELT: THE DEFENCE OF THE FREE-THINKER

KdW establishes the model for the Heysean roman à thèse. The work is, on Heyse's own admission, a 'monster' in its expansiveness,² and a radical departure from his *Novelle* type. In Erich Petzet's view, Heyse's confessional urge has outgrown the form of the *Novelle*, which is quite unsuitable as a vehicle for the discursive treatment of *Weltanschauung*.³ Heyse himself describes KdW as 'ein Werk der Selbstbefreiung'; it is the

¹See von Ian, 'Die zeitgenössische Kritik', p.105.

²Letter to Keller, Paul Heyse und Gottfried Keller im Briefwechsel, p.97 (25 March 1872).

³Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.xxvii.

work of an author with an axe to grind.⁴ For Klemperer, the novel is 'das ehrlichste, tapferste und männlichste Buch, das Heyse geschrieben'.⁵

The novel is written against the background of the Kulturkampf. The Roman Catholic Church first propounded the doctrine of the infallibility of the pope on 18 July 1870, a claim which, even amongst devout Catholics, caused widespread dissension. Reaction was especially strong in Munich, where Catholic scholars such as Huber and Döllinger sent letters of protest to the Allgemeine Zeitung.⁶ Heyse's novel is, therefore, highly topical. KdW is not, however, a straightforward polemic against Catholicism in defence of Protestantism; rather it condemns all religious dogmatism and hypocrisy.⁷ The background of the Kulturkampf does nevertheless give it an additional edge. The novel has much in common, as I shall demonstrate, with David Friedrich Strauss's 'neuer Glaube'.⁸

Heyse's polemical technique in KdW is to plot positions of faith in the characters. König and Professorin Valentin are the sympathetic, but - according to the values enshrined in the novel - misguided, representatives of Christianity. There are two orthodox and dogmatic priests, one enlightened priest, and one renegade priest (Lorinser). Against these figures Heyse sets the humanists Edwin, Balder and their friends. Lea, the daughter of the Christian König and his Jewish wife, suffers a crisis of faith and is weaned by Edwin away from orthodox Christianity.

⁴Storm-Heyse: Briefwechsel, I, 63 (23 November 1873).

⁵Paul Heyse, p.59.

⁶Hamann and Hermand, Gründerzeit, pp.113-114.

⁷Ferrari notes that Heyse is rooted neither in Catholicism nor in Protestantism (Paul Heyse und die literarischen Strömungen seiner Zeit, p.53).

⁸Strauss's monograph Der alte und der neue Glaube was composed in 1872, the year of composition of KdW.

i) Edwin's discussions with Professorin Valentin

The opposing views of the humanist free-thinker and the orthodox, though tolerant, Christian are crystallized in Edwin's early discussions with Valentin (I₁, pp.109-111, 193-201). The Professorin expresses the hope that Edwin's faith has not been undermined by his learning (p.109). She declares that she respects all true conviction, maintaining that earthly life would be intolerable if it were not to be transcended. Edwin's ambiguous reply is that worldly wisdom has drawn as many people to a personal God as away from Him. No amount of knowledge can eliminate the needs of the soul. Yet Edwin insists on the need for personal choice and commitment.

Edwin later justifies himself as a champion of the scientific method: his criteria are '[der] reine Spiegel der Erfahrung und die Klarheit der denkenden Betrachtung'. Valentin, having discovered Edwin's article 'Kritik der Beweise für das Dasein Gottes', is aghast at his cult of what she terms '[das] absolute Nichts'. Edwin argues that it is as fruitful as the void from which God created the world. His is a plea for tolerance, for the right of each individual to achieve oneness with himself: 'Sie sind einig mit sich selbst - was können Sie Besseres wollen? Ich selbst, der ich andere Bedürfnisse habe, ein anderer Mensch bin, auch ich bin einig mit mir' (p.194). Citing her friendship with Lea's mother, a Jewess, Valentin insists that she is tolerant, yet criticizes those who attempt to undermine the faith of believers (p.195). Edwin, whilst defending those who, in their search for truth, feel impelled to sow seeds of doubt in others, declares that this was not his own intention. He implies that he doubts whether it will ever be possible to determine the borders between knowledge and faith.

When Valentin asks him whether he does not feel the pain of desolation and abandonment which she equates with godlessness, Edwin replies that inability to believe in a personal God does not for him imply a

world devoid of comfort. The Professorin's reaction is to exclaim: 'Sie armer, armer Mensch!' Edwin reminds her of her much-vaunted tolerance, and points out the illogicality of pitying merely the free-thinker: 'Sie lassen jedes Bekenntnis gelten, nur das nicht, dass man nichts zu bekennen habe, was einem Credo ähnlich sieht'. It is, he argues, a gross contradiction to respect the fetish worshipper, and yet to pity the man who examines self and world in pursuit of truth. (p.196)

Valentin replies by citing the sententia: 'Blessed are those who are poor in spirit'. She believes that every religious feeling stems from awareness of human insufficiency, the need to submit to a higher being. Her cult of the loss of self explains why she has less sympathy with the atheist than with the fetish worshipper, who at least shares the human need to pray, even though he forgets that he has carved his own idol. Edwin maintains that Valentin, too, has carved her own God, or rather had Him carved by others. He inveighs against the anthropomorphic Christian God to Whom omnipotence, omniscience and omnipresence are attributed. Even those who declare that 'God is spirit' are, he says, prey to the anthropomorphic fallacy (p.197). He points to the incompatibility of the existence of such a God with the sufferings and inequality which obtain in the world. Ultimately, he says, Christians cite the dictum 'Hilf dir selbst, so wird Gott dir helfen!', proof that the individual is again thrown back on his own resources: 'Also doch unsere Kraft, unser Geist, unser guter Wille?' He demands whether, in the absence of a transcendent God, the thinking individual can be blamed for relying on himself. (p.198)

Valentin readily accepts the imperfect nature of the human conception of God, such images being no more than a device to enable mortals to move closer to the Creator. Edwin regards such means as an artificial attempt at transcending empirical reality. He images the free-thinker as treading the steep path to the summit and asks only that the occupants of the

balloon above do not throw stones upon him. The Professorin replies that the commandment 'love thy neighbour' precludes such an action. Edwin regrets that not all Christians are as tolerant as she; even in a century which prides itself on its enlightenment, 'godlessness' remains something heinous in the popular mind. Scientific progress and the much-vaunted freedom of thought nevertheless do not permit men of learning to express their most deep-seated beliefs. Edwin declares that this obtains even in works which are not intended for the masses. He is bitter that, whilst speculators exploit religion to the most secular ends, those who have deeply pondered the ultimate questions dare only whisper their convictions to the like-minded. (pp.198-199)

Valentin in turn regards Edwin as exceptional in being sufficiently noble not to neglect his human duties in spite of being a free-thinker. Yet she justifies the fear of God in pragmatic terms as being, for the majority, a necessary check on the moral being. She demands of Edwin whether he would be prepared to accept the consequences if the majority were suddenly to be thrown back on its own resources. She further asks Edwin what substitute for God's love he is able to offer those who have an emotional need for salvation. The joy of being a 'child of God' does, she says, amply compensate for the intellectual difficulties which might be concomitant with faith. Edwin insists that the threat posed to the 'children of God' by the 'children of the world' is an imaginary one. He argues that no person of truly religious sensibility will even entertain the possibility of a world without a personal Creator. No loss of faith can occur if the seed of apostasy is not already present. He predicts that there will never be a time when everyone professes to be a free-thinker, any more than political freedom will ever be a universal cause. It is his concern that differences in Weltanschauung no longer be measured by moral standards; that his ability and need to come to terms with God and the world no longer be a matter of conscience; and that he no longer be

held responsible in human and social terms for ideas which only have limited influence on his actions. He asserts that only when discussions of this kind can be held without any trace of bitterness will the word 'tolerance' mean anything. His point seems to be borne out by Valentin's disclosure that König, in spite of his being, in the Professorin's words, 'ohne dogmatischen Eifer', is disturbed by his daughter following the example of a 'child of the world'. (pp.199-201)

ii) The depiction of König and Valentin

It is a measure of the submission of König to the guiding principle of love that he ultimately decides to entrust Lea's spiritual welfare to Edwin. The painter is sympathetically portrayed by Heyse as an embodiment of his plea for tolerance. The happiness of his own marriage was not, he recalls, prejudiced by its unorthodox nature: 'Sie war eine Jüdin, und ich ein guter evangelischer Christ' (p.54). He maintains that they both believed in the same God and that his own piety was derived from her inspiration. Although his wife did not consent to be baptized, she did not object to the baptism of their daughter; he, by the same token, was not offended by her wish to be buried in a Jewish cemetery.

König declares to Mohr that it is a joy simply to belong to the multifariousness of creation. He cites the biblical appeal to stoicism: 'Denen, die Gott lieben, müssen alle Dinge zum besten dienen' (p.286). His love for God is such that, although he has never claimed to know absolute truth, he is concerned to show his daughter the path on which he has himself achieved happiness (letter to Edwin, pp.202-203). It has, he reveals to Mohr, caused him much anguish to dispense with Edwin's services as tutor. He even fears that Lea's health is suffering because of it, but he emphasizes that his principal duty is not to this world: 'Lieber sie leidet an ihrem zeitlichen Heil, als dass sie an ihrer Seele Schaden nehme' (p.284). He further maintains that Christiane's state of atrophy

exemplifies the futility of all earthly ways ('dass alle irdischen Wege ins Dunkel und in die Irre führen, ohne das demütige Bemühen, die Hand unseres Gottes zu erfassen und uns daran aufrechtzuerhalten' (p.321)).

This hint of dogmatism in König is manifested slightly more markedly in Valentin. She tells Edwin of her disapproval of Lea's mother, for whom ingenuous delight in earthly life was sufficient (pp.109-110). König fears, indeed, that the Professorin will disapprove of the betrothal of Lea to Edwin. Valentin emerges, however, in her true colours as willing to be liberal (and therefore, in Heyse's terms, worthy of respect), when she tells König: 'Sie sind freilich ein schwacher Christ, wenn Sie Ihren Nebenmenschen ein Herz voll Eifer und Unduldsamkeit zutrauen, statt eines, das in Gottes Ratschluss ergeben ist und mit Dank und Hoffnung hinnimmt, was er schickt'. She believes that it is divine providence that Edwin and Lea should come to know God through each other: 'Es gibt gar keine wirksamere innere Mission, als den Ehestand'. (pp.408-409)

Lea writes in her diary that she respects the Professorin's Christianity, noting that she has retained a childlike quality in spite of her dogmatic studies (p.387). Both Valentin and König also lay great emphasis on Works: the Professorin is a benefactress of young girls, and König acts as Good Samaritan to Christiane. When he observes that Feyertag's foreman is about to trudge through the snow to Balder's funeral, König insists that he join him in his carriage (p.355). Heyse is, it seems to me, careful not to discredit such upstanding individuals as König and Valentin, even though he is himself unable to identify with their theological position.

iii) The unfavourable portrayal of dogmatic orthodoxy

If the author's portrayal of König and Valentin is a basically sympathetic one, his depiction of the priesthood in KdW is markedly not so. A letter from Storm to Heyse illuminates the dogmatic orthodoxy which

is at issue. Storm reports that when his chimney was struck by lightning, Beck, the Pfarrer of the island of Amrum, referred to the incident in a sermon as a case of God punishing unbelievers.⁹ Similar intolerance is exhibited in Heyse's novel both by the priest who conducts Balder's funeral service, and by the Pfarrer of the provincial town where Edwin and Lea settle.

Edwin and Franzelius are agreed that Balder's funeral should take place at six o'clock in the hope that the priest oversleeps (p.354). Edwin bluntly tells the priest that he wishes his oblations to be as brief as the prescribed service allows, making no secret of the fact that Balder, too, was a free-thinker. The priest proceeds to use the orthodox burial service: on the Day of Judgement, he declares, the faithful will be rewarded and unbelievers condemned to eternal damnation. He pleads for mercy on Balder's soul (p.356). When Franzelius interrupts with his own tribute to Balder, the priest disappears and reports the revolutionary to the police (pp.356-361). Edwin maintains that free-thinkers are guilty of excessive tolerance in permitting the utterance of (for them) meaningless, and perhaps offensive, formulae. Hitherto he has, he says, compared acquiescence in such mumbo-jumbo to the conventional forms of address in correspondence, which are used regardless of the degree of esteem in which the correspondent is held. Similarly, he had turned a deaf ear to the priest's words: '[ich habe], während dieser Zionswächter Balder's armen Staub verunglimpfte, in mich hineingebrütet, als sauste nur der Wind in den dürr'en Ästen'.¹⁰ He now bitterly regrets this misplaced propriety, recalling with shame that, at the baptism of a child to whom he is godfather, he promised to confirm the child in the belief that Christ descended into hell and rose again on the third day. (p.362)

⁹Storm-Heyse: Briefwechsel, II, 25 (20 December 1876).
¹⁰There is an echo here of Goethe's line: 'In dürr'en Blättern säuselt der Wind' ('Erlkönig', Werke, I, 154-155 (p.155)).

Edwin again encounters the intolerance of religious fanaticism in the town of L. The parson, who gives what Edwin describes as 'mediaeval' tuition in religion at the school where Edwin himself teaches, seeks to obtain his dismissal for having given a lecture on Darwinism (p.594). Lea contrasts the effect of his ministry with that of a local country priest who is renowned for his tolerance:

Ist es nicht auch, als ob alle diese Gesichter dafür zeugten, dass hier eben ein schönes und hohes Evangelium gepredigt worden ist, eine Religion der Liebe und Duldung? Wie anders sehen die Leute aus, wenn sie aus unserer Stadtkirche kommen, wo dein eifriger Gegner mit einem Herzen voll Hass and Verfolgungswut sonntäglich auf die Kanzel steigt! (p.601)

iv) The figure of Lorinser

The degree to which Heyse's aim is a polemical one is pointed up by the melodramatic figure Lorinser, a larger-than-life creation of the roman noir. He has much of the stage villain about him, the masked figure of a black comedy. Mohr does, indeed, refer to his 'eiserne Maske' (p.421). Paul Lindau describes him as 'ein moderner Tartüff, der wie sein Urvater die mystische Uebersinnlichkeit als Religion propagirt, durch frommen Redeschwall naive Gemüther verwirrt und den Himmel als gefälligen Socius seiner privatesten Gemeinheiten verwerthet-'.¹¹ In Heyse's tendentious scheme, the Kandidat Lorinser illustrates the Schein und Sein of religion: he wears the badges of Christian piety, yet his true nature is that of the devil.¹² A godly woman such as Valentin is easily duped by the dissembler who twice changes his name. She reveals that he cajoled her into sponsoring 'philanthropic' schemes which proved to be of a personal and licentious nature (p.412). When Mohr worms his way into Lorinser's 'prayer meeting', the crass opposition of the 'improving literature' which

¹¹ Gesammelte Aufsätze, pp.168-169.

¹² The wicked priest, seductive and daemonic, has a long ancestry in the Schauerroman.

he is reading and the 'pretty young girl' who is nestling up to him (pp.417-418) indicates the spirit in which the Kandidat is conceived.

Lorinser is first encountered as viewed through the eyes of Franzelius, who alludes to the Kandidat's 'unheimliches, halb demütiges, halb höhnisches Jesuitengesicht' (p.92). Lorinser has argued that education, as understood by the 'children of the world', is dangerous. He images the devil as a lion with the slogan 'Bildung macht frei und Wissen beherrscht die Welt', contrasting this with Christ's 'mein Reich ist nicht von dieser Welt'. He represents an extreme repudiation of enlightenment, of the belief that humanity will be emancipated through scientific progress.

Lorinser later expounds to Edwin his view that philanthropic deeds are far removed from true religion: 'Diese Art praktischer Religionsübung, dieses geschäftige Sich-den-Himmel-verdienen wollen, indem man sich um die irdischen Geschöpfe verdient macht, widerstrebt mir von Grund der Seele' (p.113). Charitable works are, he says, temporal, whereas existence and self-surrender are eternal. He regards as intrinsically wrong anything which lures us away from life in God and hence throws us back on our own resources: 'Hienieden ist das Höchste, was wir erreichen können: eine ekstatische Empfindung davon, dass wir Gott erleiden' (p.114). Lorinser is at once discredited, in Heyse's system of values, for his glib dismissal of Works and his obscure mysticism, which is characterized by Edwin as 'mystical quietism'.

The Kandidat does not subscribe to the idea of a state religion, or to the notion that religion can be conducted in the mass. He denies the existence of a universally valid revelation of God to man on earth, declaring that the son of man dies anew at every moment. This perception is, however, only possible for those who do not interpret the love of God as 'Love thy neighbour'. According to Lorinser, these happy few realize that life is an act of grace on the part of the Creator, with Whom we will, in eternity, become one. He stresses the unsatisfactory nature of merely

intellectual accounts of life's problems, and asserts the validity of the leap of faith. Yet more than good will is required to effect this leap. Lorinser describes the powers which it demands in terms of physical force: 'Nicht jeder, auch wenn ihm das Ungenügen an der Seele frisst, hat die sinnlichen Kräfte erhalten, seinen Geist zu beschwingen. Es gibt Gemüter, wie eben unsere gute Professorin, denen die dazu nötige elastische Schnellkraft fehlt' (pp.115-116).

Lorinser's mysticism is already implicitly discredited by the reaction of that vital human being, Reginchen, who refers to his 'ausgestorbene Stimme' and to his eyes as 'ganz spukhaft und unmenschlich' (p.117). His full hypocrisy only emerges, however, in his dealings with Christiane. He tells her of his membership of a pietistic group which is *alienated by* conventional church worship (p.119). Declaring that it is sin which leads to self-abasement and the need for redemption with God, he tells Christiane that Schopenhauer was, for all his atheism, closer to God than she, for the very reason that he was acquainted with sin. Recalling his own experience, he says that until he had lost himself in sin, he too had been contented with his self-sufficiency. (pp.121-122) He inquires specifically whether she has ever felt the temptation of the flesh. The violence to which the will is subjected by what the poets term 'den Zauber der Liebe' has, he comments, been rightly compared to chemical processes.¹³ 'Magic' and 'enchantment' can only be attributed to the unnatural and supernatural. Error and weakness are human ills which do not lead to God; but to be possessed by the compulsion to do what one abhors is to be characterized by 'den Zauber der Sünde' (p.123). This remark is thrown into clearer relief when Mohr recounts that he has espied Lorinser in a brothel (pp.168-169).

¹³The allusion is presumably to Die Wahlverwandtschaften.

The Kandidat finally indicts himself before Christiane when he despairs of her ever knowing God. He proposes instead recourse to an earthly happiness which he invests with a spurious spirituality:

... es gibt irdischen Ersatz für die höchsten göttlichen Verzückungen, deren nicht alle Geister fähig sind, einen Ersatz, der zugleich die Seele reift und für höhere Stufen des Erkennens vorbereitet: den Überschwang seelisch-sinnlicher Leidenschaft, wie er mich ahnungsvoll überschauert, wenn ich nur Ihre Hand fasse, wenn ihr [sic] Auge mich streift, Ihr Atem über mein Gesicht weht. (p.268)

He declares that she will emerge from this process purified of all earthly pain, equating the doctrine of coming to the Father through the Son with that of earthly love being a necessary precursor to divine love. She has, he says, failed to find her God because she has not surrendered to the God incarnate Who would have redeemed her from herself.

The Kandidat's pseudo-spiritual mumbo-jumbo does not disguise the fact that he has conveniently confused Agape with Eros. As Mohr tells him, Valentin's conception of working to the greater glory of God is far removed from his pursuit of sensual gratification (p.424). Lorinser is, it seems to me, something of a jeu d'esprit on Heyse's part, a caricature of the bogus priest with daemoniac mien. He is the kind of larger-than-life grotesque whom Balzac would have taken delight in sketching. He nevertheless forms part of Heyse's tendentious scheme, an illustration that clerical garb does not of itself guarantee righteous conduct. Theobald Ziegler, indeed, disputes the contention that he is a caricature: 'Es gibt solche scheinheilige Schurken mit verführerischen schwarzen Locken und fascinirendem Blick und einer grossen Null da, wo andere Menschen ihr Gewissen haben'.¹⁴ Whatever degree of realism may be attributed to his portrayal, Lorinser represents a serious Christian heresy.

¹⁴Studien und Studienköpfe, p.317.

v) The figure of Lea

It is the point of the novel that even the undogmatic Christianity practised by König and Valentin is basically inadequate. Heyse expounds this belief through the character of Lea. Her dilemma lies in her inability to believe that which she cannot understand: 'Aber was ich nicht fasse, das existiert auch nicht für mich, wenigstens macht es mich eher unselig, als glücklich' (p.61). Even though she is unable to commit herself to blind faith, this has not made her metaphysically complacent. Her basic humility is, indeed, emphasized by Valentin, who maintains to Edwin that it is not puffed-up intellectual vanity which renders Lea an unbeliever (p.109). Edwin is, nevertheless, distressed that a thinking being should have what he considers narrow views imposed upon her (p.202).

Lea's diary entries are the record of the troubled conscience of a young girl who is too honest to hide from herself a crisis of faith (pp.377-391). She realizes that she burned her old diaries only because of a reluctance to bear witness to the clarity of her own perception:

Ich wusste ganz unzweifelhaft, dass ich eine grosse Lüge sagte; meine eigenen stillen Bekenntnisse, schwarz auf weiss, strafte das laute Bekenntnis in der Kirche Lügen; und zu der ersten Feigheit beging ich noch die zweite, diese stummen Zeugen zu vernichten, als ob ich dadurch mein Bewusstsein hätte ersticken können!-- (p.378)

She recalls with shame having had to suffer the ignominy of congratulation at her confirmation. Her true reaction had been a sense that she had sold her soul by participating in a general confession in which she did not believe. She compares the burden on her conscience to that of an act of perjury. She is aware of the horror it would cause her father if he knew of the 'tiefe Abgründe' and 'einsame Höhen' reached by her soul. She inveighs against the practice of expecting the young to content themselves with ready-made answers to the mystery of life, thus forcing them either to suppress doubts or to alienate themselves by the

expression thereof. She accuses theologians of self-satisfaction in their attempts to allay doubts merely by telling her to pray to God to strengthen her in the faith. She compares this to an attempt to relieve hunger by the administration of a sedative; it amounts to fostering the suspension of the intellect. (pp.378-380)

In her diary entry of 10 May, Lea notes that she has an acute need for redemption. Yet she is unable to relate to a redeemer who is free from sin, does not answer her questions, and stands before her a perfect God-Man. It is her need for enlightenment which the Christian God fails to satisfy and to which the catechism offers no solace. She envies her father, for whom God is a tangible reality. His silent communion contrasts with her own human solitude. Valentin has dubbed this state 'godless', but Lea prefers the term 'god-forsaken': she maintains that she has sought Him, to no avail. Willing though she is to accept the unalterable with equanimity, she revolts against the notion that we should be blind to our own deficiencies. It is, she believes, tantamount to sin to falsify one's judgement on the grounds of humility. She longs for a fulfilling occupation so that she might lose her brooding anxiety over the purpose of creation. (pp.380-381)

Two days later, Lea reports that she has opened the New Testament for the first time since it alienated her so much that she was thrown back on her own resources. She writes that she has now lost her 'kindische Furcht' that this is the voice of an omniscient being; she regards it instead as the history of a most noble and remarkable man. Yet she still finds the contention that the joys of this world are but vanity a stumbling block. Lea maintains that it is precisely delight in beauty and goodness which gives life its liberating and consoling quality. Her sympathy is alienated by the 'worldlessness' of Christ. She finds it paradoxical that, in order to belong to the whole of humanity, He should turn away from those closest to Him. Great minds such as Luther, Goethe and Schiller do, by

contrast, still bear traces of their roots in mother earth. (pp.382-383)

Lea knows the need shared by Heyse's most noble characters to lose their self-consciousness and become absorbed in a higher being. She is anxious that, when she marries, her husband should relate to her in a quasi-divine way: her ideal is '[einer, der] an Kraft, Güte und Klarheit so über mir steht, dass ich immer von ihm empfangen, so oft ich bitten mag' (p.384). Hers is a basically religious sensibility, but she is too honest to pay lip service to a faith in which she cannot believe. She describes her contemplation of the macrocosm from her window and recalls a moment of conviction that her heartbeat is unechoed in the entire universe. In spite of this, she enjoined herself not to be afraid: 'Wir atmen und regen uns und wollen und schauen nach ewiger Notwendigkeit und sind selbst in der Öde der Mitternacht nicht einsam!'¹⁵ Indeed, hearing the peaceful sleep of her father in the adjoining room, she involuntarily goes to kiss his hand, an act of filial piety which occasions a sense of kairos: 'Dann habe ich mich wieder niedergelegt und so süß geschlafen, wie nie--' (p.385).

Lea recalls that she was once superstitious enough to be ashamed of her realization that humans have created for themselves an anthropomorphic God. Now she is convinced that if there is an all-embracing God He will hardly be offended by the doubts and incomprehension of mortals. She refers to the absurdity of rituals such as doffing one's hat when passing a church (a Catholic practice) and inviting God to table (a Protestant one).¹⁶ She terms these 'die kindischen Spielereien und kleinen Komödien' (p.385). Such symbolic acts would, she declares, be harmless, if people did not tend to lose the ability to conceive

¹⁵The description anticipates Georg's contemplation of the sky in M (II₁, p.523). Similarly, Lea's reference to 'dieser unermesslichen Weite' (I₁, p.385) is echoed by Abel when he alludes to 'der unermesslichen Weite der Welt' (p.527).

¹⁶This is, perhaps, a reference to the grace 'Komm, Herr Jesu, sei unser Gast'.

of God in a way which is commensurate with the vastness of the world. Instead, they conceive of Him in terms of their own petty selves as 'ein empfindliches, launisches, durch Schmeicheleien zu lenkendes Wesen'. Lea emphasizes that she has no wish to undermine the faith of those who have fashioned for themselves a 'domestic God'; yet she finds it unreasonable that they in turn should inveigh against those who, like herself, cannot reconcile creation with so human a creator. The world exhibits, she believes, too many contradictions and mysteries to be explained glibly in terms of reward in the 'beyond'. (p.386)

Lea proceeds to describe the emptiness within herself. She does not, however, invariably find it oppressive, because she has a sense of anticipation of blissful experiences to come. Yet the longer she waits, the less convinced she becomes: she is all too aware that no right can be derived from human longing. The striving for perfection itself threatens the individual with failure to attain it. (p.389) Introducing a kind of theatrum mundi topos, Lea speculates whether perhaps life would become unbearable if its riddle were solved: 'Im Theater soll man doch möglichst vergessen, dass die Menschen hinter den Lampen geschminkt sind und statt auf die Stimme des Herzens auf den Souffleur horchen-'. She recalls how, in her childhood, the setting sun would gild the water in the canal adjacent to her home. It was her fancy that it was necessary only to know the magic formula to be able to reach out and touch the liquid gold. Her elegiac sigh 'Ja, wer das Zauberwort wüsste!-' relates the experience to her present state of longing for the transcendental. (p.390)

Lea has an intuitive moral sense: she writes of the difficulty of reconciling conflicting duties. She believes that the commandment 'love thy neighbour' is deep-rooted in every individual, a philanthropic urge which conflicts, however, with the individual's striving for perfection (pp.391-392). She illustrates this point by means of the image of the

natural growth of trees in a wood:

... wie ein Baum mitten im Walde nur so viel Licht und Luft hat, als seine Nebenbäume ihm einräumen. Und darüber verdorrt und verkümmert mancher und weiss es, und sieht das Ende voraus, und soll doch stillhalten- Und stillhalten sogar, wenn er niemand damit zu Schaden brächte, wenn nur ein Vorurteil es bestimmt, dass über eine gewisse Höhe und Breite hinaus zu wachsen nicht schicklich sei, oder dass solche die es sich dennoch herausnehmen, vom Blitz getroffen würden. (p.392)

Heyse has created in Lea a girl of preternatural sensitivity, a living embodiment of his tenet that inability to become a 'child of God' does not imply frivolity or amorality. Hers is a philosophical bent, the urge to explore the teleological. Her intrinsically spiritual nature, the longing to become absorbed in a higher being, is at odds with her lively intellect, which claims the right to self-reliance. It is her intellect which has given her an insight into the semper eadem quality of worldly experience; having read parts of a history of the world, she comments: 'Ist es nicht unter anderen Namen, in anderen Ländern und mit anderen Kostümen so ziemlich immer dieselbe Komödie, über deren Woher und Wozu wir nicht klüger werden, auch wenn wir all diese vierzehn Bände durchgelesen haben?' (p.390). Yet her precocity does not make her blind to the true piety of her father, for whom she has genuine love and affection. It is Heyse's point that she needs only to be weaned from her guilt complex by Edwin in order to become a model human being.

vi) The figure of Balder

Balder is conceived by Heyse as the exemplary 'child of the world'. His joy in life, sure of goodness and edified by beauty, is its own justification. When told by Lorinser that he is, without being aware of the fact, a 'child of God', Balder retorts that he has no desire to experience any mysteries other than those revealed by his five senses and by quiet contemplation (pp.116-117). (The empiricist principle of our rootedness in the physical 'here and now' is also emphasized by the narrator. He points

out that the spirit cannot experience joy without the sense data supplied by the body (p.367).) In Book III (pp.300-303), Balder outlines to Franzelius his view that life is to be gratuitously enjoyed. He exclaims: 'Und wie schön die Sonne an dem hellen Himmel steht! Schon das zu sehen, ist eine so unvergleichliche Freude, dass man gern alle Übel dieses Lebens dafür erträgt'. The brooding printer, conscious of the magnitude of social injustice, is unable to share this naive joy. Balder responds to his assertion that life is a lie by declaring that its value is none the less real for being finite. Moreover, he argues that life's pains are themselves salutary; to be asleep is not to be alive. (p.300)

Balder's Weltanschauung is a kind of free-thinking mysticism. He asks Franzelius:

Glaubst du nicht, dass einer, der in jedem Moment, wenn er nur will, eine solche Fülle des Daseinsgefühls in sich erzeugen kann, dem alles dabei mithelfen muss, Kummer und Freude, Verlust und Gewinn, weil alles ihm sein eigenes Wesen von einer neuen Seite zeigt, - gaubst [sic] du nicht, Bester, dass ein solcher Glücklicher es für ein leeres Wort halten muss, wenn selbst Philosophen sagen: nicht geboren zu sein, wäre besser? (pp.301-302)

He concedes that the pain is sometimes so great that it suffocates this pure sense of existence and he is overcome by an urge for loss of consciousness. He reiterates, however, that, in general, he finds pain itself beneficent, since it is a heightening of existence: 'Aber oft ist selbst der höchste Schmerz nur eine Steigerung unserer Existenz' (p.302). He cites the case of martyrs to support this assertion, declaring that the agony of the flames only confirms the strength of the soul at the very moment when it is threatened with destruction. The tragic elements of life form, according to Balder, a higher plane of pleasure to which, however, only noble souls are susceptible.

The notion that pain is metaphysically salutary is a recurring theme in KdW. In her letter to Edwin, Toinette insists on coming to terms with

the full horror of life: 'Ich gäbe selbst meine Schmerzen nicht hin gegen das dumpfe Glück der Alltagsklugen, die in ihrer gemässigten Zone alles ganz in der Ordnung finden und zäh an ihrer Scholle kleben' (p.609). In the high-souled speech which ends the novel, Edwin himself comments: 'Haben wir nicht auch in unserm Schmerz dies Abbild verklärt aufgehoben, so lange in uns verewigt, bis wir selbst im Ewigen untergehen?' (p.625). It is interesting to note that analgesia (insensitivity to pain) is commonly associated precisely with states of religious ecstasy; as I shall argue later in the chapter, the sensibility of Heyse's 'children of the world' is essentially religious.

Balder's diatribe to Franzelius ends with a culinary image which anticipates the dying words of the canoness Luise in RdS.¹⁷ Balder compares death to sleep after a feast day, when the body no longer has the strength to seek further joys (p.302). He anticipates that his own end is imminent and contemplates it with stoicism: 'Ich weiss, wie wenige gern vom Tisch aufstehen, wenn es eben am besten schmeckt... Aber das hilft alles nichts, man muss leben und leben lassen, es wollen noch viele andere an die Reihe kommen' (pp.302-303). Death is viewed, in spite of the belief of the free-thinker in the finality of the grave, with equanimity as the appropriate postlude to life. Balder has no bitterness or resentment. This point is reinforced by his poem of farewell to the world, 'Gute Nacht, du schöne Welt!' (p.307). His image of striving for life's peaks,

Und ich strebte frei und freier
Nach des Lebens hellen Gipfeln hin,

¹⁷ Luise's words are as follows: 'Wir haben uns hier unten am Tisch des Lebens sattgegessen - oder vielmehr: wir sind kluge Leute und hören auf, wenn es am besten schmeckt - und nun setzen sich andere auf unsere Stühle. Aber wir wollen uns erst noch herzlich gesegnete Mahlzeit! wünschen' (II₁, p.225).

anticipates the central metaphor of ÜaG. In this zone, Balder writes, there are no idols; the prevailing laws are those of love. It is a land which, in the fullness of time, will belong to the 'children of the world'.

When Balder dies, Edwin's consolation is the quasi-mystical one that he will continue to feel his presence in life: 'Diese geistige Gemeinschaft ist ja das einzig wahrhaft Lebendige, das einzig Ewige, und so pflanzt es sich in tausend Verwandlungen fort, ein unauslöschliches Flammenmeer, auch wenn das einzelne Hirn und Herz, das eine Weile den Brand mitgenährt hat, verglüht' (p.352). When, at the funeral, Franzelius, proclaiming that he does not shrink from carrying the debate into the graveyard itself, appeals to his friends to confirm that they have not gathered together to stammer in self-abnegation a prayer for mercy on a 'poor sinner', the printer echoes Edwin's assertion that Balder has redeemed himself by the power of his love from the curse of mortality. Balder's image will, he insists, live on and help the survivors to achieve freedom and a heightened consciousness of his love for them. Franzelius's belief that this applies even to those who never knew him is strongly suggestive of a secular Messiah:¹⁸

Ja, auch euch hat er geliebt, meine Freunde, die ihr nie seine Züge gesehen noch seine Stimme gehört habt. Sein grosses Herz schlug für alle seine Brüder, für alle Armen und Elenden, für alle Kinder dieser Welt, die kommen, sie wissen nicht, woher, und gehen, sie wissen nicht, wohin, und doch zu redlich sind, um von Märchen sich trösten und von Träumen sich einlullen zu lassen. (p.357)

Balder was, he says, 'ein Held, dessen letzte Tat ein Opfer war für die, die er liebte' (p.357).

These Messianic attributes are borne out as the novel proceeds: Edwin writes to Lea that he has sensed her proximity and that of Balder as a tangible presence (p.428); Franzelius convinces Lea of her love for

¹⁸ Compare John 20.29: 'Blessed are those who have not seen and yet believe'.

and duty to Edwin by showing her Balder's death-mask (pp.581-583); Edwin has another moment of mystic communion with his dead brother in Berlin: he reaches out involuntarily to stroke his hair (p.612).

vii) Weltanschauung

If Balder provides an emotional justification for Heyse's cult of the 'here and now', Edwin's is - at least initially - an intellectual one. He is a champion of the scientific method, a stance which implies that religious faith is impossible in a post-Darwinian age. His account to Toinette has strong echoes of Plato's cave: he compares philosophizing to a magic lantern, saying that the pure outlines of the world picture it conjures up only appear against a dark background. His polemic is directed against those who preach with existential conviction, arguing that our intellect is only capable of dim awareness of the ultimate mysteries. He maintains that to ascertain the limits of knowledge ('wo die ewig dunklen Abgründe liegen') is itself of immeasurable value. He figures this intellectual odyssey as a walk in a mountainous region, one which generates a sense of freedom. In order simply to reach the summit, many of the encumbrances of a flat, unthinking existence are shed, and all that is noble in the world appears then in its full beauty. It is an essential prerequisite to distance oneself from everyday cares. (pp.227-228)

The principle of self-reliance, recourse to a transcendent force being viewed as nugatory, is also advocated by Franzelius. The revolutionary writes a pamphlet which declares that the very belief in immortality is a source of great misfortune (p.93). In his impromptu address at Balder's funeral, Franzelius alludes to 'den Schwachen, die von Formeln sich ängstigen lassen und ihre freie Seele lieber gefangen geben, als dass sie sich wehren' (p.357). They should, he declares, learn to know and love

this world instead of despising it for the sake of a fantasy world 'out there'.

Heyse is particularly at pains to make the point that to discard much of the old order does not necessarily imply a nihilistic stance. In a letter to Geibel, he asserts that KdW will have been of use if it has shown that perception of the sufferings of this world does not lead to frivolity and pessimism. (Admittedly, he adds sardonically, certain people will forgive him this insight least of all.)¹⁹ As early as Book I, Marquard defines Edwin's stance as that of the idealist, in contradistinction to his own epicureanism (pp.34-35). Balder, in his critique of a poem of Voltaire, maintains that to be vain and frivolous is to be unhappy (p.301). Lea, recalling in her diary that it was once her ambition to be witty, in the belief that a sudden leap of the imagination would help her to overcome her doubts, now realizes that wit and devotion are mutually exclusive (p.383). Hedonism is associated in the novel with the wanton Fürstin: she figures the works of the mystics as underground caverns whose geological formations are only partly visible; having contemplated them, she returns to the daylight (of empirical reality) grateful to her creator for worldly pleasures (p.508). It is further reduced to the philosophy of the whore: the girl who has been corrupted by Lorinser tells Mohr: 'jetzt glaub' ich nichts mehr, weder Himmel, noch Hölle, nur das bisschen Spass hier auf Erden, das will ich mir nicht verderben lassen' (p.416).

Recognition is given to the danger that the free-thinker will fall prey to pessimism and despair. Valentin suggests, for instance, that Lea's mother, a Jewess without personal experience of God, suffered from an occasional longing for faith, in spite of her claim that delight in earthly

¹⁹Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.235 (17 March 1873).

life was enough for her (p.110).²⁰ Christiane, who remains until Book V a bitter and unfulfilled being, expounds to Lorinser a naturalistic and deterministic view of creation. Her view is of a continuum of suffering which relates man ('wir armen Menschentiere') to the thistle and the donkey. Alluding to 'das Märchen von einem lieben Gott', she says that her realization that no personal being is responsible for her proved to be of great solace. (pp.161-162) Unable to bear the prospect of subjugation of self, she tells Lorinser that she would infinitely prefer abject misery to being saved by his God (p.266). She inveighs against those who would deprive her of her own ego, freedom and solitude. In her life with Mohr, however, Christiane learns that earthly life has its (quasi-spiritual) joys. The fact that this change is psychologically unconvincing serves only to emphasize Heyse's tendentious scheme.

Toinette, too, is a victim of the despair which results from ennui. As early as Book III, she tells Edwin of the suicide she has contemplated, which she describes as 'hinüber in das grosse Nichts'. Edwin affirms his own positive view of life, in spite of giving a negative reply to her inquiry: 'Oder glauben Sie, dass es doch ein Etwas sei?' He maintains that it is folly to dispose of that which we possess, and considers that refuge should only be sought in the void when we can no longer be of use to ourselves or to others. (p.218) He insists on the need for purpose in life: 'wer so in den Tag hineinlebt, lebt sich am Ende aus dem Tage

²⁰One may speculate whether there are echoes, in Lea and her family, of the Mendelssohns, who belonged to the same intellectual circles as Heyse's family in Berlin. Lea Mendelssohn, the mother of Felix Mendelssohn-Bartholdy, and a close relative of Heyse's mother, was a Jewess who was converted to Christianity; Heyse's creation Lea König likewise has dual Christian-Jewish parentage. See Bankiers, Künstler und Gelehrte - Unveröffentlichte Briefe der Familie Mendelssohn aus dem 19. Jahrhundert, edited by Felix Gilbert, which contains a letter from Heyse to Karl Mendelssohn Bartholdy, p.217 (1 August 1871). The set-up in the König family also echoes Heyse's own parentage (see Klemperer, Paul Heyse, p.6; and Spiero, Paul Heyse: Der Dichter und seine Werke, p.74).

hinaus, in die Nacht hinein, die keinen Morgen hat' (p.219). Toinette says that she does not find plausible the notion of an omniscient, omnipotent and all-merciful God who makes her endure a fruitless and miserable life on earth so that she may then achieve gratification in eternity (p.490). Addressing herself to the problem of life's injustice, Toinette demands to know how we can be expected to endure ultimate suffering with equanimity, and points to the incompatibility of a world in which gifts are unequally apportioned with one in which the ten commandments have absolute significance: 'Der schmachtende Bettler, der einen Apfel von einem fremden Baume pflückt, wäre so gut ein Dieb, wie ein Mensch, der zu essen hat und in eine Schatzkammer einbricht?' (p.521). Edwin considers that the attempts to explain the riddle of life are themselves a riddle and maintains that involvement in everyday life is a means of directing our attention away from brooding over Life (pp.521-522). For Toinette, however, no such involvement is possible and the only solution is suicide. She has already indicated that this might be the logical consequence of the (characteristically Heysean) principle of remaining true to oneself: 'Es gibt nur eine wahre Vornehmheit: sich selber treu zu bleiben...Wer Adel in sich hat, lebt und stirbt von seinen eigenen Gnaden und ist also souverän' (p.232).²¹

Edwin is all too aware of the void which threatens every 'child of the world' and himself suffers a period of chronic depression after Balder's death (pp.364-367). The impromptu tercets inspired by The Divine Comedy express a basic pessimism; the free-thinker's delight in the 'here and now' is superseded by a taedium vitae, a disillusionment with the quest for knowledge. The poem's central metaphor, life being viewed alternately as school and university, and the lyric 'I' subjected to an

²¹Hamann and Hermand wrongly attribute this dictum to Edwin (Gründerzeit, p.149).

examination, is therefore entirely appropriate. The examinee admits his ignorance of life's source and purpose; it does, he writes in Schopenhauerean vein, teach only renunciation of the world. His sixth form studies confirmed what he had already suspected as a junior: the nut which is given to the pupils has no kernel. Frivolity alone mistakes the shells for the kernel and cherishes hope as death approaches. The lyric 'I' is told that he has failed the examination and must help his weaker schoolfellows to complete their work. The poem closes with the lines:

Was runzelst du die Stirn und blickst verdrossen?
Die Zwischenstunden kannst du ja benützen
Zum Versemachen oder andern Possen

Und deinen Namen in die Schulbank schnitzen. (p.367)

The lines express a surfeit of life and a desire for death. Edwin's inquisitor, who, in the absence of a transcendent being, can only be part of his own soul, seems aware of the futility of existence, but urges him not to despair.

For Edwin, indeed, metaphysical despair is only a transient phase. He soon recovers his delight in life in the form of an ecstatic naturalism: 'Er breitete die Arme gegen den blauen Märzhimmel aus' (p.393); the sun's rays are said to play in the palm branches. The imagery, too, pertains to the natural order: the throngs of people are likened to a swarm of bees in high summer; Edwin figures himself as bearing green branches (p.394). The arrival of spring is, in part, a symbolic one, what J.I.M. Stewart's narrator Duncan Pattullo terms 'a kind of climatic correlative to an inner weather'.²² Edwin's sense of kairos is occasioned initially by his love for Lea:

Wie lieblich ist am Morgen das Erwachen,
Wenn man am Abend sterblich sich verliebt! (p.395)

He later declares that this love is akin to what Spinoza terms 'intellectual love', the heightening of experience which ensues after immersion in the

²²The Gaudy, p.188.

'absolute substance' which embraces and controls everything (p.403).

The effect of this ecstatic, visionary naturalism is described as a transfiguration of empirical reality, e.g. 'in dieselbe träumerische Stimmung verzaubert'. Edwin characterizes his state as a mystic fusion, one in which 'alle Formen ineinander flossen und ich gleichsam schon bei lebendigem Leibe ins All zurückkehrte'. This heightening of reality can, he writes to Lea, only be experienced in solitude: 'Das Ohr darf keinen fremden Schritt neben dem eigenen hören, wenn die Nacht ihre Geheimnisse ausplaudern und jenes wunderbar schwingende Summen sich vernehmen lassen soll, das so klingt, als höre man den tiefen, ruhigen Ton, mit dem unsere Erde sich in den Äthergeleisen fortbewegt' (p.427). As the narrator observes apropos Edwin and Mohr, however, this loss of the ego can also result from true friendship: 'Sie hatten wieder miteinander geteilt, was Menschen am innigsten verbindet, reine, selbstlose Stunden ernstlicher Betrachtung und ruhigen Einklangs im Anschauen ewiger Gedanken' (p.588).

Christiane defines happiness as the surrender of self (pp.160-161). Yet this surrender must not, she maintains, involve the loss of self, since the individual must find himself anew in a higher being. Edwin, pursuing a common Heysean preoccupation, declares that meditation on life's ultimate questions cannot be forced by mere rationality and detached clarity; he, too, points to the stimulus of happiness (p.600). Schunicht, in his thesis 'Die Novellentheorie und Novellendichtung Paul Heyses', discusses at length Heyse's mistrust of the intellect and his cult of friendship and happiness.²³ It seems to me, however, that it is only in a discursive work such as KdW that Heyse unites these themes as part of a coherent

²³See especially pp.64-67.

system. The ecstatic naturalism expounded by Edwin is, ultimately, of a transcendent and mystical order; earthly limitations are only overcome by a degree of boldness: 'So kühn ist nur ein Mensch, der allen Druck der Sterblichkeit abgeschüttelt und sich ins Ewige gerettet hat' (p.600).

viii) A final statement of Heyse's position

Three passages late in the novel serve as a final statement of Heyse's position: in the first of these, Edwin contrasts the 'children of God' with the 'children of the world'; in the second, he defends his monograph against the criticisms of the baron; finally, Edwin and Lea celebrate their commitment to the world at Charlottenburg.

In Book VI, Chapter 9, whilst passing a country church, Edwin and Lea stop to allow the afternoon congregation to emerge. The organ voluntary is likened to 'ein unsichtbarer Strom, der die Kirchgänger wieder ins Leben hinaustrug', thus emphasizing the notion of church as 'a place apart' (p.600). The women acknowledge Lea, but, knowing the couple's views, do not strike up a conversation. Edwin expresses the hope that the worshippers do not make it an issue of conscience that he and Lea have different needs. He admits that the ultimate criterion of an individual's worth is his capacity for worship, the ability to transcend everyday cares. Yet he resents being expected to conform to some notion of how this capacity should be exercised. As one who can only sense 'die Allgegenwart der ewigen Mächte' in deepest solitude, he finds it unreasonable that he should be ostracized by those who can only recall their common humanity in the mass. His own attempts to transcend empirical reality are only prejudiced by extraneous and alien elements such as the voice of a priest or the faces of a congregation. His and Lea's delight in the present scene is, he suggests, a phantom compounded of

nostalgia and delight in nature and music. (pp.601-602)²⁴ In fact, the worshippers have little in common with them.

Edwin refers to a religious typology of the person which he and Lea have evolved, a dichotomy which consists on the one hand of those who long for security and peace, and on the other of those for whom everything is in a state of flux. The former group escapes into a church from worldly cares and emerges reassured by the formulaic and immutable quality of what is preached. The palliative is the same as that offered to their forebears. Edwin maintains that such people suffocate their own spiritual drives so that they are not lured into the realms of the boundless, but rather remain encompassed and circumscribed. His kind, by contrast, strives, in heightened mood, to overcome human limitations. Lea confirms this with her assertion that it requires far greater courage and humility to admit that one cannot recognize God, than to declare oneself His child and assume that all cares are overcome by His revelation of the world mystery. (p.602)

The second of these passages is Edwin's discussion of his monograph, an indictment of contemporary German hypocrisy, with the baron. Accusing Edwin of being premature and iconoclastic, the baron images the German nation as gently-nurtured plants which Edwin's book is in danger of uprooting. Edwin argues that it will not be long before those responsible for state legislation and administration are obliged to confess in public that which has long been recognized in private. The education system has, he says, long inculcated half-truths and encouraged self-deception. He recognizes that, hitherto, the pursuit of national defence, honour and

²⁴The situation anticipates that depicted in the final chapter of Keller's *Novelle Das verlorne Lachen* of 1874 (*Werke*, II, 226-321 (pp.317-321)). The philosopher Jukundus and his wife Justine are, like Edwin and Lea, reunited; their reconciliation, too, is celebrated against a backdrop of nature on a Sunday, with the knowledge that orthodox religion does not answer their basic needs.

power have rightly taken precedence, but considers that the time has now come to redress the balance. Edwin unequivocally attributes the fact that freedom of thought is still an impossibility to the sickness and immorality of the State. He insists that, whilst there obtains 'der patriarchalische Wahn' which considers it the right or duty of a State to control the opinions of its members, the German race will never come of age. He believes that it should only have control over the individual's actions. Whilst dealing ostensibly with psychological problems, his book is intended to convey the polemic that it is a gross error to regard metaphysics and ethics as closely related. Edwin does concede that myths and legends have had an ethical effect, but he does not view this as a function of their intrinsic truth. Is it not, he asks rhetorically, deeply immoral that the State should propagate fairy-tales in which the educated have no greater belief than did the Greeks of Aristotle's time in the fables of Homer? His question implicitly denies the revelatory claims of the Bible and demands that scripture be judged on the same terms as other literature. (pp.619-623)

Edwin develops his argument by reference to food and drink imagery. We have, he says, no assurance that we will ever drink from what he terms 'die letzte reinste Quelle'. The 'wild fruits' which grow by the wayside (those of the tree of knowledge) are, he says, more thirst-quenching than the water which, in spite of its having been filtered, has only grown more turbid. The image is (tortuously) extended in Edwin's assertion that the water is sullied by the dirty linen of centuries of theologians who are poor in spirit (p.621). This rhetoric is vague and, at times, forced, but by 'source' Edwin clearly means absolute truth, whereas the 'wild fruits' betoken empirical experience. Again, his is a plea for the individual to trust his own lights whilst always recognizing his rootedness in the 'here and now'.

Edwin does not even believe that there would be any danger for the masses if they were brought up in the 'truth' instead of what he terms a fable convenue (traditional theology). He does, however, question the tenet that the State alone has responsibility for the uneducated. He argues that the State would have far greater credibility if it did not ^{deny} responsibility to the individual in matters of conscience. The State is responsible for accentuating the divide between the educated and those with naive faith. (p.621)

Edwin refers to the ever-decreasing emotional value of the received forms of worship, which are perpetuated because it is in the interests of the State to do so. He does recognize the increase in toleration since it was expressed with cogency by Lessing's Nathan less than a century before. There is a latent humanism in his confident belief that the century to come will achieve a similar advance. The baron hopes that Edwin's book will be introduced in German seminaries and that it will then be permitted for adults to discuss logic and metaphysics. Edwin, in expressing the hope that the book's claims will by then already be redundant, shows a great belief in progress through enlightenment. It is not, however, the progress of smug and mindless materialism. He outlines rather his belief in the possibility of a new edifice of which his generation will lay the foundations, and on which his grandchildren's generation might build. He does not, unfortunately, expatiate on this metaphor for a religious and moral system. (pp.621-622)

This penultimate chapter of KdW is characterized by almost undiluted polemicizing. Whereas freedom of thought and belief has been discussed hitherto largely in a vacuum, here Heyse focuses the idea content of the novel on social and political repression. The baron, in alluding to 'unserem auf gegenseitiges Bemänteln und Beschönigen... gegründeten Staat', reveals that he shares Edwin's views; he is merely opposed to the timing of Edwin's monograph. (p.619)

The tenet that iconoclasm is inappropriate whilst countless people still have a need of the Church (and which is independently expressed by Edwin and Lea) is analogous to David Friedrich Strauss: 'Wir wollen für den Augenblick noch gar keine Änderung in der Aussenwelt... Es fällt uns nicht ein, irgend eine Kirche zerstören zu wollen, da wir wissen, dass Unzähligen eine Kirche noch Bedürfnis ist. Für eine Neubildung aber scheint uns die Zeit noch nicht gekommen'.²⁵ The strong evolutionary sense implicit in these observations is also to be found in KdW. This belief in progress through enlightenment emphasizes the optimistic tenor of Strauss's and Heyse's humanism.

The novel's final episode (and the final statement of Heyse's defence of the free-thinker) is Edwin's and Lea's visit to Charlottenburg. There is an incipient pantheism in the couple's delight in the natural scene, together with an element of aestheticism in their contemplation of the mausoleum where 'die Schönheit das Hohepriesteramt verwaltet und den Tod überwindet, indem sie das Bild adliger Menschen verewigt' (p.625). The closing words of the novel are an expression of the self-transcendent ecstasy of kairos, the meeting with the eternal in the temporal. In his commitment to life and love, a serious philosophy of carpe diem, Edwin illustrates Heyse's point that being a 'child of the world' does not imply an amoral or materialist stance:

Und ist es nicht dasselbe mit allem Tragischen in unsern Menschenschicksalen? Ist da nicht Wonne und Weh untrennbar verbunden und in den höchsten Augenblicken zu einer reinen Stimmung verklärt, in der wir uns über unser kleines Selbst erheben, der Schmerzen spotten, und zu gross und feierlich empfinden, um uns zu freuen? O Liebste, eine Welt, in der wir uns bis zu diesem Triumph über das Schicksal, das eigene und das unserer Geliebten, aufschwingen dürfen, in der das Tragische vom Hauch der Schönheit verklärt wird und mitten im Schauder über den Tod die höchste Lebenswonne uns durchbebt, bis Tränen unsere Brust erleichtern, - eine solche Welt ist nicht trostlos. Komm! Wir wollen ins Leben zurück, zu unserm Kinde, zu den Freunden. Wie sagt mein alter Freund Catull?

'Lass uns leben, Geliebte, lass uns lieben!' (pp.625-626)

²⁵ Der alte und der neue Glaube, p.8.

ix) Reception

Many of Heyse's contemporaries considered that a note of special pleading in the novel prejudiced the claim to objectivity. Even the writer who translated the work anonymously into English, whilst clearly very sympathetic to Heyse's cause, writes in his preface: 'It is not necessary to agree with all Heyse's conclusions to be capable of feeling how earnestly and passionately, though perhaps at times one-sidedly, he has written' (my emphasis).²⁶ Fontane's 'Frau Toutlemonde' regrets that there is a preponderance of atheists in KdW in the ratio of six to one (an assessment which presumably does not include König and Valentin).²⁷ Both Storm and Geibel also take issue with Heyse for the overt polemic of his emphasis. Storm, whilst praising the way in which the idea content is absorbed in the portrayal of character and the organization of plot, comments on the absence of the figure of the fanatical priest who is nevertheless honourable. He concedes that this type does constitute the majority. Geibel, whilst emphasizing his opposition to dogmatism and coercion, declares that he is unable to dispense with religion after the fashion of the proponents of Heyse's 'tendency'. He maintains that neither purity of thought and ethical discipline nor, as in David Friedrich Strauss's case, aestheticism, can compensate for the absence of religion. He points to the omission of the figure of the inwardly free individual who is nevertheless capable of spiritual experience. This type is, he says, as representative of the age as that of the pietist and rigorous philosopher.²⁸

²⁶Children of the World, I, v-vi.

²⁷Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.328 (October 1872).

²⁸Storm-Heyse: Briefwechsel, I, 60 (9 July 1873); Der Briefwechsel von Emanuel Geibel und Paul Heyse, pp.237-238 (8 April 1873).

Heyse himself chooses not to emphasize the subjective nature of his treatment of spirituality. He writes in a letter to Geibel:

Jener Roman, das Nächste, woran ich meine Kraft setzen werde, das Schwerste, woran ich sie je gesetzt, soll nicht predigen, nicht streiten, nicht bitteren Welt- und Liebeshass atmen, sondern im Gegenteil nur das Recht freier Gesinnung retten und die unerschöpflichen Freudenquellen aufdecken, aus denen auch die trinken können, denen die alten Ströme der Tradition nicht mehr erquicklich sind. 29

A letter to Faust Pochler of 26 February 1872 again lays claim to intellectual and spiritual honesty: 'ich werde gegen alle Pfeile und Keulenschläge mich nur unter das Schild meines guten Gewissens ducken können'.³⁰ In a subsequent letter to Geibel, Heyse comments that reaction to the novel has persuaded him that his contribution to intellectual debate is not superfluous; his aim is partly that of serving the German public.³¹

It is a measure of the contemporary impact of the novel that Storm reports to Heyse, in a letter of December 1874, that the Copenhagen periodical Illustreret Tidende has announced a Danish translation. Storm also refers to a review of KdW in the Revue des deux mondes.³² The English translator, in introducing the novel to the reading public, refers to 'the noble work of which this is a preface'.³³ He writes: 'there may be some to whom it will be a revelation (surely one productive of real good) to be taught as beautifully as he has done it, that freethinking is compatible not merely with morality, but with the highest purity and self-sacrifice' (p.vi). He cites a letter from Heyse in which the author reports that,

²⁹Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.224 (6 June 1871).

³⁰Cited by Kalbeck, in Paul Heyse und Gottfried Keller im Briefwechsel, p.97.

³¹Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.241 (17 October 1873).

³²Storm-Heyse: Briefwechsel, I, 81.

³³Children of the World, I, v. Further references to this work are given in the text.

...in spite of its utter rejection by the orthodox, not a word of personal vituperation to give me pain has reached me, rather so much encouragement from every side has fallen to my share, that I perceived with joy that the world has already freed itself from many of the fetters which the previous century struggled to shake off, but, in spite of revolution, without attaining its object. (pp.vii-viii)

Heyse reports to Geibel as early as 17 October 1873 that Hertz is engaged on the third reprint of the novel, i.e. a total of four thousand copies; Annemarie von Ian indicates that twenty-five reprints appeared by 1908.³⁴ It seems in retrospect that much of this impact is due to the work's succès de scandale. Cajus Moeller explains how Gustav zu Putlitz, the editor of the Spener'sche Zeitung, had hoped that the serialized novel would give new impetus to his journal; the reception by its conservative readership in fact brought about its downfall.³⁵ Moeller recalls: 'Ich machte Einwendungen. So viel ich wusste, sei "Onkel Spener" doch ein Familienblatt, Heyse aber gewiss kein Schriftsteller für höhere Töchter' (p.71). Bismarck is said to have declared: 'Das ist keine Lektüre für meine Tochter' (p.71). (His daughter was then twenty-four years old!)

Heyse's English translator recognizes that the novel's reception may result in its being counter-productive: 'It must always be very doubtful how much good the friends of freethought and of tolerance do by their protests against the melancholy spirit of intolerance which is so rife among us'.³⁶ The absence of 'personal vituperation to give me pain' of which Heyse boasted in 1882 could no longer be held to obtain by 1888, when Otto Kraus published his vitriolic monograph Paul Heyses Novellen und Romane. Kraus echoes Fontane's and Geibel's regret that light and shade are so unjustly apportioned in the novel; his principal objection is that Heyse should make Lorinser the chief representative of Christianity (a

³⁴Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.241; 'Die zeitgenössische Kritik', p.14.

³⁵'Wie die Kinder der Welt erschienen', pp.70-72. Precise references are given after quotations in the text.

³⁶Children of the World, I, v.

dubious premise, in fact). The novel is, he argues, analogous to a (putative) book on the French and German armies, in which a French author depicts a (supposedly representative) German captain as cowardly and dishonourable.³⁷ These observations are, in part, justified, but the tendentious and retaliatory nature of Kraus's study is illustrated by his concluding remarks. He stridently enjoins his readers; 'Wacht über die Unterhaltungsschriften und entfernt Heyses Novellen und Romane aus euern Häusern!' (p.170). He figures these works as poison from which the young should be protected. His study ends with a biblical sting in the tail, a citation from Isaiah (5.20), thus emphasizing the standpoint from which his counter-polemic is delivered (p.170).

Today, Heyse's plea for tolerance may seem innocuous enough, and his depiction of, say, Lorinser rather ludicrous. Considered in relation to their age, however, KdW and his second novel, IP, are revealing documents: their polemic is highly topical. For this very reason, perhaps, contemporary reception of their artistry tends to be eccentric in its evaluation; critics are unable to distance themselves from the subject matter.

x) Artistry

Heyse's primary technique, I have suggested, is to plot positions of faith in the characters. The obvious danger in this didactic scheme is that the tendency which each character represents is incompatible with the human individuality to which they also lay claim. Rationalists such as Edwin (or Helene in GdS), who carry the burden of the polemic, come perilously close to being simply a mouthpiece for the author. The polemically-conceived Lorinser, on the other hand, is lampooned into two-

³⁷ Paul Heyses Novellen und Romane, pp.158-159. Further references to this work are given in the text.

dimensionality. Ridicule, although of itself a legitimate vehicle of persuasion, needs the most careful management (and especially so in a novel which has a vestigial commitment to a recognizable reality). The third-person, 'authorial' narration is further conducive to reinforcing the reader's identification with the narrator's values, and thus to polarizing the debate.

KdW is a very consciously polarized novel. The 'children of the world' of the title are systematically opposed to the 'children of God'. The Grundmotiv thus exploits biblical and Goethean allusions in a manner which is characteristic of the author. There is, it seems to me, a certain dishonesty in so pointed and unsubtle an opposition.³⁸

The plot forms part of Heyse's tendentious scheme: it is a fable written to illustrate the central polemic. The story-line itself tends to be advanced in lightweight chapters which alternate with the discursive ones. This juxtaposition is not always felicitous. Edwin's second discussion with Professorin Valentin (pp.193-201), for instance, is followed by a chapter which depicts Balder's unrequited love for Reginchen (pp.207-209). This is not to deny the artistic principle of light and shade; the contrast is simply too obvious and schematic. Heyse's tendency is especially incompatible with a conventional love triangle.

The discursive passages feature imagery of a rather trite nature; images are frequently extended to produce a hollow-sounding rhetoric. A striking instance of this feature of style is Edwin's assertion to the baron that 'the ultimate source' (by which he means absolute truth) is sullied by the dirty linen of centuries of theologians who are poor in spirit (p.621). The intention of such tortuous metaphors is presumably that of ennobling the discourse, but the actual effect is to make it sound ridiculous. The

³⁸ Julian Schmidt, in a study of 1874, likewise disapproves of the tendentious title (see von Ian, 'Die zeitgenössische Kritik', p.53).

diction is, on the other hand, genuinely ennobled by the poems which punctuate the discursive passages (e.g. Balder's 'Gute Nacht, du schöne Welt!' (p.307), and Edwin's impromptu cycle in terza rima (pp.365-367)).

It would be hard to endorse the laudatory judgement of Ziegler, who claims that Heyse's artistry is such that his tendency emerges naturally from the literary structure of the novels ('Die Romane sind also in erster Linie Kunstwerke, in zweiter erst vertreten sie eine bestimmte Idee'); or of Spiero, who writes of KdW: 'Das reiche Werk ist kein Tendenzroman im engeren Zeitsinn'.³⁹ In my view, there is a fundamental dislocation between the idea content of KdW and the artistic structure in which it is embedded. The sheer weight of discursive matter threatens to undermine the work of art.

B. DER ROMAN DER STIFTS-DAME: SAINT'S LIFE

In terms of Weltanschauung, RdS forms a marked contrast with KdW and IP; as Ludwig Fulda remarks, 'dort [KdW and IP] die Verherrlichung einer freien, rücksichtslosen Weltfreudigkeit, hier [RdS] ein Zug von Askese und heiterer Resignation'.⁴⁰ The novel serves to modify the crassly distorted view of Heyse's attitude to religion which the public had acquired. The polemic of KdW had been levelled more at the dogmatism of the established Church than at spirituality per se. The story of the canoness Luise nevertheless indicates a development in Heyse. It has the edifying intent of 'improving literature', a category reminiscent of the mediaeval 'saint's life'. Heyse's wife Anna terms it 'ein Erbauungsbuch';⁴¹

³⁹ Studien und Studienköpfe, p.310; Paul Heyse: Der Dichter und seine Werke, p.71.

⁴⁰ 'Über Heyse's Der Roman der Stiftsdame', p.34.

⁴¹ Heyse reports this in a letter to Fontane, Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.172 (5 April 1886); and in a letter to Keller, Paul Heyse und Gottfried Keller im Briefwechsel, p.419 (12 December 1886).

Fontane alludes to it as 'dies schlichte und fromme Buch'.⁴² Heyse himself writes to Keller: 'So wird endlich einmal von dem "unsittlichen Schriftsteller" ein liebliches Gerücht im Lande ergehen'.⁴³

The novel examines the nature of true spirituality and portrays bogus manifestations thereof. One aspect of this is the metamorphosis of Weissbrod's character. Recalling the spiritual pride of his youth, Weissbrod describes the members of his pietistic society as 'ein Häuflein unausstehlicher junger Heiliger, von denen Sankt Peter sicherlich keinem einzigen den Einlass gewährt haben würde, wenn er mit seinem Christusscheitel und dem sanftmütig übergeschlagenen Hemdkragen an die Himmelspforte geklopft hätte' (II₁, p.20). The mature Weissbrod condemns this concentration on external symbols and self-congratulatory disputations. His repugnance at an empty show of spirituality is thus coupled with a (characteristically Heysean) critique of intellectuality. He had, he realizes, passed off as spirituality a very worldly careerism and ambition: 'Also lobte ich in meinem Herzen Gott, der so väterlich dafür sorgte, dass seine Schosskinder schon hienieden eine treffliche Karriere machten' (p.22). The baron, too, is guilty of using religion as a mere pretext for intellectual fencing. His display of learning is shallow and calculated to intimidate his interlocutor; Weissbrod writes: 'Das ganze Gespräch war offenbar nur darauf berechnet, mir eine hohe Meinung von seinen Kenntnissen und seiner geistigen Erleuchtung beizubringen, ohne dass die Sache selbst ihm im geringsten am Herzen lag' (p.30).

Weissbrod's first sermon is, perhaps, a re-working on Heyse's part of Medardus's in Die Elixiere des Teufels.⁴⁴ In each case, the sin which is castigated is spiritual pride. Weissbrod's text is 'Many are called, but few

⁴²The appropriate letter is not preserved. Heyse picks up the reference in his letter of 24 May 1886 (Erler, p.177).

⁴³Paul Heyse und Gottfried Keller im Briefwechsel, p.419 (12 December 1886).

⁴⁴E.T.A. Hoffmann, Poetische Werke, II, 37-39.

are chosen': with condescending regard for his congregation, he strips his sermon of its learning and depicts the Kingdom of God in lurid terms: 'Es glich sozusagen einem märchenhaft schönen Palaste, zu welchem eine grosse, breite Freitreppe hinaufführte' (p.46). Pandering to his patron, the baron, he equates the spiritual hierarchy with the social one, making the political point that apparent social injustice is thoroughly reconcilable with belief in a just God. All those who have accepted their station with humility will be received on the Day of Judgement. The epithet which is retrospectively applied by the middle-aged Weissbrod to his former self sums up and condemns the bogus spirituality of his youth: '[ich war] von meinen eigenen Feuerworten wie berauscht' (p.47) (my emphasis). There is, however, a potential for development in the youthful Weissbrod. He is, for instance, sensitive to the beauty of nature: 'Noch war die theologische Rinde um mein dreiundzwanzigjähriges Herz nicht so verhärtet, dass all' dies Wehen und Weben der ländlichen Natur nicht hindurchgedrungen wäre' (p.23). He also genuinely appreciates music (p.37).

The rigidity of Weissbrod's theology - expressed in the bark metaphor - is exposed by the scorn of Luise. She reviles his image of a God who rules after the fashion of an aristocratic church patron on his estate. When asked by Weissbrod if she denies the notion of the hierarchy, she rejoins that its order does not remotely correspond to that imagined by humans with their 'hochmütigen Vorurteile'. Luise stresses that her religion is a matter of the heart. She is opposed to seats of honour in church and to family graves, arguing that true faith in God presupposes consciousness of our innate sinfulness. She castigates those 'falsche Ausleger des Evangeliums..., denen weltlicher Gewinn höher steht, als das Himmelreich' (p.51). Luise accuses Weissbrod of vanity and complacency in his conviction that he has solved all of life's mysteries. In her search for truth, she does not allow herself to be misled by external

show and empty rewards. It is not, she says, her aim to convert him; she thanks God that she has come to terms with herself (p.62). Weissbrod questions the possible arrogance of such an individualistic conception, at which she rhetorically demands of him whether it is arrogant to break off fruit from a branch, if this provides better nourishment than the dish which is offered to her.⁴⁵ She repudiates the ostentatiously public fashion in which Weissbrod preaches his merely human wisdom, asserting that God belongs to each of us individually: 'In jedem lebt er auf eine eigene Weise, und wer das nicht fühlt, der hat ihn überhaupt noch nicht in sich aufgenommen' (p.63). She only condemns that communal worship which prevents our reaching self-knowledge and the knowledge of God in us.

The transformation of Weissbrod effected by Luise's mordant criticism is crystallized when he next preaches (pp.65-66). With no trace of his earlier bombast, he speaks as if alone with his Creator. The converted Weissbrod is characterized by a loss of self-consciousness: solipsism has yielded to a personal relationship with God. He is subsequently noted for being an enlightened, rather than a zealous, priest. In recognizing his own human fallibility, he acquires greater humanity and godliness.

The baron, unlike Weissbrod, undergoes no spiritual change in the course of the novel. He is criticized less for his spiritual pride than for his dogmatism. He postures as a strict Protestant, asserting that it is against his religious principles to permit the playing of card games in his home (p.35). He is hardly characterized by the compassion and charity to which he pays lip-service. He snubs his brother Joachim because he is not a church-goer (p.42); he has expressly forbidden the illegitimate daughter of the gardener Liborius to visit her father (p.49); he speaks slightly of the venerable Pfarrer (p.31). His severe and joyless theology renders him an enemy of secular pleasures such as the theatre:

⁴⁵The culinary image strikingly recalls Edwin's words in KdW (I₁, p.621).

he declares that his conscience does not allow him to sanction the presence of a band of loose-living Bohemians in the proximity of the church (p.82). (This echoes the young Weissbrod's denunciation of the theatre: 'Dass ich allen weltlichen Lustbarkeiten fern blieb, das Theater als einen Vorhof der Hölle, die übrigen schönen Künste für heidnisches Gaukelwerk ansah, brauche ich kaum ausdrücklich zu bekennen' (p.20).) The baron is found to be hypocritical in his dogmatism: he has made amorous advances to his ward.

The young Weissbrod and the baron, then, represent in the novel the spiritual pride and zealous dogmatism which Heyse repudiates. The author's criticism is not, however, levelled without setting up alternative, less bogus, manifestations of spirituality. Heyse's model Christian life is the saintly one of the canoness herself. Her semi-apotheosis is adumbrated as early as the preamble, when, before Luise's funeral, Mutter Schulzen cites the hymn:

Ach, mein Jesu, musst du sterben,
Damit wir das Leben erben? (p.6)

Luise is characterized principally by the emphasis she places on Works and by her repugnance at all external show. Attributing to the young Weissbrod the identification of heavenly joy with Faith, rather than Works (a central Lutheran tenet), she maintains that, for her, 'Love thy neighbour' is not merely a command, but a need of the heart. She refuses to don a particular 'Uniform der christlichen Barmherzigkeit' and is convinced that she is unsuited to the vocation of deaconess: 'Was sich ganz von selbst versteht, soll man nicht zu einem Beruf machen, dessen Abzeichen man trägt'. Her concern for essential truths makes her an enemy of the superficial glitter of appearances: 'die Menschen hängen am Schein, und Kleider machen Leute' (pp.71-72). There is more than a suspicion of heresy to Luise's Christian priorities, but her insistence on the primacy of Works, her cult of spontaneity and her belief in human equality before God are features common to Heyse's paragons.

Ludwig Fulda finds it hard to reconcile Luise, the canoness with Luise, the wife of Spielberg.⁴⁶ The dichotomy of spiritual and theatrical in her is, indeed, a curious one. The depiction of the travelling theatre in RdS is not, however, a mere adjunct to the central theme of religion: the two motifs form a most pointed contrast. There is much theatricality in the false piety of the early Weissbrod and the baron. The novel celebrates all that is natural and unaffected in human behaviour (as embodied by the canoness). Spielberg, for whom all the world is indeed a stage, is the polar opposite of such spontaneity: he has lost his own identity in his play-acting. Spiritual autonomy is thus opposed to artistic Charakterlosigkeit.

Joachim and Mutter Lieschen also serve to illustrate Luise's cult of spiritual autonomy. Joachim's intrinsic goodness is allegedly unaffected by his failure to observe the accepted norms of religious devotion. As Liborius observes, 'in seinem Herzen ist er so andächtig, wie mancher nicht, der das ganze Gesangbuch auswendig weiss' (p.42). Clearly, there is much implicit criticism of those whose dogmatism would put Joachim outside the pale. Luise prizes the peasant Mutter Lieschen, as she does Joachim, for her steadfastness in the face of hardship (she lost three sons in the wars of liberation; her only daughter was seduced by an aristocrat; her husband became an alcoholic). In spite of these blows, her own life has been a model of charity, an embodiment of the sententia: 'Denen, die Gott lieben, müssen alle Dinge zum Besten dienen' (p.53). Luise attributes her own knowledge of God to Mutter Lieschen's example. In an attack on the ostentatious show of spirituality, the canoness suggests that the peasant woman's greatest virtue is her very ability to conceal virtue. She declares that true nobility is quite independent of social standing and high birth. Mutter Lieschen has a basic simplicity and closeness to nature

⁴⁶ 'Über Heyse's Der Roman der Stiftsdame', p.35.

(her hut stands alone at the edge of a wood). The frugality of her living conditions might almost reflect a vow of poverty. She is, perhaps, a version of the hermit figure.

Two of the three priests in the novel are portrayed in a sympathetic light, and contrast with the pejorative associations attached to upholders of the orthodox faith in KdW. Weissbrod stresses the warmth of the revered Pfarrer whom he was to succeed at the *village church*. His spiritual love is far removed from the young Weissbrod's merely intellectual religion (it is significant that, at this stage, Weissbrod should image himself as a warrior - 'ein bis an die Zähne gewappneter, im Stahlpanzer starrender Held gegen einen alten Trossknecht, der nur einen plumpen Morgenstern zu schwingen vermag' (p.33)). The Pfarrer is characterized by the compassion he and his wife show when they learn that Weissbrod lost his mother in early infancy. He shows soundness of judgement when speaking warmly of Luise and the baroness, and being unwilling to join in the young Weissbrod's paean of praise to the baron's godliness. His sermon explicitly contrasts with the egocentric self-assertiveness of Weissbrod's (pp.57-58). The aged man is barely able to walk, yet he is rejuvenated by his silent prayer in the pulpit: 'sein gutes runzliges Apostelgesicht [war] wie von einem inneren Jugendfeuer verklärt' (p.57). Weissbrod awaits in vain a polemical reference to his own sermon. He compares the priest's manner to that of a father addressing his children: the appeal of his words is to the heart. As Luise observes, each member of the congregation can, when not subjected to a harangue, respond and attain individual communion with God. She echoes, indeed, Weissbrod's own simile: 'Und was der alte Mann sonst noch sagte, war, wie wenn ein Vater zu seinen Kindern spricht' (p.64).

When Weissbrod takes up his second post as tutor, he again makes the acquaintance of a revered country Pfarrer. He credits this 'teacher and friend' with much of his education. Unlike most men in his position,

he has maintained a lively interest in the theological debates of the day and is responsible for rekindling Weissbrod's own interest. Yet his is no destructive, ostentatious intellectuality: the narrator refers to '[die] Tiefe seines warmen, echt evangelischen Gemütes'. His scholarship has revealed to him the dubious nature of much dogma and it is his altruistic love which enables him to pursue his ministry. (p.118)

In its sympathetic portrayal of spirituality, RdS marks a development from Heyse's defence of the free-thinker in KdW. It also represents an artistic advance, since it does not read like a tract imposed on a conventional love intrigue. The novel was nevertheless received by Otto Kraus in the same spirit of outrage as that found in his discussion of KdW. Questioning the Christianity of Luise, Kraus points specifically to her abandonment of Spielberg: 'Wenn die Eheleute nur so lange zusammenbleiben müssten, als sie beide aneinander Gefallen haben, so würde damit die Gottesordnung, ja selbst das civilrechtliche Institut der Ehe in Frage gestellt'.⁴⁷ Again, his blinkered reading is conditioned by the very dogmatism which Heyse is repudiating.

C. SPIRITUALITY IN MERLIN

i) Abel's mysticism

A major theme of M is the unorthodox theology expounded by Abel, the doctor and lay preacher; and its effect upon the hero, Georg. Many of Abel's tenets in fact echo those of Edwin in KdW: he explicitly states that he has rejected orthodox theology as being incapable of solving 'die schauerlichen Rätsel des Daseins' (II₁, p.349) and he inveighs against intransigent moralizing and uncompassionate ministry (p.366). Nevertheless (and as Moritz Carriere observes),⁴⁸ the sympathetically

⁴⁷Paul Heyse's Novellen und Romane, p.32.

⁴⁸'Über Heyse's Merlin', p.184.

depicted Abel marks a development in Heyse's Weltanschauung even from the portrayal of Luise in RdS.

Georg terms Abel's religion 'eine Art Mystik' and the preacher agrees that his is a kind of transcendentalism, a search for the absolute and infinite (p.366). At the same time, Abel stresses the importance of a sense of relativity and of the needs of the individual, a tenet which he expresses by means of a (characteristically Heysean) culinary image:

Hat es einen Sinn, einem Bauern, der begierig und genügsam seine derbe Kost verschlingt, die Schlüssel wegziehen zu wollen, um ihm ein feineres Gericht aufzutischen, für das sein Gaumen und Magen nicht vorbereitet, seine Lebensart nicht eingerichtet ist? Es gibt so wenig eine alleinseligmachende Religion und Kunst, wie eine alleinsattmachende Speise. (p.368)

His point is that of the anti-dogmatist who is concerned to overcome superficial differences of creed; his own wife was, indeed, an Indian.

In Book IV, Abel gives an account of his ministry, emphasizing that his point of departure is the 'here and now', as opposed to 'überirdische Geheimnisse'. He is concerned to impress upon the factory workers to whom he ministers, many of whom regret that Christ was not a revolutionary, his belief that salvation is not to be found in socialism. (p.487) Like Edwin in KdW (and in the tradition of D.F. Strauss), it is not his intention to undermine the faith of those whose needs are met by orthodox Christianity: 'Wer sich glücklich fühlt bei seinem Katechismus und im Leben und Sterben an den Satzungen der geoffenbarten Religion Halt und Trost findet, den in seiner Überzeugung erschüttern zu wollen, wäre frevelhaft' (p.488). His own stance is close to the humanist, his speculation as to the possibility of a second coming being far removed from the orthodox. He declares that his immediate aim is for the individual to achieve 'Einklang mit sich selbst' (p.488). Later, he readily concedes the unreliability of spontaneous worship which proceeds without recourse to dogma and established formulae. There are, he says, occasions on which he is irrevocably bound by his own limitations (p.522). In reply, Georg

compares religious edification to literary creation, suggesting that 'alles Höchste im Leben des Gemüts nur wie ein Gast aus einer besseren Welt zu uns herabkommt' (p.523). This guest may be invited, but cannot invariably be summoned. Georg reintroduces, then, a transcendentalism which is not consistently implied by Abel's own philosophy.

The account of the open-air revivalism over which Abel presides offers an illuminating insight into contemporary non-conformism as conceived by Heyse (pp.525-539). When Criwe bursts into song, he does so 'rauh und kunstlos, aber mit einer innigen Gewalt' (p.526). The hymn has a moving simplicity; the narrator compares the climax in the women's voices to a song of triumph. Abel's address opens with a semi-pantheistic reference to '[das] herrliche Schauspiel', but soon proceeds to a diatribe on human solitude. He harps on the riddle of existence, mortality and the solace offered to those who live in faith. His sermon abounds in startling images which point up the misery suffered by so many creatures: '[das] herrliche Schauspiel' becomes 'das grauenhafte Schauspiel der beseelten Natur'. Abel questions the compatibility of a Darwinian world where 'the survival of the fittest' obtains, with belief in a loving God. (pp.527-528) Yet can it, he asks, merely owe its existence to blind chance? (p.529)

There are Hegelian echoes in his distinction between 'Geist', an all-pervading spirit of which we are but dimly aware, and 'eine Seele, ... ein Herz in der Natur, verwandt, wenn auch unendlich überlegen dem unseren'. The nature of the latter is, he declares, arcane. Only 'glückliche Träumer' believe in this 'heart', those who are 'blind gegen die harten, grausamen Widersprüche der täglichen Erfahrung'. Empirical reality lays its dead hand most threateningly on those whose daily work is mechanical (such as the factory workers in Abel's 'congregation'). (p.529) Guntram, in his graveside tribute to Abel, links these twin qualities of 'spirit' and 'heart' when he praises those who 'Geist und Herz vorm Erstarren... bewahren' (p.627). For Abel, however, no such synthesis is

possible: whereas the notion of a 'Weltgeist' is plausible and unexceptionable, that of a personal God ('ein Herz in der Natur') is, given the suffering of the world, not even a source of comfort (p.529).

The drift of Abel's sermon switches from the pantheistic to the semi-humanist with his denial of the doctrine that our redeemer has come down from heaven; Abel insists rather that he dwells in the human breast. He terms this redeemer 'good will', asserting that it is implanted in us by nature. This ability to distinguish between good and evil he prizes as 'das höchste Wunder, das wir kennen'. Moral sensibility is, he argues, far more a defining characteristic of man than rationality, which is present (albeit in a far more primitive form) in other animals. Abel says that he is comforted by the silent communion with all feeling beings who share this 'good will'. (p.530) The process is one which enriches the participants and lends them greater courage, endowing them with a capacity for sympathy of transcendent force. The individual is led 'über sich selbst hinaus' and avoids the dangers of solipsism. (p.531) The pressure of necessity to which Abel alludes (e.g. 'das eiserne Joch der Notwendigkeit' (p.529), 'vom eiserne Gesetz der Notwendigkeit bedrückt' (p.530)) can indeed be overcome only by man's good will. It is, moreover, the only source of true human happiness, and is to be distinguished from the ephemeral happiness of sensualists, and of the rich and powerful (p.531). Abel reiterates this point later to Georg, when he refers to vain sensual pleasures as the pursuit merely of 'dem Schatten des Glücks', as against the 'wahrer Genuss ewiger Gedanken und echter Schönheit' (p.611).

Abel repeatedly juxtaposes micro- and macrocosmic images in his sermon, referring to the order which exists 'vom Wassertropfen bis zum leuchtenden Gestirn' (p.529).⁴⁹ He images mankind as 'eine Handvoll

⁴⁹The micro- and macrocosmic imagery echoes that of Klopstock's ode 'Die Frühlingsfeier', of which this appears to be a reminiscence (Werke, I, 114-118).

Sandkörner gegen die Riesenwelten des Firmaments'. His notion of the 'unergründlichen Geist, der die Sterne lenkt' and his apostrophe to the 'Ewige Macht, die kein Name nennt' reveal his unfailing recourse to a periphrasis rather than to the word 'God'. Such circumlocutions are justified on the following grounds: 'weil wir dich, du Undenkbares, und uns selbst nicht betrügen wollen mit einem dunkelsinnigen Namen, der jedem ein andres bedeutet, nur das bekennen wollen, was wahrhaft in uns lebt'. (p.532) (The unknowable nature of this life-force is pointed up by Abel's allusion to 'dem dunklen Ratschluss der Macht, die alles Leben beherrscht', a periphrasis which he utters in the deathbed scene with the Dekan (pp.622-623). Georg, however, yearns - as he declares in his twenty-third diary entry - to address this 'Unbegreifliche, Allumfassende, das wir in unseren höchsten Stimmungen ahnend berühren', as 'God' (p.656).) Abel accepts the omnipotence of the life-force, but appeals to the autonomy of 'unser redliches Herz'. (p.532)

The communion with nature is broken by the interjection of Veit, the husband of the factory worker Annmarie (p.533). Abel defends their right to interrupt and seek help in distress, thus illustrating the flexibility of free, spontaneous worship (p.534). Veit relates his wife's misery that theirs had only been a State wedding and that their child had not been baptized; he recalls the doubts which had prompted him to abandon conventional worship. In response to Veit's wish that their wedding and child may be blessed, Abel stresses that he does not presume supernatural powers, but is glad that his words (which come from the 'Geist') have found their way to their 'Herzen' (pp.535-536). Questioning the need for the symbolic water of baptism, Abel asserts that the child will instead be baptized in 'der Schweiss der Arbeit' (an echo of Naturalism). There is a strong sense of vitalism in the injunction 'Lebe, blühe und wachse...!' and in the image of 'das zappelnde Knäbchen' held out to the congregation. (pp.537-538)

Georg ponders the implications of Abel's unorthodox theology in his journal entries. In the twenty-third jotting, he stresses the individuality of his Weltanschauung. Truth, nobility and beauty are not absolutes; rather they have a different meaning for each individual (p.656). His second verse entry recalls the conviction of Lea (KdW) that Christ is the son of man and nothing more:

Sie haben dich, du heil'ger Menschensohn,
Zum Gott erhöht. (p.660)

The poet is contemptuous of those who appeal to God for redemption, insisting rather: 'Erlösen kann euch nur die eigne Tat'. The following poem is an appeal for action and repudiates the Christian doctrine of 'turning the other cheek'. Georg accepts that there lies virtue in imperturbability when the self is impugned, but asserts that there are no grounds for failure to defend the weak. His is a cult of 'Heldentum der Tat' as against 'Heldentum des Duldens' (pp.660-661). The fourth poem addresses Christ in Promethean vein and continues the theme of the previous entry, that of the execution of 'unsre Mannespflicht'. The poet views Christ as the embodiment of 'Das Ewig-weibliche', thus explaining his predilection for the zone

Wo nahe den Gestirnen von der Hast
Des Erdentags die Seele träumend ruht. (pp.661-662)

Man, on the other hand, is seen metaphorically as the warrior who must by his deeds combat all that is vile and repugnant - hence the need for the sword. To be Christian is, he suggests, to be feminine and passive.

Georg's twenty-sixth prose entry cites a letter from Goethe to Lavater, in which he ascribes to nature the implanting in each individual of a medicine which is peculiar to him.⁵⁰ Apart from echoing an Abel-esque pantheism, this entry is also a metaphorical expression of the multiplicity of religions: 'Mein Pflaster schlägt bei dir nicht an, deins nicht

⁵⁰Goethes Briefe, I, 407-409 (p.408) (4 October 1782).

bei mir; in unseres Vaters Apotheke sind viel Rezepte'. Georg longs for knowledge of the 'doctor' who can prescribe his own 'medicine'. The following jotting is addressed to 'lieber Abel' and readily admits to a sense of Kantian 'good will' in his own being, but doubts its power over the imagination. Georg illustrates his point by reference to his creation Merlin: would it, he asks rhetorically, be possible to implant in his heart the 'good will' to break the bonds of the 'Zauber der Sinne'? This is, clearly, crucial to his own 'fall'; there is a strong suggestion that he, like Merlin, was acting involuntarily, his free will having been usurped by Esther's sensual powers. Georg continues, then, to devote much anxious heart-searching to Abel's own beliefs. (p.658)

The first poem in the sonnet sequence which Georg incorporates into his diary refers to the source of all creation as 'den Geist des Weltalls'. The wonder which the poet expresses at the universe in this poem suggests a strong sense of a beneficent deity concealed behind nature. (A more orthodox pantheism would, perhaps, regard the deity as immanent in nature itself.) The following sonnet details the hierarchy of creation, the gradations of: lifeless stone; organic plant growth which lacks a soul; animal life incapable of what he terms 'bewusste Klarheit'; and the human. Of the deficiencies of the latter category the poet declares: 'Von allen herben ist's die herbste Wahrheit' (p.662). The poems emphasize human rootedness in matter whilst intimating that it can be transcended; the humanism to which they occasionally tend clearly does not preclude an awareness of human limitations. The context of these poems should, however, be borne in mind; they form part of a fictional structure and are ostensibly written by Georg in a state of some mental and spiritual turmoil. They cannot automatically be identified with Heyse's own views.

One poem in which this interpretative point is especially pertinent is Georg's sixteenth verse entry, in which the poet's mood is one of unremitting melancholy. The central image is the conventional (biblical)

trope of light in darkness. In the second stanza, the lyric 'I' expresses his erstwhile conviction that 'diese winzige...Glut' (his own breast) is sufficient to eclipse the lights of the firmament. The contrast of this minuscule, so easily extinguished, pulse of energy (his heart) with the lights of the macrocosm emphasizes the paradoxical nature of the claim. The underlying idea, that of the communion of the human soul with the universe, recalls Lea's musings in KdW. The insubstantial nature of this communion is conveyed in the third stanza: the poet reverts to the present tense and writes that his inner lights are made to flicker by tears which are inwardly shed. The last line of the stanza conceptualizes the image with the reference to 'ödes Sein'. The fourth stanza introduces the elegiac motif of the light of the glow-worm in nocturnal meadows, whilst stanza five exhibits the further analogy of the will o' the wisp, 'Der über den Sümpfen geistet', only to disappear at dawn 'mit anderm Nachtspek' (p.666). The pessimism induced by these images is real enough: they suggest the transitory (and even illusory) nature of the relationship of the individual to the divine. In the first instance, however, this is an elegiac sigh breathed by a fictional character.

Abel, too, of course, is a fictional character whose views cannot automatically be identified with Heyse's. The sympathetic manner of his portrayal is not, however, without interpretative relevance. Although his address is not free of contradiction, it is nevertheless possible to isolate several distinct strands in his philosophy. It derives much from pantheism and humanism; it insists vehemently on the need for the individual to develop his own potential; it is an intuitive rather than an intellectual awareness of spirituality (Abel refers to 'unserem klugen, vernünftelnden, kühlen Haupt' (p.366)); and it repudiates the orthodox and stultifying. Abel's home-spun Weltanschauung incorporates elements borrowed eclectically from a host of writers: these include Kant, Hegel, Klopstock, Goethe and Darwin. This version of Heysean man continues, like Edwin, to

insist on his self-reliance, but he recognizes in man's 'good will' the attribute which separates him from the rest of creation and which enables him to transcend suffering. Neither eighteenth-century enlightenment nor nineteenth-century experimental science can fully satisfy man's needs; he still yearns for communion with the divine.

The mysticism inherent in Edwin's ecstatic naturalism (KdW) is taken a stage further by Abel's philosophy. Edwin makes no such specific reference to an all-pervading life-force with the precise distinction between 'Geist' and 'Herz'. Abel's insistence on human 'good will' is illustrated in practical terms by the charity of the canoness Luise (RdS) who, as I have shown, already indicates a shift from Heyse's original position. It is only in M, however, that this development is given expression within a theoretical framework.

The anonymous review of M in Die Grenzboten questions the credibility of the far-reaching effects of Abel's ministry:

Die Wirkung dieser Predigten auf die Menge soll nach der Versicherung des Dichters gross und läuternd sein. Uns scheint das nicht wahrscheinlich. Denn Ideen von so abstrakter Höhe sind dem gemeinen Volkssinne unzugänglich, wenn sie nicht in das Gewand anschaulicher Symbole, des farbigen Mythos, der Legende und Sage gekleidet werden.⁵¹

The reviewer likens such religiosity to a state of hypnosis and asserts that it is no different in kind from the orthodox worship which Heyse repudiates. These objections are valid enough, but what seems to me to be worthy of note is the degree to which the sympathetic portrayal of Abel's mysticism diverges from the conventional view of Heyse, the free-thinker, propagated by Kraus.

⁵¹ 'Über Heyse's Merlin', p.572.

ii) Sin → guilt → suffering cycle

A recurring theme in M is the religious cycle of sin → guilt → suffering. Repeatedly, characters are shown reacting to and placing interpretations on the consequences of their wrongdoings. The motif is sounded in Book III with the story told by Georg's sick landlord: the Bauer believes that he is being punished for having failed to keep his promise to his first wife. The key phrases are 'den armen Sünder' and 'seinem Schicksal überlassen' (pp.429-430 (p.430)). The theme reappears in the context of the play 'Merlin': Lili regrets that 'die gute Frau [Blancheflur] nicht Macht haben soll, den Zauber der Sünde zu besiegen' (p.517). When Georg himself capitulates, he concludes, in an extended passage of judicial imagery: 'Für ihn galt ein anderes Gesetz, und nach diesem musste er sich verdammen' (p.597). When Esther appears in an attitude of sham repentance, she lowers her eyes 'wie eine reuige Sünderin' and later raises them 'mit dem flehenden Ausdruck einer büssenden Magdalena' (pp.679-680). The phrases cited are, of course, clichés, but Heyse's use of them is consistent enough for them to form a coherent structure in the novel.

In Book VI, Abel increasingly takes on the role of confessor. Georg describes to him his moral consciousness as having been 'strangled' by Esther's seductive sensuality, but he feels that his surrender to the 'Zauber der Sünde' cannot be mitigated. Imaging himself as a rotting plant, he declares that transplantation would be futile. Abel replies that, since neither of them believes in 'ein Bad der überirdischen Gnade', the power of a priest to redeem human sin, there is little which he can say to alleviate Georg's gnawing conscience. Only fulfilment of duty will, he declares, rehabilitate him. (pp.612-614)

The Dekan, too, is moved to confess what he terms 'meine lebenslange Schuld' to Abel. He describes the vanity of his youth in terms which recall the young Weissbrod in RdS: 'Ich war ein hoffärtiger junger

Sünder, eitel auf mein Wissen in geistlichen Dingen und des Eindrucks mir wohl bewusst, den mein ansehnliches Äussere auf die Frauen machte'. Like Georg he explains his conduct in terms of extreme sensory stimulus causing him to act involuntarily ('nach einem Fest, wo ein schwelgerisches Mahl meine Sinne erhitzt hatte'). Since his 'fall' he has, he says, subjected himself to the penance of puritanical living, in spite of which his conscience has never found peace. (p.622)

The experience of Georg and the Dekan seems to suggest that penance is a life-long process, atonement not being possible in this world. The inadequacy of what Abel terms 'ein geistlicher Mund' to dispense 'überirdische Gnade' is a denial of the priest's powers of advocacy (p.613). Indeed, after Abel's death, the Dekan continues, like Georg, to suffer for being 'ein armer sündiger Mensch' (p.628). Having imposed his will in the arrogance of youth, he now renounces it: 'ich habe mein Recht verscherzt, ich darf keinen Willen mehr haben' (p.630). He duly resigns his holy orders (p.631).

Georg's diary entries show him continuing to suffer for the consequences of his 'fall'. Conscience is figured in his first verse entry as 'Ein zartes innres Aug'. This image, which is extended throughout the poem ('dieses Seelenauges Wimper', 'aus der Iris strahlt ein Licht', 'die Lider wund...reiben') is resolved in the antepenultimate line with the explanation of 'rubbing of eyes' in the figurative sense:

(Wir heissen es 'Bereu'n' beim Seelenaug). (p.660)

In the last poem of his sonnet sequence, Georg again gives expression to his fixation with the confession which he will owe to Lili 'in another world'. His 'fall' will then be but 'ein Nebel...aus dunklen Erdentagen', but he fears that her forgiveness will be incapable of eradicating his own unworthiness (p.665). The seventeenth poem is an elegiac sigh expressing his continued suffering and a sense that all is vain and devoid of purpose. The second stanza introduces the repugnant image of the mud which sank

into the 'cup of his life'. He regrets (stanza three) that no god saved him from the animal in him which acted (p.667). The theme is continued in the following entry: he suffers self-loathing for having succumbed 'Im Taumel der Begier'. The motif of the 'cup of life' recurs: he describes its contents as an admixture of 'Wonn' und Verdammnis'. He now anticipates premature death (stanza three) and envies those who atone for their 'irren Wahn' by being burned alive (stanza four). (pp.667-668)

The suffering experienced by the 'fallen' in M is characterized by a loss of self-esteem. The suicide of Georg's landlord's daughter Karoline was prompted by a loss of self-esteem akin to his own (pp.544-546). Much later in the novel, the dramatist Georg imputes to Herodias the attempt to make John the Baptist lose his self-esteem (p.693). John alone is able to stand firm; the other characters in the novel who are subject to temptation fall prey to the cycle: sin → suffering → failure to reach atonement/loss of self-esteem. It is remarkable that the nature of sin involved on each occasion is fornication or infidelity to one's partner: this applies even to such minor figures as the Bauer and Karoline. The consistent manner in which sin is shown to lead to abject misery does much to debunk the received notion of Heyse as an advocate of 'free love'!⁵²

D. THE THEME OF SPIRITUALITY IN GEGEN DEN STROM

The priest Warncke⁵³ is characterized by the free-thinker Simon as somewhat circumscribed by the tenets of the Roman Catholic Church. Despite his refusal to adhere uncritically to its dogma, Warncke nevertheless considers it sinful, according to Simon, to trust the human intellect beyond a certain limit: 'Nun hat sich ihm [Warncke] die Tradition seiner Kirche so frühzeitig in sein weiches Gemüt eingeprägt, dass selbst

⁵²See Chapter 7, pp.265-266.

⁵³Although he is introduced as 'Wencke' (III₁, p.557), he is otherwise referred to as 'Warncke'.

sein grosses Wahrheitsbedürfnis an dem Unbegreiflichen nicht zu rütteln, die Widersprüche nicht zu bestreiten wagt, bis auf gewisse Sätze, die selbst ihm zu ungeheuerlich erschienen' (III₁, p.618). Simon does himself recognize that the intellect cannot take cognizance of the absolute; it thus takes great courage not to abandon thought.

Simon's exchange of views with Helene (pp.618-622) is a re-working of Edwin's discussions with Valentin and the baron in KdW (I₁, pp.193-201, 619-623). Simon, like Edwin in the earlier novel, acts as spokesman for Heyse's view that the State does not have the right to conduct religious education in schools. The notion of a Christian State is, he argues, a nonsense, since the toleration of every religious conviction is now law. A child's questions should not be answered with fairy tales. He recalls the torment he himself suffered as a child, having inherited his father's 'hellen jüdischen Verstand'; he was unable to accept emotionally his mother's staunch Protestant faith. (pp.619-620) (This dichotomy recalls Lea in KdW, whose mother was a Jewess, and whose father a devout Christian.) Helene, in reply, advances the same pragmatic justification as Valentin in the earlier novel: 'Ist es nicht weiser, allen eine Stütze zu geben und abzuwarten, ob sie ihnen lebenslang genügt, oder von einigen weggeworfen wird, die in sich die Kraft fühlen, sich auf eigene Füße zu stellen?' Very few possess the inner strength to pursue truth for themselves; the solace which is derived from faith in a higher power (even one of dubious credibility) is for many the source of their sense of duty. Helene recalls, too, an elderly acquaintance who was able to bear blindness and paralysis only because of her faith in the world to come. (p.621)

On the face of it, the positions of faith plotted in Simon and Helene may appear to correspond to those plotted in Edwin and Valentin. In fact, Helene is portrayed with rather greater sympathy than the orthodox Valentin. The Professorin's viewpoint is made to appear misguided,

whereas Helene has taken over Edwin's role as Heyse's spokesman. Religion is justified, then, on pragmatic grounds and as a palliative. Although herself unable to accept intellectually the tenets of dogmatic Christianity, Helene confesses a longing to reach spiritual fulfilment. She declares that she has derived considerable solace from the writings of Friedrich Schleiermacher (p.622). It is in this spirit of theological liberalism that Helene is pleased to learn of the happy co-existence of the Catholic and Protestant churches in Windheim (p.531).

E. CONCLUSION

Heyse's novels are characterized by themes of a polemical nature, of which discussions of human spirituality form an important sub-category. Much remains in the late GdS (1907) of the Gründerzeit Weltanschauung of KdW (1872). At the same time, there are shifts in emphasis which indicate that Heyse is increasingly sympathetic to man's attempts to apprehend the divine. The author's first novel is a response to the Kulturkampf and, although opposition to orthodox, institutionalized religion remains a feature of his later fiction, this aspect does not obtrude with such polemical force. Thus, in RdS, the spiritual pride of the young Weissbrod and the zealous dogmatism of the baron contrast with the saintly life of Luise.

The very point of KdW is its defence of the free-thinker. Heyse's spokesman, Edwin, is resentful that he should be held morally and socially responsible for his beliefs. Heyse appeals to the reader's sweet reason with his depiction of Edwin's dignified humanity, a commitment to earthly life and love. Edwin's ecstatic delight in life is, ultimately, semi-mystical, but it is rooted in the natural order. It is, moreover, a highly eclectic philosophy; Theobald Ziegler observes: 'Zum Schopenhauerianer ist er [Edwin] ein viel zu unverwüstlicher Optimist und zum Straussianer

schopenhauert er zu viel'.⁵⁴ Edwin is, however, surely much closer to the optimism and aestheticism of Strauss's 'neuer Glaube' than to an attitude of Schopenhauerean pessimism; in RdS, for instance, there is a sympathetic reference to Strauss's work (II₁, p.119). It is part of Heyse's thesis that rejection of orthodox religion does not imply an amoral or nihilistic stance.

The grotesque figure of Lorinser in KdW emphasizes the tendentious nature of Heyse's first novel. The bogus priest propagates a gospel of groundless mysticism, and is further discredited by his dismissal of Works. The canoness Luise, by contrast, roots her Christianity in acts of charity; Faith, for her, is powerless without Works. Now although RdS reads far less like a tract than KdW, its values should, nevertheless, not be dissociated from those of the author. Heyse's sympathetic portrayal of Luise cannot, of course, simply be equated with his own standpoint, but the commitment to empirical reality is basic to his Weltanschauung.

There is a sense that both Edwin (KdW) and Abel (M) are precursors of a new order. Edwin expresses, in his treatise, a great belief in progress through enlightenment, an indication of the humanism to which his philosophy tends. In M, indeed, the motif of the precursor is a recurrent one. Abel explicitly tells Georg: 'Sie sind ein Vorläufer, gerade wie ich' (II₁, p.611). The lay preacher is all too conscious that his efforts may be in vain, but he argues that the possibility of failure does not negate the nobility of the attempt: 'Indessen muss doch jeder von uns das Seine tun, auch wenn er sein gutes Korn in Flugsand streut' (p.611). The way in which this whole theme is closely linked to forces beyond individual control is pointed up by Georg's biblical allusion when pondering in his diary the news that Abel's sermons have been transcribed: 'So keimt

⁵⁴Studien und Studienköpfe, p.320.

und spriest deine Saat bescheiden fort, teurer Entschlafener. Werden Dornen und Unkraut sie nicht wieder ersticken?' (p.657). Both Edwin and Abel are viewed as laying the foundations of a new social order which will permit each individual to transcend in his own way the 'here and now'. This is precisely what the imposition of orthodox religion fails to allow.

Perhaps the greatest evidence of apparently radical departure from the Heyse of KdW is to be found in the sympathetic reference in GdS (III₁, p.622) to Schleiermacher. The influence of the Protestant theologian is further posited by reviewers of both RdS and M. Moritz Necker writes in his account of the earlier novel: 'die Religion, freilich nicht im kirchlich-dogmatischen Sinne, sondern im Sinne Schleiermachers und des Pietismus, als Gefühlselement, spielt in dieser Lebensgeschichte eine bedeutende Rolle'. J.V. Widmann observes in relation to M: 'Das schöne reine Menschenthum, das bei einer solchen Zusammenkunft im Walde gepredigt wird, zeigt die milden Züge, die schon zu Anfang unseres Jahrhunderts in Schleiermacher aufleuchteten'.⁵⁵

The central precept of Schleiermacher's work is the primacy of love. Edmond Cramaussel, the French Schleiermacher scholar, writes:

Le premier et peut-être le plus essentiel des actes où le sens se révèle est l' 'amour'. Schleiermacher le conçoit à la manière de Platon, comme énergie propre de l'esprit qui tend à une vie supérieure, sagacité qui la devine, sympathie pour ce qui la contient.⁵⁶

It is this 'sense' which Weissbrod attributes to Luise in RdS. It is the polar opposite of dogmatism and stultifying orthodoxy, which are viewed as inimical to a personal knowledge of God and are shown to lead to hypocrisy. True spirituality is manifested in acts of charity and in humility; the intellectualization of religion is a mere pretence of godliness. It is, indeed, another of Schleiermacher's fundamental tenets that the road

⁵⁵'Über Heyse's Der Roman der Stiftsdame', p.425; 'Merlin und Marienkind von Paul Heyse', p.580.

⁵⁶La Philosophie Religieuse de Schleiermacher, p.72.

to spirituality is intuitive and not intellectual.⁵⁷ The common denominator of all the characters whom the novels set up as models appears to be a loss of self-consciousness, the ability to love in such a way that solipsism is transcended.

Yet Heyse's cult of individual autonomy is perhaps not quite compatible with Schleiermacher's conception of love, as this extract from a sermon reveals: 'die Liebe soll und muss in Allem sein, und alle Verschiedenheit sich immer mehr der grossen Einheit unterordnen, auf dass, weil doch, wer den Geist Christi nicht hat, nicht sein ist, Ein Geist in allen walte'.⁵⁸ Heyse never committed himself to defining love in such overtly Christian terms; as late as 1903, indeed, he refers in a letter to his 'resignirter Agnosticismus'.⁵⁹ The need for the individual to develop his own potential is expressed in each of the novels and is a cardinal principle of the author. His increasing awareness of human spirituality should, therefore, be regarded as no more than a revision of the emotional polemic of KdW.

⁵⁷Cramaussel, pp.72-76.

⁵⁸Christliche Festpredigten, I, 386-387.

⁵⁹Cited by von Moisy, p.112 (letter to J. Helder of 12 January 1903).

CHAPTER FIVE

IDEA AND POLEMIC (2): THE INDIVIDUAL AND SOCIETY

Heyse, it has been shown, aims in his novels at the portrayal of 'ein Kultur- und Gesellschaftsbild im grossen, ein Weltbild im kleinen'.¹ This 'world' tends to be depicted with a high degree of polemic: the previous chapter investigated the nature of his examination of human spirituality and discovered a consistent repudiation of dogmatic orthodoxy, coupled with an insistence on the need for each individual to arrive at his own understanding of the riddle of the universe. In this chapter, I propose to consider the related question of Heyse's portrayal of the relationship of the individual to society (and, in particular, the moral claims which are made on the individual).

A. THE CULT OF THE AUSNAHMEMENSCH

In his Introduction to the Moralische Novellen of 1869, which takes the form of an open letter to 'Frau Toutlemonde in Berlin', Heyse discusses the conflict between the Ausnahmemensch and society.² Pointing out that bourgeois society is tailored to the needs of Durchschnittsmenschen, and that its highest aim is public welfare, Heyse asserts that it has, by force of custom, endowed the pragmatic with a spurious sanctity (pp.xv-xvi). Bourgeois utilitarianism confuses 'das...zur Sitte Gewordene' with 'das Sittliche' (p.xvi); that which is sanctioned by society is blindly accepted as a moral absolute.

Heyse characterizes bourgeois society as 'diese demokratisch - konservative Mehrheit'. There do, however, also exist 'einzelne

¹Introduction to the Deutscher Novellenschatz, I, xviii.

²References to this work are given after quotations in the text. See, too, Helmetag's discussion of this theme, 'Love and the Social Morality', pp.14-19.

aristokratisch - revolutionäre Naturen' whose only criterion is their own conscience and who are unwilling to renounce 'den Einklang mit sich selbst'. Such individuals are, he writes, destined to be ostracized by society; their place of exile is literature. (pp.xvi-xviii) He believes that 'die Grenzberichtigung zwischen der Pflicht gegen das Ganze und dem Recht des Individuums sei eine der schwierigsten und zugleich höchsten Aufgaben des Dichters' (p.xv). He regards the Novelle as the genre par excellence to depict such exceptional cases (p.xviii). This view is restated in the Introduction to the Deutscher Novellenschatz: Heyse suggests that 'auch der Ausnahmefall, das höchst individuelle und allerpersönlichste Recht im Kampf der Pflichten' has its place here (I, xv).

In his study of the Novelle, Martin Swales makes the point that the tension between the individual and the general is the principle behind the aesthetic structuring of the genre.³ He criticizes Heyse's Novellen, however, for being 'straightforward glorifications of individualism' (p.203):

Time and again we are concerned with an unusual figure, an eccentric, somebody who manifestly stands apart from the generality of the human community. There is a story to be told about this strange, recluselike figure, a story that reveals the fascinating and uniquely intense experiences that have made of the person what he now is, that have driven him into a kind of self-imposed isolation. There is no interpretative problem here: the protagonist simply is what he is, and we are required to accept this fact...[His art lacks] any sense of evaluative difficulty. Because his stories operate in terms of simple, unequivocal narrative assent, they do not generate that interpretative tension that is so characteristic of the novelle genre. (pp.203-204)

Swales attempts to define the Roman in contradistinction to the Novelle. Citing Hegel's view that it is prosaic bourgeois reality which sustains the Roman (p.202), he considers that the emphasis of the genre is the totality which informs the specific events. The procedure is, in

³The German Novelle, p.202. Further references to this work are given after quotations in the text.

other words, the reverse of that of the *Novelle*. Since they lie outside his scope, Swales does not ponder the implications of this contrast for Heyse's *Romane*. Heyse does himself, however, regard the depiction of a 'world picture' as germane to the Roman; moreover, he pinpoints the *Novelle* as the genre best suited to the portrayal of the Ausnahmefall. One question to which this chapter must therefore address itself is the following: how, in the novels, does Heyse reconcile his Ausnahmemoral with his commitment to the portrayal of the generality?

B. THE DEPICTION OF SOCIETY IN THE NOVELS

In my discussion of social realism in Chapter 3, I formed the conclusion that, although lacking in this quality, Heyse's novels nevertheless abound in social criticism. This, as I shall show, is levelled at all social niveaux.

The view of petty bourgeois society which the novels offer is summed up by extended images which appear in ÜaG and GdS. When, in the earlier novel, Erk discovers a pair of geese overcome by sleep, the narrator compares them to a corpulent bourgeois couple which, in the face of nature and the firmament, feels no deeper need than that of recovering from quotidian cares. Erk himself views the geese as a symbol of the narrow human world which he has encountered. He has nothing but scorn and impatience for this stultifying atmosphere, dubbing the Blendheimer 'einen...schläfrigen Haufen geduldiger Sterblicher' (II₂, p.75). In GdS, the same inertia is nicely figured by the satiric portrayal of the rows of fishermen jealously guarding their regular places at the riverside. They are said to be 'fast wie ausgestopft oder aus Holz geschnitzt..., da nur dann und wann ein Ruck an der Angel verriet, dass sie lebendig waren' (III₁, p.569). The engineer cites the fear that these places will be lost as the reason why the Windheimer are so reluctant to consider the construction of a new dam (p.582). Petty bourgeois society, then, is

depicted as unthinking and inert.

The portrayal of the upper bourgeois world is no more sympathetic. An instance is the figure of the Hofbanquier Wittekind in M. The automata whom he entertains ('ein Haufen plaudernder, lächelnder und Tee trinkender Automaten oder Marionetten') contrast with the spontaneity of his daughter Lili (II₁, p.282). Bourgeois horror at the life-style of the artist (Georg) provokes a bitter attack on these prosperous, smug Philistines and their petty rivalries and snobbery. The social forms are viewed as exercising a stultifying influence on the individual's potential for autonomous development. Repeatedly in the novel the constellation of 'sympathetic' characters who surround Georg join him in condemnation of the money-consciousness and hypocrisy of the bourgeois. Guntram's occasional contributions to political journals are apparently intended simply to épater le bourgeois.

The aristocracy, too, is consistently pilloried in the novels. The recurrence of this theme in KdW, IP, ÜaG and GdV amounts to a topos. Courtly society is, in common with the upper bourgeoisie, viewed as strangled by convention and prejudice. Felix, in IP, who was raised in a courtly milieu, sums up its inhibiting nature: 'Mein Vater schon hatte unter dem absurden Zwange dieser Hofrücksichten, dieses unabsehlich verzweigten, verknoteten, verfilzten Urwaldes dürrer Stammbäume, unter den lächerlichen Traditionen eines wurmstichigen Bürokratismus gelitten' (I₂, p.17). Irene, in the same novel, actually opposes humanity ('menschliche Dinge') to 'Hofereignisse' (p.174). The countess Nelida illustrates the affectation and snobbery of the beau monde: her malicious slander of Julie ('une femme entretenue qui ne rougit pas de vouloir enlever un enfant à la mère légitime') is rendered 'socially acceptable' by its being expressed in French (p.494). Schnetz, in observing that the Gallic veneer does not disguise the basic amorality of the court, comments that the countess has been 'petrified' by its atmosphere (p.424).

The nature of Heyse's 'Kultur- und Gesellschaftsbild im grossen' is consistently critical: in laying its dead hand on the individual, society impedes his development and his right to self-expression. Conventional social etiquette counts for nothing in the face of this right: Edwin (I₁, p.515) and Georg (II₁, p.322) make abrupt departures from formal banquets; Jansen (I₂, pp.250-252) outspokenly denounces modern aesthetics at a courtly soirée. This topos is, in part, a literary convention; one is reminded of Werther's horror of society as an institution and of Balzac's delight in exposing the double standards of courtiers. Its expression does, however, form part of Heyse's own Weltanschauung, a cult of the principle of self-reliant individualism.

Heyse's characters justify themselves in the same terms as the author's own remarks in the Introduction to the Moralische Novellen. I have already cited Toinette's desire 'sich selber treu zu bleiben' (I₁, p.232). Georg, too, insists on the need 'zu sich selbst zu kommen und sich treu zu bleiben' (II₁, p.292). Such is the criterion which he applies throughout, both in the cultivation of his art and in his relationship with Lili. At her birthday party, the reason which is given for his resentment of society is 'dass er...keinen Augenblick sich selbst überlassen blieb' (p.317). When he starts his 'new life' at the opening of Book II, Georg expressly renounces society: '[er] sah sich nun ganz auf sich selbst gestellt' (p.325). Flaut echoes these sentiments whilst visiting Georg, preaching the absolute right of the individual to strive for self-fulfilment regardless of the criterion of social usefulness (p.357). With this philosophy, it becomes possible 'in der Verborgenheit...glücklich zu sein'; to set one's 'eigenes Glück' against 'dem allgemeinen Schiffbruch der Gesellschaft'; and to be 'glücklich in einer furchtbaren Zeit' (p.371).

Georg shares, in his determination to carve his niche in the world, many of the characteristics of the Kraftkerl of the Geniezeit. He is aware of the extreme daring of his undertaking, which he formulates as 'aus der

ungeheuren Breite der geschichtlichen Ereignisse das Einzelgeschick herauszulösen' (p.376). This is the stock opposition of the restless, self-assertive individual to the bulwark of society. In his consuming passion for Lili and his bursts of unbridled creativity he is subject to the excesses of the Genie. Both Schunicht and Helmetag, in their theses on Heyse's Novellen, draw the same comparison, likening the Genie to the Heysean Persönlichkeit⁴ (or Ausnahmemensch) whose conflict with society is inevitable.⁵ It has also been suggested that Nietzsche (who was to be attacked by Heyse in ÜaG and CS) echoes the Stürmer und Dränger with his notion that the individual should follow his own will alone.⁶ A tendency to unbridled individualism was clearly part of the late nineteenth-century Zeitgeist.

The previous section closed with the question of how Heyse reconciles his Ausnahmemensch with his express commitment, in the novel, to the portrayal of the generality. It emerges from the above discussion that society is consistently discredited; far from adapting his subjective morality to the demands of the more expansive genre, Heyse continues, as in his Novellen, to vindicate the right of the individual to self-fulfilment. It is, however, possible to posit developments and shifts in emphasis. The remainder of this chapter studies certain of the novels in greater detail in an attempt to illuminate these shifts; and examines how the works were received by the very society which they set out to attack.

⁴ Heyse employs this term in a letter to Keller of 3 June 1883 (Paul Heyse und Gottfried Keller im Briefwechsel, pp.329-330).

⁵ 'Die Novellentheorie und Novellendichtung Paul Heyses', pp.92-94; 'Love and the Social Morality', p.176 and p.178.

⁶ Hamann und Hermand, Gründerzeit, pp.173-174.

C. THE ATTACK ON CONVENTIONAL MORALITY IN IM PARADIESE

The moral dilemma at the centre of IP is that of the 'marriage of conscience' (Gewissensehe). Jansen is unable to marry his beloved Julie because Lucie, his estranged and heartless wife, will only consent to a divorce if she is granted custody of their child Fränzchen (I₂, pp.480-481). The couple therefore decides to live together in the state which modern sociological jargon terms 'cohabitation'. They do, however, celebrate the union in the company of their friends (pp.520-528). Subsequently, when Lucie takes the initiative for a divorce, Jansen and Julie submit to a State wedding 'for the sake of the children' (p.580). The set-up here bears out one aspect of Heyse's Novelle theory: the social morality is subjected to a test case by an exceptional combination of circumstances.

Contemporary critics objected to two separate issues raised by the central problem of IP: defenders of conventional morality resented on intrinsic grounds the sympathetic depiction of this Ausnahmefall; others felt that the eventual marriage was a concession to bourgeois morality and hence that it weakened Heyse's case.

Otto Kraus inveighs, predictably, against the glorification of subjective morality. The crass level of polemic is illustrated by his quoting an (unnamed) German woman as follows: 'Mit welchem Recht können wir den Franzosen ihre unsittlichen Romane vorwerfen, wenn wir daran denken, dass es Paul Heyse nicht besser macht?' He takes issue with Georg Brandes's defence of the notion that conjugal morality is independent of the external forms which govern that state.⁷ Theodor Storm, who was clearly much more sympathetically disposed towards Heyse, does, however, also object to the tendency of IP. His response to the ethical problem is a sensitive one and deserves close examination.

⁷ Paul Heyse's Novellen und Romane, p.60 and p.65; Kraus is referring to Brandes's Moderne Geister, pp.33-34.

Storm picks up Heyse's reference (in the Introduction to the Moralische Novellen) to 'das...zur Sitte Gewordene' and questions the validity of Heyse's challenge to the status quo:

Aber der Schreck im Publicum hat doch auch eine Berechtigung; denn man fühlt in Ihrer Darstellung einen allgemeinen Protest gegen die Heiligkeit der zur Sitte gewordenen Form. Es liegt das tief in Ihnen und tritt auch in andern Sachen hervor. Ich weiss sehr wohl, dass im einzelnen Falle ein hochstehender Mensch die Sitte durchbrechen kann, ohne an seinem Innersten Schaden zu nehmen; aber der Gemeinde und dem Staate schulden wir die Form, die wir auf einer wüsten Insel hinter uns lassen könnten, und dürfen sie nur im alleräussersten Falle durchbrechen. Sie fühlen das selbst; denn 'der Kinder wegen' muss sie endlich doch befolgt werden. Ich aber habe mich fragen müssen: was treibt ihn zur Darstellung solchen Ausnahme-zustandes? ich meine: von Verhältnissen, wo im gegebenen Fall die heikle Ausnahme ein Privileg erhalten muss. - Hat er durch die Form im eignen Leben so gelitten? Ist das eine pathologische Seite seiner Dichtung? ⁸

Heyse, in reply, is unrepentant in his dismissal of Philistine morality, reasserting the primacy of the Ausnahmemensch over social forms. He denies that he has a personal axe to grind:

Was den 'Schreck im Publikum' betrifft, so kann ich ihm nicht helfen. Vor 200 Jahren erschrak dasselbe auch, als sich Stimmen dagegen erhoben, dass man Hexen verbrannte, und aber in 200 Jahren wird man es nicht verstehen, dass es heute für eine sonderliche Kühnheit gelten konnte, eine vor Gott und Menschen heilige Gewissensehe nicht hinterm Zaun zu schliessen, sondern durch eine Gewissenshochzeit im Kreise der vertrautesten Freunde einzuweihen. Die 'zur Sitte gewordene Form' ist doch nur so lange 'heilig', als sie einer tieferen echteren Sittlichkeit nicht widerspricht. Persönlich, im eigenen Leben habe ich nie durch tyrannisch sich geberdende Formen zu leiden gehabt, wie Sie muthmassen, aber so Viele darunter leiden sehen, dass ich es mir allerdings zu einer Art Pflicht gemacht habe, mich den Pionieren anzureihen, die in dem durch Urwaldsgestrüpp unwegsam gemachten Wald von sog. moralischen Gesetzen hier und da einen Fussweg bahnen. Ich habe stets ein besonderes Vergnügen, wenn ich Menschen sehe, die den Muth ihrer Überzeugungen haben, und finde Nichts so verächtlich, als das Unterdrücken hochgewachsener Charaktere unter die Schnur, die den Durchschnittswuchs der Philister anzeigt. Und so bekenne ich gern, dass ich mit einer stillen Schadenfreude Conflicte behandle, die durch den eingebornen Adel der Handelnden zu einer über diese Schnur hauenden Lösung drängen. (Storm-Heyse: Briefwechsel, I, 98-99 (14 November 1875))

⁸ Storm-Heyse: Briefwechsel, I, 95 (the letter is undated, but must have been written between 13 October 1875 and 1 November 1875). Further references to this work in this section are given after quotations in the ~~text~~.

The correspondence continues with Storm's contention that, although he does not accredit absolute authority to a social form, he nevertheless believes that it should be respected until the consensus decides to abolish it (I, 100 (21 November 1875)). Heyse concedes, in reply, that a public celebration of a Notehe would represent a flagrant challenge to the authority of the State; but he considers that a joyful and reverent celebration amongst close friends is more ethical than a simple liaison (I, 101-102 (11 December 1875)).

In my view, Heyse motivates the Gewissensehe most effectively. The theme is adumbrated as early as Book III (I₂, pp.226-227), with the information that Schnetz also contracted such a 'marriage'. Heyse is, moreover, careful to make Julie a figure of considerable moral rectitude: having insisted that she and Jansen wait for one year before cohabiting, she is adamant that they take their leave of one another in the street (p.417). Her 'moral right' to act as mother to Fränzchen is vindicated by the child herself, who clings to Julie and begs to be taken away from her natural mother, Lucie (pp.493-495).

Contemporary critics were not unanimous in their opposition to Heyse's tendency and its expression. One (anonymous) reviewer suggests that the resolution of moral questions in fiction does not - whilst seriously intended - necessarily correspond to that in reality: 'er [Heyse] [bringt] gewisse wichtige Fragen der Moral in bestimmten Fällen zu einem ganz anderen Ausgange..., als es in der Wirklichkeit geschehen soll'.⁹ Paul Lindau enthuses over Heyse's defiant repudiation of Philistine morality:

ich empfand so etwas wie Bewunderung vor seiner freien Auffassung, vor seinem weiten Gesichtskreise, vor dem vornehmen Trotz gegen alles Banale, gegen die bloss durch die Sitte geheiligte Gemeinheit, vor seiner Opposition sogar gegen das allgemein Sanctionirte, gegen das, was man sittlich und moralisch zu nennen pflegt, und das sich dennoch beugen muss unter einer höheren als der unter uns Modernen verabredeten Sittlichkeit. 10

⁹'Über Heyse's Im Paradiese', Westermanns Monatshefte, 40 (1876), 77.
¹⁰'Über Heyse's Im Paradiese', p.37.

Ziegler maintains that there are cases where the individual heart has a stronger claim than the moral consensus, and affirms that such a case is depicted in IP.¹¹

Even sympathetically inclined critics such as Lindau and Ziegler, however, object to the eventual marriage of Jansen and Julie, which they view as an unwarranted concession to the social norm. Lindau judges the novel in terms of its relationship to real life, arguing that people are no longer discriminated against because their parents are unmarried; Jansen's justification ('der Kinder wegen') is, therefore, spurious.¹² Ziegler declares that it is the duty of enlightened Ausnahmemenschen not to lend credence to the very prejudices which they are supposed to have overcome.¹³ Such critics do, however, ignore Julie's insistence to Jansen that their happiness must be rooted in bourgeois convention (p.395); it is only when she realizes the extent of Lucie's machinations that she determines to give herself to Jansen 'ohne nach den Menschen zu fragen, aber gewiss nach dem Willen Gottes' (p.398). Heyse is clearly at pains not to create any suggestion of moral anarchy in his characters: they resort to a Gewissensehe only in the most extreme of circumstances, and even then regard it as a provisional measure.

CS also features a Gewissensehe: Helmbrecht explicitly describes his relationship with Maria Harlander in these terms: 'Ich habe diese Frau ja neun Jahre lang lieb gehabt, mein Verhältnis zu ihr als eine Gewissensehe betrachtet' (III₁, p.369). In this case, a dogmatic priest is responsible for persuading Maria to sever the relationship (pp.320-321) which Helmbrecht had always regarded as permanent: '[ich habe] mir nicht einfallen lassen, dass es je zu einer Scheidung kommen könne' (p.369). This is, perhaps, an answer on Heyse's part to those critics who found IP half-hearted in its

¹¹ Studien und Studienköpfe, p.334.

¹² 'Über Heyse's Im Paradiese', p.57.

¹³ Studien und Studienköpfe, pp.335-336.

alleged concession to bourgeois morality. Helmbrecht advances the same arguments in justification of the Gewissensehe as Jansen in the earlier novel: he did not embark on the relationship out of frivolity, and felt that it could not have been strengthened by submission to the procedure of a State wedding (p.370). He, like Edwin in KdW, is a Heysean man of reason; his conversation with the sympathetic, but misguided, Frau Agnes (pp.365-371) is reminiscent of Edwin's discussions with Valentin. Helmbrecht contrasts the prudishness of bourgeois society with true ethical sensibility, asserting that only 'höhere sittliche Forderungen' form a valid check on the individual. Otherwise, 'Sittlichkeit ist Privatsache' (pp.367-368). The subjective morality expressed here is thus even bolder than Jansen's situational ethics in IP.

D. A DEFENCE OF CONVENTIONAL MORALITY?: THE ATTACK ON NIETZSCHE IN ÜBER ALLEN GIPFELN AND CRONE STÄUDLIN

i) The morality of government

The life of the individual in society is subject to the constraints of government. Heyse, it has been shown, lays great stress on the freedom of the individual from externally imposed constraints, a viewpoint which has clear implications for his notion of the ideal government. In IP, subjective morality is defended against the prejudices of the bourgeois consensus; the role of the State in the legalization of marriage is explicitly introduced only in Heyse's correspondence with Storm. Other novels, however, are centrally concerned with the way in which governmental legislation restricts the freedom of the Ausnahmemensch.

This theme first emerges in KdW, which depicts central government as repressive in its treatment of Franzelius. The printer reveals that the police have him under scrutiny for having vituperated against Lorinser when he asserted that education is socially dangerous (I₁, pp.92-93). Referring to 'unserm krankhaften Staatsorganismus', Franzelius is scornful

of a social structure which is inimical to the pursuit of earthly happiness (p.91). He describes the likely upshot of his revolutionary journal as follows: 'Es wird Lärm geben, sie werden mit ihren gewöhnlichen groben Mitteln dreinschlagen - Arrest, Haussuchungen, Beschlagnahme der Papiere, Fahnden auf Mitverschworene'. At this juncture, however, Edwin maintains that the authorities are no longer concerned with the freedom of thought of intellectuals: 'Wissenschaftliche Überzeugungen sind etwas anderes als Volksreden, und die Polizei vergreift sich Gott sei Dank nicht mehr an der Gedankenfreiheit eines Privatdozenten der Philosophie'. (p.151)

The hounding of social democrats is discussed in Fragen an die deutsche Geschichte: 'Das Sozialistengesetz verhindert die Integration der Arbeiterschaft in den Nationalstaat. Allein wegen ihrer Überzeugung wird eine Partei unter ein Sonderstrafrecht gestellt - eine eklatante Verletzung des liberalen Rechtsdenkens' (p.134). Franzelius is, indeed, harassed for distributing his revolutionary pamphlets. He comments bitterly on the prevailing social system: 'die Lüge dieses sogenannten Rechtsstaates ist alt genug, dass die ruhigen Bürger sie ganz in der Ordnung finden' (pp.255-256 (p.256)). He is later arrested for his outburst at Balder's funeral; Mohr suggests that the police is glad of a pretext to subdue him, although he observes that its powers are limited to detaining him in a cold cell. Edwin vigorously denounces a regime which pays lip service to freedom of conscience and yet denies it to all but a few. (p.361)

Local government, too, is portrayed as self-interested, petty and small-minded when, in spite of the citizens' initiative which demonstrates the popular support for Edwin, he is threatened with the loss of his teaching post. Edwin, by contrast, conducts himself with quiet dignity when he simply thanks the assembled crowd for their love and friendship, rather than inciting them with demagoguery. (pp.592-596)

The burden of the idea content of ÜaG is its study of the government of the principality of Blendheim, in Thuringia. Erk terms this petty principality 'eine Oase in der Wüste der deutschen Welt'. He characterizes this 'desert' (i.e. the rest of Germany) in Nietzschean terms of reference, declaring that humanity's sole purpose is the cultivation of 'Übermenschen..., die souveränen Naturen, die den übrigen den Fuss auf den Nacken setzen'. He reveals that he is still awaiting the manifestation in himself of the traits appropriate to the amoral superman 'jenseits von Gut und Böse' (II₂, p.22). When he later retracts this arrogant statement in the presence of the Minister, referring to Nietzsche's philosophy as 'diese frevelhafte jüngste Weisheit', Lindenau insists that, on the contrary, every sound politician acts in Machiavellian vein. He dismisses Nietzsche (who had been insane since 1889) as 'dem unglücklichen Menschen, der jetzt vom Fieber seiner glänzenden Aphorismen in geistiger Umnachtung ausruht', adding that only the immature, who believe that they have found in him a witty advocate, and the bourgeois, who react with moral outrage, have responded as if to a novelty. Politicians have, he declares, always acted according to an amoral code and merely simulated integrity to 'spare the weak'. He maintains that Frederick the Great's attack on Machiavelli was but a 'fig leaf' calculated to obscure the 'naked doctrine' of his inexorable government. Would he, demands the Minister, otherwise have earned his name and succeeded in annexing Silesia? (pp.61-62)

Erk discovers, then, that Blendheim is far removed from the idyllic 'oasis' he had fondly imagined it to be. The Minister is a study in megalomania, and Erk proceeds, under his aegis, to set himself up as the equivalent of what Balzac termed an 'homme supérieur'.¹⁴ Expounding his ambition to succeed Lindenau, he images his daughter Sidonie as a Cordelia prepared to do her duty in marrying the Minister's politically-determined

¹⁴See Le Père Goriot, in Oeuvres Complètes, IV, 93-95.

choice of spouse. When asked by the sincere Wolf if he loves Sidonie, Erk replies with cynical indifference: 'Ich denke von ihr nicht besser und nicht schlechter als von den meisten minaudierenden alten Jungfern aus ihren Kreisen' (p.82).

Erk recounts to Wolf that the primitive peoples amongst whom he has lived are unable to see the discrepancy between the pious principles which they claim and lapses in practice (pp.166-167). That which he terms 'den Grundsatz der Grundsatzlosigkeit' ('Nichts ist wahr, alles ist erlaubt') simply does not occur to them. He contrasts this naiveté with the state of affairs in Germany, recalling a conversation with a man who, having read Nietzsche, feared 'diese bevorstehende Umwertung aller Werte' (p.90). Erk considers that Wolf has underestimated the significance of the new doctrine and contrasts the Minister's autocratic rule with Wolf's 'hypertrophied conscience'. Wolf, for his part, regrets his father's abuse of power and suggests that only the economic well-being of Blendheim prevents a strong opposition from rising against him (pp.91-92).

The novel is punctuated with such discussions on the morality of despotism. The dark side of the apparently benevolent feudal monarchy is sounded on the very first page: 'Ihr engeres [Vaterland] ist seit unvordenklichen Zeiten von milden, väterlichen Fürsten regiert worden, so dass die Schattenseiten des patriarchalischen Regiments den guten Bürgern nur selten zum Bewusstsein kamen'. The Minister is an advocate of the small, manageable unit capable of being administered by an individual: 'weil alles näher aneinandergerückt ist, erfährt man täglich auch die unmittelbaren Erfolge seines Wirkens,...., und wir erhalten beständig die anregende Gewissheit, die Protagonisten in einer menschlichen Komödie zu sein' (p.57). There is clearly a Machiavellian touch here; Lindenau enjoys such manipulation.

Erk agrees that his own experiences in the diplomatic service have confirmed this tenet. Even his superiors were, he says, bored with their

remoteness from the 'real action'. The Minister comments on the fruitlessness for all but the most subordinate natures of a life spent as 'eines der kleinsten Rädchen' 'in einer der ungeheuren modernen Staatsmaschinen' (p.107). He views the formation of super-powers as an unfortunate 'historical necessity'. Warming to a common Heysean theme, he regrets that this development has led to only a very small minority being able to develop a strong, autonomous personality. He bewails the common mediocrity which he believes is fostered by 'democratization from above': a tiny élite of 'political artists' alone makes decisions and their subordinates are but 'tools'. These are, he declares, anaesthetized to such a degree that they do not demur; their rulers grant them sufficient boons to stifle personal ambition. The Minister rejoices in the survival of enclaves such as Blendheim, which have escaped the historical tendency to centralization. For him the opportunity to cultivate self-development is of paramount importance; his motto is 'Selbst ist der Mann'. He cites the analogous case of the Italian Renaissance: Florence, Venice and Genoa each produced 'jene anziehende Galerie von Charakterköpfen' which a sixteenth- or seventeenth-century Bismarck would, he argues, have suppressed. His is a cult of 'Selbstherrlichkeit', a strong belief in the right to govern of those who possess a ruler's temperament. He maintains that nothing is more stultifying than a liberal constitution. Erk does, he believes, possess the appropriate quality of will ('diese Willens- und Tatkraft') which he wishes to see engaged in the service of Blendheim. (pp.58-59)

It might, at this point, be pertinent to inquire what Heyse's own view is of the ideas expounded by the Minister. Now the narrator is sufficiently disembodied to refrain from commenting. The passages of socio-political discourse are reproduced 'dramatically' as straight dialogue, so evidence must be assimilated from outside the text. It may safely be assumed that Heyse concurs with the Minister's assertion of individual autonomy. He, too, is opposed to the soullessness of the impersonal

super-power. Yet he is hardly likely to find the tyrannical Minister sympathetic: this is a man whose domineering exercise of will is even manifested in the way in which he attacks his food (pp.97-98). The totally undemocratic transfer of power envisaged by Lindenau suggests an absolutism which is hardly compatible with individual freedom. It is no coincidence that such freedom should be identified with a 'weite Welt' far removed from Blendheim (e.g. pp.12, 33 and 166). The attack on Nietzsche's philosophy is a repudiation of the right to govern of the amoral superman. The prevailing corruption in Blendheim corresponds to that of which Andrea Delfin, in Heyse's Novelle of that name, seeks to purge decadent Venice.

The apoliticism of the monarch has given free rein to the Minister to establish a rigid and totalitarian rule. He reveals to Erk that he was responsible for the introduction of draconian factory laws. He has limited the right of assembly to a bare minimum, arguing that measures had to be taken against 'die sozialistische Seuche'. By rendering strikes virtually impossible, he does, he declares, have the best interests of the workers at heart. (p.140) Lindenau is, as Erk observes, a 'Gewalt_mensch' whose only interest in people is 'ob sie wie Ton in der Hand des Töpfers wären, um seine willenlosen Werkzeuge daraus zu kneten'. Erk describes him as a 'Promethean egoist' who ignores his subjects when they serve him, and crushes them with his insensitive hand when they rebel. He has, indeed, placed his son Wolf under police surveillance for having aired democratic beliefs. The factory workers have, it is alleged, been incited by Wolf's socialist tendencies. Significantly, Wolf speaks in terms of his 'freedom' having been restricted and he intends to ask the Minister why he is under observation and why he is expected to stay away from the town. (p.81)

Wolf's thirst for physical freedom is, it seems to me, central to Heyse's notion of the role of the ideal government. Wolf is his spokesman insofar as he deplores the repressive totalitarianism which is characteristic

of Blendheim. A liberal democracy is the alternative which Heyse would appear to be advocating, since this alone guarantees individual freedom and the opportunity to develop an autonomous personality. The Minister's attempt to reduce human beings to modelling clay is the very antithesis of this ideal. Heyse would wish to see everyone enjoy the fruits of the motto 'Selbst ist der Mann'; Lindenau seeks to confine such freedom to the dictatorial superman. The moral pointed by this didactic novel is quite unambiguous: the would-be 'Gewalt_mensch' will ultimately suffer a fall. Erk's misery is the product of his own egocentricity; no such direct causality can be posited in the case of the Minister's stroke, but the implication is undoubtedly that this is the hubris suffered by the over-reacher. There is also a suggestion of Nemesis in the threat of the civil servant who has fled Blendheim to 'leak' certain documents which will prove embarrassing to Lindenau. Heyse's portrayal of the consequences of gratuitous power-seeking is unequivocal.

When Erk discloses to Lena the position of power which is potentially his, he declares that his aim is the patriotic one of eradicating the despotic regime in Blendheim (p.100). His account of himself may not be wholly sincere, but his proposal does, nevertheless, invite speculation as to Heyse's view of the morality of benevolent despotism. Erk's altruistic urges are, in fact, perverted as soon as he is spurned by Lena: Holm is a potential obstacle in his plan to succeed the Minister, so he intends to eliminate him. Wolf suspects that this is a vinous fantasy attributable to the 'bacchanalian philosopher' who has Jenseits von Gut und Böse on his conscience, but Erk insists that the aim of salus publica justifies all means. He resolves to be unbending and consciously to change his character, declaring that he has in the past been all too pliable. He does, in fact, maintain that he will not abuse his omnipotence to commit judicial murder or to deflower virgins, but will practise a benevolent and paternalistic despotism. Yet this is hardly consistent with his conscious

decision to discredit Holm and his premeditated infidelity to Sidonie (he looks forward to 'consoling' the Fürstin). (pp.130-132)

When Wolf is aghast at Erk's 'lack of conscience', the would-be Machiavel accuses him of taking refuge in an 'empty word' (p.244). Wolf argues that conscience is the sure 'Spiritus rector' of every individual; Erk asserts rather the autonomy of the will. He is, he says, curious to see where this blind, irrational, amoral force will lead him. Wolf maintains in reply that Erk is already formed psychologically and hence unable to echo Richard III's conscious decision to commit evil. The dogs do not, he says, bark at his shadow: 'Nein, Erk, n'est pas coquin qui veut'. He believes that Erk would remain a dilettante in the art of acting without conscience. The Prussian diplomat resents Wolf's unwillingness to ascribe to him the necessary intransigence and the implication that his is a subordinate nature. He declares that he has had enough of being buffeted by life, that 'der flüssige Kern in mir erstarrt und in Stahl verwandelt worden ist' (pp.132-133). This conscious decision to become a Nietzschean is far removed from a stance of benevolent despotism! When he rides alongside the Minister in his coach, he is, indeed, depicted as an ego-maniac who revels in the sense of power (p.138).

Erk is particularly anxious that Holm's ambition to succeed Lindenau should be thwarted. Holm has admitted that politics holds no interest for him; his motivation appears to be the pursuit of ambition for its own sake: 'Ich bin nun aber einmal in das Verhältniß zur Baronesse hineingekommen, ich weiss nicht wie, und jetzt stachelt mich die Ambition, es daran nicht scheitern zu lassen' (pp.38-39). Once installed at Buenretiro, Erk regards it as a positive duty to impede the progress of the foppish Holm; he would, Erk believes, rule even more blindly than 'der eiserne alte Gewaltmensch' (Lindenau) who at least maintains a semblance of healthy order and discipline. Erk refers to Holm as 'diesem kopf- und herzlosen Streber'. Yet Erk emerges as equally Machiavellian himself, with barely a

trace of the benevolent paternalism which he claims. He intends to apply the uninhibited, irresponsible power which is to be his to develop freely his own unused strengths. The insistence that the end of saving Blendheim justifies the means is but sophistry. This is rather the Heysean Kraftkerl flexing his political muscles. (p.156)

Heyse's aim seems to be to show that despotism cannot be altruistically motivated, that it will ultimately become corrupt. This is reminiscent of Christiane Ullmann's summary of the idea content of Andrea Delfin: 'The claim of absolute power to rule by deceit and terror corrupts and eventually destroys not only that power, but also its antagonist and society as a whole'. Ullmann, too, compares this process to 'the hybris of classical antiquity'.¹⁵ The would-be saviour is, as ÜaG reveals, inevitably an ego-maniac possessed by personal ambition. The values of the Machiavel are systematically opposed to those of the humble and contented, such as Wolf. Erk's pursuit of the glitter of the court leads only to ennui, thus laying bare the artificiality of this milieu; Wolf's life as village schoolmaster has, by contrast, a basic simplicity and closeness to nature. This is illustrated when Erk passes Wolf's school on the way to Buenretiro (pp.142-143). The vignette of the ragged, yet happy, children thronging out of the narrow door is set against a conventional rural backdrop. Wolf himself is observing the scene in an attitude which suggests that he is 'surprised by joy'. Erk's reaction is unambiguous: 'Narr! sagte Erk vor sich hin' (p.143). When Erk is overcome with remorse at having betrayed his unspoken commitment to Lena, he returns to Wolf (and hence, implicitly, to the values which he represents). Wolf is again depicted against a backdrop of idyllic nature: he is tending his rose bushes whilst the nesting swallows fly in and out of the eaves. The conventional contrast is again posited of a simple, yet fulfilling, rustic existence with

¹⁵Form and Content of Paul Heyse's Novelle Andrea Delfin', p.118.

the self-destruction suffered by the over-reacher. This latter is figured by Erk's entry 'wie ein sehr müder, von Krankheit gebeugter Mann'. (p.186) Having learned from the hubris which he has undergone, he now rejoices in the scene from Wolf's window: 'Alle Kühe von Witzhausen müssen da vorbei - die Milch der frommen Denkungsart bekommst du täglich aus bekannten Quellen ins Haus geliefert - und dort in den vergriffenen Bänden das nötige gärende Drachengift der Philosophie - was kann man mehr wünschen?' (p.188). He proceeds to join Wolf in a frugal supper of black bread and sour milk, declaring: 'Du glaubst nicht, wie wohl mir ist, dass ich heute nicht an der durchlauchtigen Tafel speisen muss!' (p.196). The motif of the pure and simple is thus linked with an anti-societal comment which is characteristic of Heyse. This same conventional contrast of courtly and rustic life re-emerges when the courtier Mensingen appears from Buenretiro and comments on the absence of a mirror, referring to Wolf's abode as a hut (p.198).

The pursuit of worldly ambition is, then, shown in the case of both Erk and the Minister to lead to moral turpitude and misery. When such values are cynically applied by the powerful in their government of the people, the result is a despotic and repressive regime. Heyse's concern is with the autonomy of the individual, an emphatic repudiation of a social structure which denies the individual his basic freedom. It is, as I have shown, entirely characteristic that he should portray the beau monde as artificial and stultified beneath its apparent glitter. Any notion that Heyse uncritically sympathizes with the posturing of the Kraftkerl is, however, surely belied in this novel. Erk's attempts at self-aggrandizement are placed in a negative light by the hubris element in the plot. It is the pursuit of a fulfilling love relationship which, as elsewhere, Heyse is advocating.

ii) Private morality

Analogous to the study of the morality of government exhibited by the novel is that of the morality of private life. These two aspects are, indeed, shown to be not unrelated. Erk's political ambitions involve his marrying the affected Sidonie, to whose charms he is at best indifferent and at worst profoundly antipathetic. He declares to Lena that his only pleasure in marrying Sidonie would be the acquisition of the conjugal right to tell her how inane he finds her coquettish ways (p.103). Elsewhere he reveals to Wolf that he would seek consolation in the arms of the Fürstin. His calculated adultery is, indeed, only thwarted by the unexpected appearance of Lena (p.180). Erk is a study in the techniques of amoral self-gratification. His mentor Lindenau is shown to be equally unprincipled when Wolf reveals that he is his illegitimate son (p.47). The high and mighty appear to be as cynical and opportunistic in their private life as in affairs of State. A commentary on the ambitions pursued by Erk is, moreover, provided by Dorette's father having cherished ambitions for her beyond his station, which ultimately lead to his disowning her (p.227).

Heyse would appear to be teaching a moral lesson in ÜaG which is a plea for responsibility and delight in simplicity. The values which the novel celebrates are those embodied in Lena and Wolf. The sobriety which these two characters exemplify is not mere stoicism: Wolf, especially, has occasional hankerings for 'die weite Welt' (e.g. p.50). Yet both are selfless (Lena is prepared to marry Steinbach for the sake of his happiness alone, and Wolf's readiness to mediate for Erk supersedes his own attraction to Betsy); both practise self-cultivation (Lena is an accomplished artist and Wolf has a passion for Bildung). Heyse seems to find Wolf's spontaneity particularly endearing: ~~Wolf~~ long remains naively unaware of his love for Betsy. This contrasts with Erk's scheming, pre-meditated amorous advances. Finally, Lena and Wolf both respect the

primacy of love; Erk perverts it by confusing it with ulterior ambitions. For all this, there is a sense that the prodigal Erk has a latent nobility which will ultimately redeem him. Betsy maintains, for instance, that Lena is worthy of someone more noble than Wolf (p.221). Erk only acquires the appropriate nobility, however, when he has adopted the values represented by his friend.

There would appear to be little in the types of moral conduct which the novel both advocates and repudiates to support a view of Heyse as the libertine which his own century so frequently saw in him. By 1895 he was, indeed, far from being the enfant terrible of forty years previously. The moral code advocated by Betsy might, in fact, appear calculated to épater le bourgeois. She declares after Faust: 'Zwei Seele [sic]¹⁶ wohne auch in meiner Brust: eine Künstler- und eine Philisterseele'. Artistic morality refuses to accept the bourgeois notion that surrender to passion is a deadly sin. One is, she says, justified if one is 'e arm jung Ding mit warmem Blut die Giulietta gesunge hat und das Publikum hat wie rasend applaudiert', since to be in this state is to be 'ganz berauscht...von Stolz und Triumph'. Betsy argues that such surrender is preferable to a marriage of convenience or to the marriage of 'e fischblütig Bürgerskind' to a soldier. Yet, opposing these views, there co-exists, she says, an inhibiting 'Philisterseele' (p.18). This identification of bourgeois morality with Philistinism recurs when Betsy observes that the 'Philistine' mores of Blendheim do not permit Erk to visit her in daylight (p.23). It may, as I have shown, be safely assumed that Heyse himself has no sympathy with bourgeois morality; this is emphasized by the strain of social criticism which runs through the novel. Yet neither, I think, can he be identified with the sentiments which Betsy expresses here. Only her 'frivolity'

¹⁶The apocope here, as elsewhere in the novel, is intended as a representation of Betsy's Mainz dialect.

enabled her to come to terms with her divorce (p.12). It is rather the selfless and mature Betsy who marries Wolf that the Heyse of 1895 would set up as a model of private morality.

iii) Conclusion

The lesson which UaG teaches is that to dissemble and scheme is morally reprehensible and leads to personal misery. Erk learns to be true to himself and to follow the promptings of his heart: to obey nature. The significance of the 'happy end' is that happiness is not to be achieved by cynical manipulation. Heyse celebrates the values of the private being whose pleasures are modest and innocent. This is not to deny individual freedom and autonomy. The anti-Nietzsche polemic is thus achieved through the medium of the self-styled Machiavel who discovers that his heart does, after all, rule his head and that his conscience is not to be appeased. It is, indeed, typical of Heyse to make his point by means of a sentimental attachment.

Critics were unanimous in pointing to the incompatibility of such an emphasis with an attack on Nietzsche. One reviewer describes Erk as 'nur ein Schäkter, ...weiter nichts als etwas blasiert'; his discovery that he cannot survive 'jenseits von Gut und Böse' does not of itself disprove Nietzsche's theory. 'Mit seinem zierlichen Fleuret kann Heyse die "blonden Bestien" beim besten Willen nicht todtschlagen.'¹⁷ Bemoaning the superficial treatment of Nietzsche, another reviewer comments: 'Mit so zierlichem Geplauder einen Nietzsche abthun zu wollen, heisst mit Salonpistolen auf die Adlerjagd gehen'.¹⁸ A third critic is yet more explicit in his peroration, rejecting the novel as subjective, tendentious and a failure as a work of art:

¹⁷ Carl Busse, 'Paul Heyse und sein neuer Roman', p.362.

¹⁸ 'Über Heyse's Über allen Gipfeln', Der Kunstwart, 9 (1895), 103-104.

...ich muss glauben, dass Heyse das richtige Verständnis für die Bedeutung Nietzsches abgeht. Mag diese sein, welche sie will, sicher hat sie gerechten Anspruch darauf, tiefer und ernster erfasst zu werden, als es in diesem Roman geschieht. Da ihr dieses Recht nicht zugestanden wird, so rächt sie sich sofort an der Erzählung selbst, wie sich alles im Leben rächt, das schief oder verkehrt angefasst wird. Dadurch, dass er seinen Personen das eine oder das andre Zitat aus den Werken des Philosophen äusserlich anhängt, kann der Dichter keinen Glauben an ihr wirkliches Leben erwecken, noch weniger, wenn er dieses Leben so oberflächlich nach den nur subjektiv und mit Vorurteil erfassten Grundsätzen jener Philosophie gestaltet. Das einzige, was mit einem solchen Verfahren erreicht wird, ist, dass er die eigne Hand sehen lässt, die mit Ziehen und Schieben nur eine ganz notdürftige Bewegung in die Glieder seiner Figuren hineinbringt. 19

UaG appeals to conventional morality as the norm by which to judge the amorality of its target. Heyse's polemical technique is to seize upon a limited set of clichés ('Übermensch', 'jenseits von Gut und Böse', 'blonde Bestie') and to highlight the repressive order which results if this philosophy is adopted by those in power.²⁰ The very language employed is sufficient to posit a possible shift of emphasis in Heyse: his cult of the Ausnahmemensch in IP has given way to a critique of the Übermensch. The coupling of 'Übermensch' with 'souveräne Natur' (II₂, p.22) - hitherto a positive term of reference - invites speculation as to Heyse's revised attitude to subjective morality. Possible elucidation is to be found in CS, which again invokes Nietzschean terminology.

Heyse opposes, in this late Romannovelle, the conventional morality of an aged professor to the situational ethics of his hero, Helmbrecht. The professor repudiates the unbridled individualism ('Erlaubt ist, was gefällt') of the age (III₁, p.427). The very fabric of society is, he maintains, undermined by the glib dismissal of morality. The denial of a

¹⁹Arnold Fokke, 'Über Heyse's Über allen Gipfeln', p.140.

²⁰It was by means of such slogans that (a version of) Nietzsche's philosophy was disseminated amongst a much wider readership than that acquainted with the texts themselves. UaG, for instance, ran to ten reprints by 1899. See Nietzsche und die deutsche Literatur. I. Texte zur Nietzsche-Rezeption 1873-1963, edited by Bruno Hillebrand, p.12.

consensus brings Nietzschean man ('ein paar Elitegeschöpfe, die sogenannten Übermenschen oder blonden Bestien') to power. He insists that laws are passed for the sake of the majority (a utilitarian argument reminiscent of Helene's justification of religion in GdS): Ausnahmemenschen who defy such laws do so at their own risk. When Helmbrecht, in reply, refutes the contention that the present age is unique in its moral laxity, the professor responds as follows:

Ein jeder denkt und urteilt einstweilen nach seinem Gefühl und seiner Erfahrung. Die meine hat mir gezeigt, wie gut ein rechtschaffenes Menschenherz dabei fährt, wenn es seine Wünsche und Sinnentriebe unter das Gesetz der bürgerlichen Sitte bündigt, statt sich auf das Recht der Leidenschaft zu berufen. (p.429)

Now, although Helmbrecht carries the burden of Heyse's plea for enlightened tolerance in this novel, the professor's position is not an extreme one, and it seems reasonable to suggest that the author's viewpoint lies somewhere in between. The Nietzschean Übermensch is repudiated, as in ÜaG, for his megalomania; the Heysean Ausnahmensch operates outside society, rather than seeking to manipulate and control it.

In my previous chapter, I referred to the influence on Heyse's Weltanschauung of both D.F. Strauss and Friedrich Schleiermacher. This influence suggests that Heyse's tendentious allusions to Nietzsche in ÜaG and CS are not unconnected with Nietzsche's attacks on Strauss and Schleiermacher!²¹ The scepticism demanded by Nietzsche in the face of ontological uncertainty made his subsequent insanity a ripe subject for polemic. The central problem in the interpretation of Heyse's apparent shift from a defence of subjective morality to a far greater awareness of the beneficent aspects of society lies in the above distinction between

²¹ Strauss is attacked in the essay 'David Strauss der Bekenner und der Schriftsteller', which forms the first of the Unzeitgemässe Betrachtungen. See Werke, III₁, pp.153-238. A slighting reference to Schleiermacher is to be found in aphorism 132 ('Von dem christlichen Erlösungsbedürfnis') of Menschliches, Allzumenschliches, I. See Werke, IV₂, pp.125-126.

Übermensch and Ausnahmemensch. The type of social structure envisaged by Heyse is a liberal democracy whose moral code would not seek to legislate against the Ausnahmemensch. Such a regime is, however, exposed to the power-seeking Übermensch who must either reform (ÜaG seems to imply), or else fall prey to the hubris suffered by Lindenau.

The Minister's reference to the Italian Renaissance in ÜaG (II₂, p.59) points up a recurring theme in late nineteenth-century German literature, namely the cult of the Renaissance 'whole man'. Hamann and Hermand observe that Burckhardt's Die Kultur der Renaissance in Italien, which features the unscrupulous Machiavel, contributes to Nietzsche's conception of the Übermensch.²² One might add that it also helped to form Heyse's version of Renaissance man, the Ausnahmemensch figure. This (in Heyse's terms) positive descendant of Renaissance man had already been advocated in IP: Felix, expressing a will to self-realization, regrets that 'künstlerisches Schaffen und praktisches Handeln heute geschieden [sind]'. He refers to 'unserer bureaukratisch geregelten und gemassregelten Kulturwelt, die nirgends erlaubt, ins Volle zu greifen und spröden Verhältnissen die eigene Physiognomie aufzudrücken'. (I₂, p.389) Ironically, the stultifying effect of the State on culture and on the individual's capacity for development is something which Nietzsche, too, is at pains to repudiate.²³

E. SUBJECTIVE MORALITY IN GEGEN DEN STROM AND DIE GEBURT DER VENUS

i) Gegen den Strom

The second of Heyse's late Romannovellen is a qualified defence of subjective morality. The title (and Grundmotiv) of the work is a metaphor for the Ausnahmemensch who swims 'against the current' of society. This

²²Gründerzeit, p.123.

²³An instance is aphorism 474 of Menschliches, Allzumenschliches, I (Werke, IV₉, pp.318-319).

motif is, in fact, anticipated in M, when Georg tells Flaut: 'Gegen den Strom schwimmen ist lustig, wenn man eine frische Kraft hat. Mit einem verstauchten Arm oder gebrochenen Bein soll man's bleiben lassen' (II₁, p.643). In GdS, the phrase applies to the inhabitants of what is paradoxically termed a 'weltliches Kloster'. (The story is sub-titled Eine weltliche Klostergeschichte.) These 'secular monks' have been 'shipwrecked' by life and have withdrawn from the world, inhabiting the former Sankt Annenkloster which overlooks Windheim. One of their number, the artist Peter Paul, invokes the Grundmotiv to account for what unites his fellows: 'Auch diese Herren hatten üble Erfahrungen damit gemacht, gegen den Strom schwimmen zu wollen' (III₁, p.575).

The 'brothers' are united by their heroic defence of principle and subjective morality. Helene finds them 'eine sehr merkwürdige Gesellschaft, lauter Schicksalsgefährten, die aber in ihrer Gemeinschaft einen Trost und sogar eine gewisse Heiterkeit wiedergewonnen haben' (p.567). Carus refers to his 'brothers' as 'Glaubens- und Schicksalsgenossen..., die gleichfalls ihr reines Gewissen in die Einsamkeit gerettet hatten' (p.598). This cult of private conscience in the face of the demands of social morality is, as I have shown, characteristically Heysean. I propose to give an account of the circumstances which drove each of the 'monks' to his secular retreat.

The 'monastery' is a world in microcosm, featuring soldier, doctor, academic, politician, priest and artist. As one reviewer of the story notes, Heyse has thrown together a set of disparate characters with a wide range of convictions.²⁴ This invention permits the author to convey his own moral views by means of the characters' autobiographical confessions. Greiner, the ex-soldier and 'prior' of the 'monastery', had been insulted by a ruffian (a former rival for his wife Juliane's hand); their

²⁴Erich Schmidt, 'Über Heyse's Gegen den Strom', p.474.

confrontation was subsequently manipulated to make Greiner appear the aggressor. When he refused to consent to a duel, the court of honour ruled that he be stripped of his military status, and Juliane's father forbade her to remain with one thus dishonoured. Greiner insists that he would willingly have died in the service of his country, but he refused to submit to this conventional code of honour. His bitter comment indicates the consequences of trying to swim 'against the current': 'Ich wusste freilich, dass jeder büßen muss, der sich herausnimmt, weiser und gerechter sein zu wollen, als seine Zeit und die Gesellschaft, in der er lebt' (p.551).

Professor Simon is, we learn, of Jewish stock, but was brought up in the Christian faith, to which his father was a convert. Since he himself felt no strong allegiance to either creed, he withdrew his eight-year-old son from religious instruction, in spite of opposition from the school authorities. This decision whipped up a mood of anti-Semitism which culminated in the child's being beaten to death. The mother's distress was such that she also died. The priest Warncke was excommunicated by the Roman Catholic Church for having refused to retract a pamphlet which was critical of one of its institutions. (pp.575-576) Jürgen Rabe is a disillusioned politician; formerly a member of parliament, he now observes the fray from cynical heights (p.611). His philosophy, as expressed by Peter Paul, is one of characteristically Heysean individualism: '[er] wollte..., wie er sagt, sich treu bleiben' (p.576).

The circumstances of Carus's flight from the world are not known to the 'brothers'. The ~~doctor~~ reveals to Helene that he has served two years of a three-year prison sentence for having practised euthanasia (pp.597-601).²⁵ He recognizes that only exceptional circumstances render

²⁵Storm's Novelle Ein Bekenntnis (1887) is likewise concerned with the theme of mercy-killing (Sämtliche Werke, VII, 197-251).

this legitimate: 'Selbst wer mit reinstem Gewissen handelt, ist er nicht dem Irrtum ausgesetzt und kann, da die Hilfsquellen der Natur unberechenbar sind, voreilig urteilen, ein Leiden sei hoffnungslos, für das doch noch eine wundersame Rettung eintreten kann?' (p.599). He declares, however, that the case for which he was punished was an act of positive philanthropy, in which humanitarian considerations rightly took precedence over legalistic ones. His patient was terminally ill and in considerable pain, and had no duties to keep him in the world. Helene supports Carus's judgement, recalling how her husband had suffered during the last four months of his life: she regrets that she did not likewise give him the opportunity to take an overdose of morphine. Carus, then, is regarded as innocent before a higher court than that of the moral consensus.

The 'secular monks' do not lead too austere a life: they have two cells each (p.570) and their refectory is described thus: 'Er mochte früher kahl und leer erschienen sein, während die jetzigen Insassen ihn auf heiterste ausgestattet hatten' (p.557). One (anonymous) reviewer, indeed, finds the Nonnberg idyll lacking in credibility.²⁶ He doubts whether, in reality, such disparate characters would find peace quite as readily as Heyse's easy confidence suggests. Recanting, however, he recognizes that this is a work of the imagination and that, with a 'willing suspension of disbelief', it is possible to believe in this paradise in an abandoned monastery.

It seems to me that the idyllic nature of the last refuge of those swimming 'against the current' is far from unqualified. Peter Paul describes the monastery as 'dieses Vorgebirge der Hoffnungslosigkeit' (p.539); Carus observes: 'Man kann die Abkehr von der Welt nur ertragen, wenn sie einen enttäuscht oder tödlich beleidigt hat' (p.579).

²⁶'Über Heyse's Gegen den Strom', Westermanns Monatshefte, 103 (1908), 781.

There is a note of desperation in Greiner's conscious effort to turn his back on the world:

Nun würde das alte Leben und die strikte Observanz der Klosterregel wieder beginnen, aus der Welt, der er entflohen, würden keine lockenden Stimmen mehr zu ihm dringen... Nur nach Frieden, Frieden lechzte er, und wenn man ihn gefragt hätte, ob er wünsche, dass im Walde drüben eine unterirdische Höhle sich öffnen, ihn aufnehmen und für immer sich hinter ihm schliessen möchte, würde er ohne sich zu besinnen eingewilligt haben. (pp.631-633)

The state of inertia for which he yearns is hardly one of fulfilment. It is a state which, as the following piece of Gedankenbericht reveals, no longer even constitutes opposition to the prevailing current: 'Solange er [Carus] Schicksalsgenossen neben sich gehabt hatte, die vom Strom, gegen den sie schwammen, in ein Altwasser geschleudert worden waren, dort wie Fische, die aus ihrem Element gerissen waren, elend zu verzappeln, hatte man das wertlose Dasein noch ertragen können' (p.691). Carus likens the 'brothers' independence to Achilles's self-imposed isolation in his tent (p.690). The Nonnberg is, then, viewed as a backwater where the previously noble defence of principle has become rigid and stultifying.

Greiner's sense of honour is a clear instance of something which is in itself laudable, but which, by being taken to excess, has become intransigent. Helene inveighs against this peculiarly masculine attribute which is, in her view, destructive of moral sensibility (e.g. p.606). Carus terms it 'eine gewisse Überreizung des Ehrgefühls' (p.625). Simon suggests to Greiner that he places far too great a reliance on the judgement of the world. Simon's criterion is the one which GdS celebrates, namely obedience to the voice of private conscience in the face of public morality: 'Aber für den einzelnen, unabhängigen Menschen erkenne ich kein anderes Gebot der Ehre an, als die Stimme seines Gewissens' (p.650). He points out the illogicality of Greiner's refusing to accept Juliane's plea for forgiveness on grounds of honour. Having quite justifiably shown moral indignation at the judgement of society when he

refused to submit to a duel, Greiner is inconsistent in the credence which he now grants it.

Ultimately, Heyse is concerned that the Ausnahmensch should immerse himself in society (even if this means swimming 'against the current'). It is mere impotence to withdraw to a 'secular monastery'. Helene acts as a kind of Bote von der Aussenwelt in bringing home to Greiner, Carus and Simon the barrenness of their self-imposed isolation. The external agency of the storm is instrumental in awakening them to their duty. Greiner at last engages his talents as a man of action and takes command of the situation (pp.673-675). It does, however, cost him immense effort to abandon his 'monastic' existence and commit himself unequivocally to the 'mainstream'. He tells Helene:

Ich war so lange Zeit wie ein lebendig Begrabener, der in einem tiefen Schacht verschüttet lag. Nun arbeite ich mich langsam wieder hervor, aber das Licht, das mir am Ausgang winkt, tut mir noch weh, und wohin sich draussen mein Weg wenden soll, ahn' ich noch nicht! (p.683)

He is invited to succeed the ailing Bürgermeister and is joyful at the prospect of returning to active life. He tells the 'brothers' that it is not his nature to remain a spectator, sad though he is to leave the 'still life' of the 'monastery'. (pp.685-688)

Simon's life acquires new meaning when he rescues an orphan from the floods; he decides to adopt the boy (Friedel) when he learns the sad details of his upbringing (pp.670-673). It is his intention to become a Privatdozent in a Swiss university town. Jürgen Rabe, meanwhile, has been appointed editor of a new journal (p.689). Helene is moved to accuse Carus of 'vegetating' when he fails to emulate Greiner and the others: she suggests that he found a spa in Windheim (pp.692-695). This he duly does (in addition to marrying Helene) (p.697).

The artist Peter Paul is, on account of his youth and the apparently temporary nature of his disaffection with the world, not regarded by the 'brothers' as a permanent member of the 'monastery'. Yet, ironically, he

is the last to commit himself anew to active life. He, too, had tried to swim 'against the current' (both of contemporary artistic realism and bourgeois Philistinism (pp.571-574)). When he does return to the world, it is through marriage and his art: he relishes the prospect of returning 'frisch und gesund ins schöne freie Leben'. The idyllic vision of Windheim as the mist clears forms an objective correlative for him: 'So habe ich's auch an mir erlebt. Meine ganze Welt war mir wie umnebelt, und dann ist alles wieder hell und klar geworden' (p.711). This return to courage and optimism is reminiscent of the closing passages of KdW. As one reviewer observes: 'Wie ein böser Traum fällt alter Kummer and alte Schuld von den Befreiten ab; weit öffnet das Leben von neuem seine warmen Arme den neuen Menschen'.²⁷ The nature of the subjective morality outlined in GdS is such that the individual is urged, whilst remaining true to himself, to participate in active life. There does appear to be a shift in emphasis here from the private Italian idyll enjoyed by Jansen and Julie in IP.

ii) The tragic resolution of Die Geburt der Venus

Marcel, the hero of GdV, dies as a result of wounds sustained defending the honour of his wife, Hanna (III₂, p.228). As one reviewer of the story notes, tragic denouements feature relatively infrequently in Heyse's works.²⁸ Yet the tragedy inherent in the conflict between individual and society is far from being unique to GdS. The first-person author figure in his Novelle Beatrice of 1867 attempts to persuade his interlocutor of the distinction in this regard between Durchschnitts- and Ausnahmemenschen:

Ich suchte ihn dabei festzuhalten, dass es sich hier nur um die eigentlich tragischen Kollisionsfälle handle, und dass grosse und starke, mit einem Wort, heroische Seelen den Streit der Pflichten anders zu lösen pflegten als der ängstliche, von kleinen Gewohnheiten und Rücksichten eingeengte Mittelschlag der Philister. (I₃, p.380)

²⁷ See note 26 above.

²⁸ 'Über Heyse's Die Geburt der Venus', Deutsche Rundschau, 141 (1909), 150-151 (p.150).

In GdV, Marcel is warned by his father of the dangers inherent in defying the social order by marrying his model: 'Niemand aber soll der Sitte seiner Zeit, und wenn es Vorurteile wären, ins Gesicht schlagen, ohne darauf gefasst zu sein, ein tragisches Schicksal zu erleiden' (III₂, pp.166-167). Marcel's reply is the characteristic insistence of the Ausnahmemensch on subjective morality: 'Vater, ...Habe ich von dir nicht gelernt, dass man sich selbst nur achten könne, wenn man seiner inneren Stimme folge, dass nur der träge Durchschnittsmensch seine Taten nach dem Urteil der Menge einrichte, der Freigeborene keine höhere Instanz anerkenne als sein Gewissen?' (p.167). His father, however, does not shrink from reemphasizing the inevitable consequences (in terms strongly reminiscent of Greiner's (GdS, III₁, p.551)): 'Jede Auflehnung gegen die herkömmliche Moral, möge sie auch durch die Stimme des Gewissens sanktioniert sein, rächt sich, und wer sich dazu entschliesst, muss wissen, was er wählt, sein vermeintliches Glück oder die Verfemung durch die Gesellschaft' (III₂, p.167). Although he has every sympathy with the boldness of the Ausnahmemensch, Heyse is, in Helmetag's words, 'convinced that the conflict with the external forces of restriction can only end tragically'.²⁹

In a letter to Fontane of some thirty years previously, Heyse rebuts the charge that tragic denouements imply a pessimistic Weltanschauung:

Wie Du mich aber des Pessimismus zeihen kannst, weil ich Menschen lieber aus der Welt gehen als sich in halben und schiefen Verhältnissen hinquälen sehe, begreife ich nicht. Ist Dir denn eine tragische Lösung tiefer Lebens- und Pflichtprobleme nicht erfreulicher als die armseligen Kompromisse? Oder schliesst Deine christliche Weltanschauung die Tragik überhaupt aus? Wohin kämen wir, wenn der Dichter das Recht der freien, nötigenfalls sich selbst befreienden Menschlichkeit ein für allemal leugnen wollte! Zumal wenn er einen solchen Fall nicht als Norm, sondern eben nur als einen Fall hinstellt, der durch den Charakter in seiner subjektiven Notwendigkeit legitimiert wird.³⁰

²⁹'Love and the Social Morality', p.174.

³⁰Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.137 (2 January 1879).

F. CONCLUSION

The views expressed in the above letter to Fontane return us to the central problem of how to reconcile an Ausnahmemoral with the novelist's commitment to the portrayal of the generality. Fontane's remarks were, in fact, prompted by two of Heyse's Novellen,³¹ but the subjective emphasis of the reply might equally be applied to the Romane. Individual and social life are depicted as polarities, and society is discredited. The rights of the Ausnahmemensch are defended ad nauseam, rendering quite understandable Storm's contention that this is a pathological aspect of Heyse's work.³²

A distinction can, however, perhaps be drawn between the Romannovellen (CS, GdS and GdV) and the longer (earlier) novels. In this regard, the Romannovellen are indeed little more than extended Novellen: they are concerned with the resolution of a crisis in individual lives. In CS, the hero ultimately achieves happiness; GdS argues that the Ausnahmemensch should, without sacrificing his integrity, involve himself in society; GdV features the demise of the heroic individual who pits himself against the social order. In ÜaG, by contrast, the theme of the morality of government (and the analogous study of private morality) is shown to affect all of the central characters. The attack on Nietzsche is an unfortunate adjunct; in all other respects the subject matter forms a coherent whole. The moral question at the centre of IP is, admittedly, not related to the generality, but here, since this is a Künstlerroman, the novelist achieves depth by his Kulturbild.

ÜaG perspectivizes the Ausnahmemensch by setting him up in opposition to the Übermensch. It emerges from this contrast that Heyse strongly repudiates the regime of the amoral despot, viewing a liberal

³¹The letter in question is that of 9 December 1878 (pp.134-135): the Novellen to which he refers are Zwei Gefangene and Die Frau Marchesa.
³²Storm-Heyse: Briefwechsel, I, 95 (undated letter).

democracy as the condign form of government to enable each individual to realize his full potential. The sobriety which this novel advocates seems to me to represent Heyse's greatest ever departure from his Ausnahmemoral. The Romannovellen of the first decade of the twentieth century indicate, however, that he does not fully renounce his defence of subjective morality.

ÜaG is the most intellectually stimulating of the novels in its treatment of the theme of man's life in society. Erk, its hero, is a curious amalgam of the Nietzschean Übermensch with the hero of a traditional Bildungsroman who learns from his mistakes. In the former role (as spokesman of a modern roman d'idées), Erk has a particular function vis-à-vis Blendheim. He plays an analogous part to that of Helene in GdS, acting as a kind of Bote von der Aussenwelt. As so often in Naturalist drama, he introduces a sociological ideology into an ambience which does not know how to deal with it. The ideology is perspectivized by its confrontation with reality. Heyse's mistake is to have created in Erk a tin-pot Nietzschean; being conceived in indignation, he is not taken seriously enough. Such a biased representative eliminates the possibility of balanced discussion.

Critics seem unable to agree to what extent Heyse is the scourge of conventional morality. Helmetag observes that 'the frequent punishment of the unconventional individual has led critics in recent years to imply that the author was motivated by the desire to pacify the very Philistines he delighted in attacking'.³³ Martini, for instance, writes:

Das Ideal der autonomen Persönlichkeit im Konflikt von Innerlichkeit und Konvention, von Glückserwartung und Zufall oder Unglück führte ihn zwar wiederholt bis an den Rand des 'Dämonischen', des Verbrechens und Wahnsinns, aber er bog stets zum Kompromiss in mittlerer Linie ab, zum Schema gezähmter Glückserfüllung oder entsagender Läuterung. ³⁴

³³'Love and the Social Morality', p.172.

³⁴Deutsche Literatur im bürgerlichen Realismus, p.629.

Bennett considers him 'not a moralist, like Nietzsche, shaking at the ethical foundations of his generation; he was merely a frondeur tilting at the social conventions of his generation'.³⁵ It seems to me that Helmetag's balanced remarks on the Novellen apply equally to the Romane:

Heyse is neither the dangerous immoralist and revolutionary that some of his contemporaries took him to be nor merely the conventionalist that more recent critics see in him... His chief concern is not to defend either morality or immorality but to find the way the individual can best follow his instinctive inner guide and thus find fulfillment [sic]. If fulfillment can be found within the marital relationship, for example, Heyse will not violate the sanctity of the institution but if society threatens to stifle the individual, he will support him in his struggle despite the conviction that this struggle usually ends tragically. 36

For all this, Heyse is rather uncomfortable when dealing with social concerns. He has not developed Fontane's techniques of allowing a character's social being to emerge on walks or at the dinner table.³⁷ The hero of the social novel must be able to move in all classes; although, as I have shown in Chapter 3, Heyse attempts this in KdW, his novels remain very much in the stranglehold of the Bildungsroman tradition. The proletariat, for instance, is very much in the background in Heyse's work: the self-conscious proletarian Franzelius (KdW) is sentimentalized and trivialized; this class is said to be absent in Munich (IP, I₂, p.70); in M, it is glimpsed as a kind of Momentaufnahme through a Berlin window (II₂, pp.562-563). The emphasis of the Bildungsroman on the hero's self-fulfilment accords precisely with Heyse's own Weltanschauung.

It is significant that, in contrast to, say, Freytag, Heyse rarely depicts his characters at work.³⁸ They are, indeed, often in a limbo state

³⁵A History of the German Novelle, p.213.

³⁶'Love and the Social Morality', pp.174-175.

³⁷An instance is Botho's and Lene's walk in Irrungen Wirungen (Sämtliche Werke, III, 114-118).

³⁸The motto of Freytag's Soll und Haben (1855) is Julian Schmidt's 'Der Roman soll das deutsche Volk da suchen, wo es in seiner Tüchtigkeit zu finden ist, nämlich bei seiner Arbeit' (Gesammelte Werke, IV, 1).

which frees them from the necessity to earn money: Felix (IP) is an aristocrat with the economic freedom to move to Munich to recover from a love affair; Georg (M) is able to abandon the 'safe' legal profession to become a playwright;³⁹ Erk (ÜaG) enjoys courtly patronage and is thus given complete freedom to devise his own morality and to unravel his emotional life; the 'secular monks' of GdS have consciously turned their backs on normal working life. It is true that, in order to survive, Edwin (KdW) needs to teach and Jansen (IP) to run his 'saints' factory'. The norm, however, is rather the detached outsider (so common in nineteenth-century German fiction) such as the first narrator of RdS.

Heyse's heroes, then, reach self-fulfilment through their subjective morality and by achieving happiness in love. When, indeed, they have unravelled their emotional life, it is a sign that they have once more come to terms with their own nature: Erk (ÜaG) stops posturing as Nietzschean man; Greiner (GdS) abandons his excessive devotion to honour. In each case, it is the question of individual self-realization that is highlighted; society is only regarded as beneficent insofar as it conduces to this achievement.

³⁹As Klemperer points out, the economic freedom of the dramatist Georg (M) echoes Heyse's own position (Paul Heyse, p.15).

CHAPTER SIX

THE ARTIST-NOVEL

Artist figures are remarkably prevalent in Heyse's novels; the world portrayed is, as Kemmerich observes, frequently described from the artist's point of view.¹ Certain of the works, indeed, belong to the sub-genre of the *Künstlerroman*: IP is a study of the Bohemian circle centred on the sculptor Jansen in Munich; M is an account of the vicissitudes of the dramatist Georg Falkner and hence of contemporary theatre. These two works, then, are principally concerned with the portrait of their respective artist-heroes. In certain other novels, art forms a major sub-theme: music and the theatre are prominent in RdS and visual art in GdV. None of the stories is devoid of artist figures.

The *Künstlerroman* is a received form and Heyse is fully conscious of the tradition in which he is writing. Subliminal allusions, in addition to attested references, form evidence of his acquaintance with Wilhelm Meister² and Der grüne Heinrich.³ This is, in part, a question of literary inheritance. In addition, however, Heyse's *Künstlerromane* embody a specific polemic levelled against Naturalism. This applies, as I shall document, to M in particular. The portrayal of a 'Kulturbild' is, indeed, one aspect of the 'world picture' at which the author aims.⁴ Finally, art is viewed as the condign form of communication between those who are

¹Paul Heyse als Romanschriftsteller, p.5.

²See, for instance, Weissbrod's allusion (II₁, p.139); Kemmerich discusses the influence of the Wanderjahre in Paul Heyse als Romanschriftsteller, pp.17-18.

³Keller's novel is one of the few works which Georg Falkner permits himself to take to his country retreat in M (II₁, p.324). Edwin's twin attraction to Toinette and Lea in KdW, and that of Georg to Lili and Esther in M, perhaps recalls Heinrich's simultaneous attraction to Anna and Judith.

⁴See Chapter 1, p.9.

attuned to it: art is an expression of conviviality, a veritable way of life. This meets, in part, Lindau's objection that it is artificial for every character in IP to have artistic leanings.⁵

This chapter is primarily concerned with an account of IP and M as Künstlerromane. It does, however, also include sections on RdS and the Romannovellen, and on the 'all the world's a stage' topos. It is my aim throughout to highlight Heyse's own artistic proclivities as well as to analyze the embodiment of ideas in the structure of his Künstlerromane.

A. IM PARADIESE AS A KÜNSTLERROMAN

i) The depiction of the artists' circle

A major theme of IP is the portrayal of what is termed 'die ungebundene Künstlergenossenschaft' (I₂, p.53). Jansen's Bohemian life-style is captured by a few details in the first chapter: sparrows are free to fly in and out of his studio and ivy covers one of the walls (p.7). The artist's lack of self-consciousness is illustrated when we meet the painter Minna Engelken, who expresses her naive and open-mouthed delight in life as follows: 'wenn mich was aufregt, vergess' ich meine schönsten Vorsätze, Anmut und Würde zu bewahren' (p.39). She proceeds to follow the beautiful stranger (Julie) whom she has met in the Pinakothek and persuades her to become her model (pp.45-50).

Heinrich Spiero specifically posits the influence of the so-called 'Krokodile' (the name given to the meetings of the Münchener Idealisten) on Heyse's depiction of the 'paradise' fraternity.⁶ The spontaneity of its members is illustrated by their whole-hearted indulgence in the masked ball (pp.438-456), for which great delight is taken in recreating period costume

⁵'Über Heyse's Im Paradiese', p.39.

⁶Paul Heyse: Der Dichter und seine Werke, p.76; Geschichte des deutschen Romans, p.276.

(e.g. pp.439-440).⁷ The freedom of manners of the artists' circle in IP contrasts, as Ziegler observes, with Philistine morality and with the rigidity of high society.⁸ This latter opposition is pointed by Heyse himself in GdV, which also features a masked ball:

Am neunten Januar wurde von der K nstlerschaft regelm ssig der Jahrestag ihrer Vereinigung in ihrem eigenen Hause durch ein Maskenfest gefeiert. Nur schaffende K nstler durften daran teilnehmen und jeder eine oder zwei Damen mitbringen. Ausser ihnen hatten nur die Professoren der Akademie Zutritt. Selbst die h chsten Kreise der Residenz waren ausgeschlossen. (III₂, p.178)

I have indicated that artistic forms are viewed as the appropriate means of communication between the like-minded. An instance is Rosenbusch's verse letter to Rossel and others (I₂, pp.358-359). Its tone is jocular: two postscripts (which comprise eight lines) separate his valedictory formula from the signature 'Rosenbusch'; the first postscript is necessary to complete a rhyming couplet. We learn that the writer has spent an entire morning on the epistle and its comic illustration (p.360). The creative artist, then, lives out his vocation even in the most prosaic of activities.

IP lays greater emphasis on the unaffectedness and conviviality of the artists' circle than on the process of artistic creation itself. Recognition is, however, given to the fact that the demands of Art are great (e.g. Jansen to Felix (p.26)). Kohle, having been rejected by Life, lives for Art alone: 'Ich umarme nichts als meine Kunst, doch die um so feuriger, weil ich sie ganz f r mich allein besitze' (p.309). Jansen maintains that the reward of visiting an art gallery does not lie in studying the technique of the old masters, but in a more diffuse inspiration which can also be derived from, say, Shakespeare or Beethoven (p.41). He insists that the

⁷ Hamann and Hermand point out that such festivities, with their echoes of Renaissance and Baroque triumphal processions, were a feature of the *vie de boh me* in the *Gr nderzeit* (*Gr nderzeit*, p.27).
⁸ Studien und Studienk pfe, pp.336-337.

artist must lose his personality in his work (p.89). I propose now to investigate more closely the high evaluation of art of which these statements are indicative.

ii) Aestheticism

In the very first chapter of IP, the narrator (conventionally) images art in religious terms (e.g. 'das heilige Feuer der Kunst', 'auf stillen Altären' (I₂, p.6)); Minna subsequently refers to the Pinakothek as a 'temple of art' in which each artist kneels before a different altar (p.40). The resonances of the Grundmotiv are, as I have shown, such that art and religion are united: the 'paradise' fraternity attempts to recapture the pristine state of man before the Fall.⁹ Thus Heyse links, on the one hand, high art with pagan antiquity and, on the other, impoverished nineteenth-century art with the modern Christian world - hence the irony of Jansen's being obliged to run a 'saints' factory' (pp.27-29).

The defence of heathen beauty in the face of the prosaic world of the present is also to be found in Heyse's Novelle Der letzte Zentaur of 1870. As Hamann and Hermand point out, it is characteristic of the art of 1870-1871 to depict mythical figures such as centaurs rather than, say, Prussian lancers.¹⁰ (Böcklin, whose art Heyse champions in the novels and elsewhere,¹¹ exploits the same subject in a painting of 1873.) In IP, Kohle's cycle of paintings known as the 'Venus-Märchen' is inspired by his reading of this same Novelle (I₂, p.284). The theme of the incompatibility of the beauty of classical antiquity with contemporary emptiness ('Nüchternheit') is illustrated by the homeless Venus having to beg her way through the world (p.286). It is also introduced by Rossel's

⁹See Chapter 1, p.22.

¹⁰Gründerzeit, p.156.

¹¹See, for example, his Jugenderinnerungen und Bekenntnisse, pp.129-132.

description of Hölderlin as an artist for art's sake, 'der sich aus der hohen Heiden- und Griechenvorwelt in unsere flache Gegenwart verlaufen hatte' (p.282).

Many critics view this cult of classical antiquity as a desire for escape to the past.¹² Clifford A. Bernd writes: 'The counter-movement which [Heyse], Geibel and a host of pallid imitators represented was one of overt escapism'.¹³ Heyse does not, however, himself regard the conscious turning away from the present in these terms; rather it is seen as a delight in the proper domain of art, an equally palpable (and higher) reality. The well-shaped verses of 'Elfinger's' puppet play 'Die schlimmen Brüder' (pp.109-134) illustrate the play of 'schöner Schein' in which true art is seen to reside. The narrator's delight in the puppets is a token of the basic simplicity which Heyse is advocating: he refers to 'die ungemeine Lebendigkeit der kaum zwei Spannen langen Figürchen, die aufs sorgfältigste, jedes in seinem Charakter, geschnitzt, gemalt und bekleidet waren, die erstaunliche Gewandtheit, mit der sie sich auf der Bühne bewegten' (p.134).

As a professional Literat formerly under the patronage of King Maximilian II, Heyse can afford to place so high a premium on the 'priesthood of genius'. His creation Jansen is, by contrast, impecunious (p.6), but he nevertheless makes the same demands of the professional artist. He respects the achievements of which a competent dilettante is capable, but describes his process of composition as truncated (pp.81-82). The dilettante's sole needs are self-confidence, time and money. By comparison with the professional artist, he lacks a true sense of form and does not undergo the same painstaking mastery of technique. Jansen declares that professors of art are basically dilettante, referring

¹² See, for instance, Hamann und Hermand, Gründerzeit, p.157.

¹³ German Poetic Realism, p.125.

dismissively to 'ein paar sogenannten "Ideen"' as no substitute for art itself (p.55).

With this opposition to the intellectualization of art, Jansen broaches a common Heysean theme. It is taken up by Rossel when he denounces allegorical painting as 'Gedankenmalerei' (p.103). He says that such works make him look for annotations, declaring that to expect to be made to think by a work of art is a Philistine trait:

Denn die wahre Kunst - soll die nicht wie eine höhere Natur auf uns wirken ohne viel Witz und Spitzfindigkeit, ohne all den Krimskram von poetischen Anzüglichkeiten und philosophischen Finessen, nein: einfältig und schlicht, aber durch die Flamme des Genies von aller Hinfälligkeit, allem Mangel, aller zufälligen Misere gereinigt? (p.104)

Further commentary on the intellectualizers of art is to be found in the unsympathetic portrayal of the professor of aesthetics (pp.249-251); and in the destructiveness of the (otherwise amiable) theoretician Rossel, whose criticality so undermines the spontaneity of his pupils that they are unable to execute anything (pp.305-306).

The nature of the aestheticism advocated by Heyse in IP is such that it demands total dedication from those who are called to art, and implies the participation of the 'whole man'. Recognition is, however, given to the fact that, in the modern world, art and nature are not one. There is an echo of Über naive und sentimentalische Dichtung in Schöpf's contention that the modern artist simply cannot avoid self-consciousness: 'Es ist eben die Zeit der Extreme, der Spezialitäten, des Streits' (p.105). Whereas Kohle inveighs against the division of labour whose artistic manifestation is expressed in Lessing's Laokoon (pp.288-289), Schöpf emphasizes, in a version of the Hegelian dialectic, the positive aspects of this development. Referring to 'einem tragischen Prozess, der sich durch Dissonanzen durcharbeiten muss', he demands: 'Aber ist nicht der Streit der Vater der Dinge? Wollen wir nicht hoffen, dass auch aus diesem Chaos einmal wieder eine erfreuliche Welt sich kristallisieren werde?' (p.105). Schöpf is

confident that, in a new synthesis, art and nature will again be united.

iii) Cultural criticism

Schöpf's reference to contemporary 'chaos' brings me to a further aspect of Heyse's *Künstlerroman*: IP continues the tradition of the polemical *Zeitroman* established in KdW. The reader is expected to identify with the constellation of sympathetic characters who are the mouthpiece for the author's viewpoint. Their amiability somehow validates their value judgements. The opposing 'faction' is barely represented, and is, when it appears, accordingly unsympathetic.

The novel is punctuated with sardonic comments on the state of contemporary art. Jansen observes bitterly: 'Ich habe freilich schon in Kiel erfahren müssen, dass die Welt von heute nichts von der echten Kunst wissen will' (p.28). A later sententia ('Die grosse Kunst ist heimatlos geworden und hat keine Stätte, wo sie ihr Haupt hinlege' (p.35)) prompts Schnetz to make the satirical suggestion that Jansen's sculpture of Adam and Eve should be dressed as a fusilier and a nurse and sold to a military hospital. (This anticipates Hamann's and Hermand's observation that the subjects of Gründerzeit art tend to be mythical or allegorical, rather than contemporary and 'realistic';¹⁴ for Heyse, this is, indeed, part of the point.)

Rosenbusch's poems express the same regret at the passing of the 'golden age' of art. The opening stanza of the eighth poem in the sequence reads as follows:

Wie ward die Welt so nüchtern!
Wohin die goldne Zeit?
Es macht sich selbst bei Dichtern
Der Realismus breit. (p.204)

Rosenbusch proceeds to inveigh specifically against Piloty (pp.211-212).

¹⁴See note 10 (above).

He refers to a protégé of Piloty's, whose artistic subjects include a herd of sheep and the vivisection of a rabbit. The disciple involved is, according to Kemmerich, the painter Heinrich Zügel, whose 'Schafgruppen' was acclaimed by the Münchener Sezession.¹⁵

Several distinct strands may be isolated in this repudiation of extreme realism. Heyse derides, through his characters, the choice of subjects from nature; the tendency of realists to be Verfallsschnüffler; their commercialism; and their scientific pretensions. This latter point is made both by Jansen, who castigates in general terms the would-be precision of modern painters (p.42), and by Rosenbusch, who declares that, in a certain picture of a sheep's head, the quality of wool could be determined (albeit with the aid of a magnifying glass!) (p.212). Kohle tilts at the commercialism which is the motive force of much contemporary art with his aphorism: 'Diese Bilder haben keinen Wert mehr, nur noch einen Preis' (p.281). Rosenbusch satirizes both the prevailing materialism and the cult of the sordid with his sardonic comment apropos his beloved Nanny: 'Ich hätte das Schätzchen mir vom Präsentierteller wegholen können, wenn ich nur eine einzige pissende Kuh oder eine kleine historische Greuelthat hätte aufweisen können' (p.212). Rosenbusch, as an unfashionable battle painter, is unable to persuade Nanny's commercially-minded father that his art is marketable.

The high art which Heyse sets up in opposition to what he views as crass sub-realism is duly specified in the course of the novel.¹⁶ Jansen, like Peter Paul in GdS, is an aficionado of Rubens: 'Sobald ich nur in seine Nähe komme, macht er mich wie kein anderer all den photographi-

¹⁵Paul Heyse als Romanschriftsteller, p.62.

¹⁶In the Jugenderinnerungen und Bekenntnisse, Heyse claims neutrality in respect of 'realism' and 'idealism' (pp.224-225). This is, however, surely only the case, as he himself explains, in the sense that the Münchener Idealisten did not conceive of 'idealism' as a polemical mode from which the 'real' is to be eliminated.

schen Kleinkram, den modischen Schnickschnack und Kunstvereinsjammer unserer Tage vergessen' (p.41). Rossel makes a similarly polemical observation concerning a Böcklin picture: 'Nicht wahr, damit kann man sich wieder eine Zeitlang über die landläufige Kunstmisere trösten?' The work in question depicts a woodland scene in which a faun, whose mate has just serenaded her to sleep, is apparently suckling her young. Rossel describes the work as 'eine Erquickung'. (p.63)

Kohle's sketch inspired by Hölderlin's 'Hyperions Schicksalslied' is an instance of the noble and elevated subject which Heyse regards as the timeless domain of art (pp.101-102). The narrator describes the sketch: it features gods and humans (appropriately divided by cloud) with children and lovers closest to the divine (p.102). Kohle's 'Venus-Märchen' cycle is, likewise, consciously distanced from the world of everyday reality (p.304). Rossel's proposal that the cycle be painted as a vast mural (p.289) is typical of the aesthete's monumentalization of art in the Gründerzeit.¹⁷

A recurring notion in the novel is that the genuine artist is a dreamer. Felix, imaging Jansen's genius in these terms, enjoins him: 'Träume den Traum nur zu Ende' (p.35). Rossel invokes the same motif in reference to Böcklin's picture:

Dass es noch Menschen gibt, die so schöne Träume haben und den Mut, sie dann weiter zu erzählen, gleichviel, ob die aufgeweckte, nüchterne Menschheit, die jetzt gottlob solche Kinderschuhe ausgetreten hat und die breiten Stiefel des Realismus täglich platter tritt, den Kopf dazu schüttelt und von überwundenen Standpunkten spricht. (pp.63-64)

Hölderlin, too, is described - also by Rossel - as 'ein Träumer und Geisterseher am hellen Tag' (p.282). Kohle maintains that the creative process itself is 'die Fähigkeit, im Wachen zu träumen und mir selbst meine Träume auszulegen' (p.308). High art, then, is the product of a

¹⁷See Hamann und Hermand, Gründerzeit, p.89.

paranormal faculty springing from the depths of the artist's being: it is a transfiguration of reality, not the mere reproduction of it.¹⁸

My discussion of the cultural criticism of IP has concentrated, as befits the emphasis of the novel, on visual art. A certain amount of polemic is, however, also levelled at contemporary trends in music. In the straightforward identification of unsympathetic characters with unsympathetic causes which characterizes his romans à thèse, Heyse has the countess Nelida propagandize for modern music (p.236). No precise reference is made in IP to the exponents of the 'Zukunftsmusik' which Heyse reviles, but it is possible to establish from other sources that the most frequent target of his anger is Wagner. Raff reports that Liszt, Bülow and others attempted to convert Heyse to Wagner's music, but without success.¹⁹ In KdW, the courtier Gaston is condemned, in terms of the values which the novel represents, for his passion for Wagner. Expounding his belief that life's charm lies in longing for the unattainable, Gaston cites Tristan und Isolde as exemplifying his cult of 'ewiges Schmachten, Girren, Sehnen und Seufzen'. He says that the appetite is continually stimulated, yet never satisfied, by Wagner's technique of avoiding the definable ('eine Art pathetischer Cancan, eine musikalische Haschisch-Benebelung'). (I₁, p.465) Such features are anathema to Heyse: in his correspondence with Geibel, he alludes to Wagner's music as 'dies Gemisch von Sinnenbrand, Unsinn, Pedanterie und Langeweile', and adds: 'Gleich der Tanzwut und andern psychophysischen Epidemien [wird] der Wagnerschwindel sich bald ausrasen'.²⁰ Wagner is repudiated on

¹⁸ There is an account in the Jugenderinnerungen und Bekenntnisse of how fruitful the dream state can be in triggering off the creative process (pp.346-347). Heyse does, however, emphasize that the raw material which it releases must be subject to the critical faculty of the intellect; that is, it must be stripped of extraneous images and given coherent form (p.346).

¹⁹ Paul Heyse, pp.50-51.

²⁰ Der Briefwechsel von Emanuel Geibel und Paul Heyse, p.264 (8 May 1876).

account of the alleged formlessness of his music and the intoxication of the senses which it induces; Heyse's attacks may, however, also be motivated by resentment at the composer's anti-Semitism.

One final aspect of the *Zeitkritik* of IP is that directed specifically at the artistic limitations of the German nation. Heyse's Novellen, as I have indicated elsewhere, consistently set up the South in general (and Italy in particular) as the seat of 'das Schöne und Gute'.²¹ Germans are, by implication, cerebral, Philistine and barbarous. In IP, Elfinger suggests that his fellow-countrymen are basically too honest to become men of the theatre; they lack that element of play which, vide Schiller, is essential to art: 'Wir sind keine Leute des Scheins, der Pose der Repräsentation [sic]. Wir sind sublim im Ernst und albern im Spiel' (I₂, p.158). Felix avers that native gravitas is at least uniquely suited to the 'higher genre' of tragedy (p.159). Elfinger concurs with this view, but declares polemically that the classical theatre is in danger of becoming as ossified as the 'Théâtre Français'. The 'aristocratic' nature of tragedy - by which he means the noble death of the hero - is simply not compatible with the democratic consciousness of the age.²² He believes that the 'art of play' will only emerge in the German theatre when indigenous backwardness in world politics has been overcome. (pp.159-160)

Elfinger returns to this theme in the spirit of fervent nationalism which accompanies the formation of Empire: 'Das Deutsche Reich und der Deutsche Kaiser! Herr Gott, dich loben wir. Wisst ihr, dass ich seitdem in allem Ernst wieder Hoffnungen gefasst habe für das deutsche Thater

²¹See Chapter 1, p.13.

²²The aims of Brechtian theatre are anticipated when Elfinger observes: Tragische Helden sind nur möglich, wo noch soziale Unterschiede bestehen, wo der 'gemeine Mann' mit einem gewissen Respekt sich daran weidet, einen Coriolan siegen und fallen zu sehen, ohne im stillen zu denken: 'Ihm ist recht geschehen. Warum hat er uns Pöbel geschimpft?' (I₂, p.159)

[sic]?' (p.570). He reiterates the belief that the parlous state of the German theatre has been due to political fragmentation. A great nation deserves a national theatre worthy of the name. Inveighing against modishness and commercialism, he demands that this putative theatre be free from all courtly influences; rather, it should be directly responsible to the Kultusminister. His interlocutor Schnetz finds it hard to believe that such a conception can be realized, but is willing to accept that, since improvements have taken place in other spheres, the theatre might also be susceptible to change. He cavils only at the prospect of the entire German nation being obliged to finance a Berlin theatre. Elfinger counters the objection by outlining his scheme that this should be a touring theatre. Referring to the need for an 'artistic Bismarck', he demands: 'Müssen nicht auch in einem Volke, das endlich Selbstgefühl gewonnen hat, das gehen und stehen und mitreden gelernt hat, die Talente für Menschendarstellung reichlicher werden?' (p.571).

Jansen echoes Elfinger's hope that the arts will be able to flourish anew in the reconstituted social edifice. The image he employs - which does, moreover, have the added emphasis of appearing on the final page of the novel - is an index of the noble function ascribed to art in a healthy society: 'Ob wir eine Zeit erleben, in welcher die Künste, die bisher wie Wucherblumen auf Ruinen geblüht, nun auch die geregelten, wohnlichen und gesunden Mauern der neuen Staatengebäude mit ihrem immergrünen Laube schmücken?' (p.581).

These discussions introduce an overtly political note into the treatment of the theme of art in contemporary Germany. Such evidence of socio-political consciousness is entirely in keeping with the polemical aspect of the novel. Certain critics have, however, found Heyse's didacticism unmotivated in this Künstlerroman. Paul Lindau, for instance, finds the

transitions from 'Handlung' to 'Abhandlung' somewhat contrived.²³ Yet surely the wit in which Heyse's tendency is frequently couched is sufficient to render it less obtrusive. It is, moreover, far more effective as a weapon than unrelieved gravity; as Kemmerich observes: 'In der Satire konnte er ganz unheysisch scharf, bitter und boshaft werden'.²⁴ The author himself considers his attitude to the subject matter to be, in comparison to KdW, 'freier und besonnener..., minder pathologisch betheiligt'.²⁵ IP forms, then, an optimistic and often witty statement of Heyse's credo. The credo does not alter in the twenty or so years which separate the novel from Heyse's other fully-fledged Künstlerroman, M; but here, wit and optimism are conspicuous by their absence. An account of the genesis of the later novel might explain why this is the case.

B. MERLIN AS A KÜNSTLERROMAN

i) Genesis

In a letter to Keller of 4 January 1881, Heyse writes:

Und jetzt will ich einen langen, langen Winterschlaf tun und mir von jenem Buch, das ich Dir in unserer letzten Mitternachtsstunde ankündigte, einiges träumen lassen. Seltsam! Dass Du nicht den Kopf dazu geschüttelt hast, ist dem alten Projekt so in die Glieder gefahren, dass es sie gereckt und gestreckt hat und plötzlich zu einer ganz gesunden Gestalt zusammenwuchs. Dabei haben sich alle überflüssigen Extremitäten abgesondert, und ich kann hoffen, das Ganze in einem starken Band zusammenzudrängen. Hiefür braucht es freilich rüstigere Kräfte, als der alte anbrüchige Sohn meiner lieben Mutter einstweilen einzusetzen hat, und darum will ich probieren, ob ich mich noch einmal durch eine tiefe Ruhe so weit bringen kann, dass es nicht einem Selbstmordversuch gleicht, wenn ich mich in den Abgrund einer solchen Aufgabe stürze. 26

²³ 'Über Heyse's Im Paradiese', p.38.

²⁴ Paul Heyse als Romanschiftsteller, p.63.

²⁵ Cited by von Moisy, p.110 (letter to Georg Brandes of 16-18 October 1875). Heyse adds: 'Und so mag es ein besserer Roman geworden sein, während ich die K.d. Welt für ein bedeutenderes Buch halte'.

²⁶ Paul Heyse und Gottfried Keller im Briefwechsel, p.205. Further references to this work in this section are given after quotations in the text.

Max Kalbeck explains, in his edition of Heyse's correspondence with Keller, that 'jenes Buch, das ich Dir in unserer letzten Mitternachtsstunde ankündigte' is a reference to Heyse's projected third novel (p.207). The Munich writer had, Kalbeck reports, written to him on 27 December 1880 and alluded to this project 'fast mit denselben Worten' (p.207). The 'Mitternachtsstunde' with Keller referred to here is the Züricher Konvivialium of 10 October 1880; it is the first indication that, having made a philosopher the hero of KdW and a sculptor the central figure of IP, Heyse was now intending to write a novel with a dramatist hero. His interest evidently lay in variations within the genre of the Künstlerroman. Yet, over a year later, on 6 January 1882, the project remained dormant; a letter to Kalbeck admits:

Seit dem Juli keine Zeile geschrieben - keine poetische -, ... Was sind Deine noch unbezahlten Neujahrsrechnungen gegen die Wechsel auf meine eigentlichen Haupt-Opera, die ich in guten zahlungsfähigen Tagen ausgestellt habe und nun ins Unabsehbliche prolongieren lassen muss! Mein schöner dritter Roman - mein schönes Lustspiel- mein 'Sohn Don Juans' etc... (pp.207-208)

Kalbeck comments that the 'etc.' is itself indicative of a dispersal of Heyse's creative energy. M is now no more than one project amongst many.

M did not in fact appear until 1892. The degree to which Heyse's conception of his novel changed during this period of dormancy can only be a matter for speculation. Clearly, however, the strong polemical intention of M is the result of the vituperative shafts directed at Heyse by the young Naturalist writers, whose propaganda only began to gain momentum in the mid-1880s. Even before the composition of IP, he had been subject to attack for his alleged reluctance to portray reality.²⁷ His antipathy to modern aesthetics is, as I have shown, already evident in the earlier novel and is further echoed in this same letter to Keller (4 January 1881):

²⁷ Julian Schmidt's attacks on Heyse are discussed by Clifford A. Bernd in

Ich habe längst erwartet, dass einer der modernen Experimental-Ästhetiker eine Abhandlung schreiben würde über den Einfluss der Photographie auf unsere Kunst und Literatur, da ich in derselben die Erzeugerin und Amme unseres heutigen Realismus erblicke. Aber jene Herren haben wichtigere Dinge zu tun und schreiben selbst realistische Romane, in denen sie den Ekel unters Mikroskop bringen. - (p.206)

Heyse's remarks here contain more than a hint of the sardonic. Surely, however, he cannot have anticipated the scurrilous attacks of Michael Georg Conrad's journal Die Gesellschaft: Realistische Wochenschrift für Literatur, Kunst und öffentliches Leben, which first appeared on 1 January 1885 in Munich.

Conrad's introduction has the ring of a manifesto:

Unsere Gesellschaft wird sich bestreben, jene ächte, natürliche, deutsche Vornehmheit zu pflegen, welche in der Reinlichkeit des Denkens, in der Kraft des Empfindens und in der Lauterkeit und Offenheit der Sprache wurzelt, dagegen jene heute so gepriesene falsche Vornehmheit bekämpfen, welche aus der einschläfernd und verdummend wirkenden Denk- und Gefühlsweise der höheren Kinderstuben, der pedantischen Bildungsschwätzer und der polizeifrommen Gesinnungsheuchler heraus gezüchtet worden ist. 28

From here was but a short step to a more explicit libel:

Als Novellisten sind Keller und Storm nicht wegzudenken, wohl aber Heyse. Er hat die Gattung vermehrt, nicht sie bereichert. Nicht wegzudenken sind als Romanschriftsteller Gutzkow und Spielhagen, wohl aber Heyse; er hat nur einen guten Roman mehr geschrieben. Er ist in seinen besten Werken eine Kraft zweiten Ranges. (Striedieck, p.214; article of 1887)

Conrad later returns one of Heyse's most frequent criticisms of the Naturalists, namely their alleged commercialism: 'Paul Heyses Schnelldichtungskunst schüttelt vielbändige Romane und den Abendfüllende Theaterstücke nur so aus dem Ärmel. Die Masse und für die Masse! scheint Heyses Losung zu sein'.²⁹ The most scurrilous attack is,

²⁸Cited by Werner F. Striedieck, p.207. Further references to this article in this section are given after quotations in the text.

²⁹'Über Heyse's Ein unbeschriebenes Blatt', p.1518.

however, undoubtedly Conrad Alberti's epigram: 'Heyse lesen, heisst ein Mensch ohne Geschmack sein - Heyse bewundern, heisst ein Lump sein'.³⁰

Heyse, who, as I have shown, had been something of an enfant terrible in his own generation, thus now found himself discredited as a reactionary and commercial writer. This, as Striedieck observes, is the crux of the Naturalists' opposition to Heyse: 'Der Kampf um die Moderne, wie ihn die Gesellschaft verstand, war vor allem ein Kampf gegen alles Rückständige und nicht Lebensfähige, insofern es dem Neuen den Weg versperrte' (p.197). Hamann and Hermand sum up:

Ein Dichter wie Heyse, dem man in den siebziger Jahren den höchsten Lorbeer zuerkannt hatte, geriet durch diesen Wandel innerhalb der ästhetischen Anschauungen unter die Backfischpoeten, da man seine Kunstmoral, besonders seine Liebesauffassung als eine bürgerliche Ideologie empfand, die sich den physiologischen Konsequenzen mit derselben Folgerichtigkeit zu entziehen versucht wie dem Problem der sozialen Frage. 31

For the most part, Heyse refrained from retaliating, but his Spruchbüchlein³² and M are notable exceptions.

A letter to Fontane is indicative of the strong polemical intention of M: 'Die Überraschungen, die ich noch in der Tasche habe, werden hoffentlich den lieben Jüngsten zeigen, dass das Jubilieren über die Ergreifung der alten Herren verfrüht ist... Sie sollen noch mit Macbeth ausrufen: "Wer hätte gedacht, dass der alte Mann noch soviel Blut hatte"'.³³ Fontane clearly found the confrontation rather embarrassing: his role increasingly takes on the (futile) aspect of attempting to mediate

³⁰ 'Paul Heyse als Novellist', p.976.

³¹ Naturalismus, p.245.

³² This appeared in Berlin in 1885. Heyse writes, for instance:
Wollt ihr in Gold den Kiesel fassen,
Muss ich euch eure Freude lassen,
Ich armer idealistischer Thor
Ziehe die Edelgesteine vor. (p.112)

³³ Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.207 (14 March 1890). Further references to this work in this section are given after quotations in the text.

between Heyse and the Naturalists. He writes, for instance, in his letter of 9 March 1890:

Verfolgst Du das Gebaren unsrer jungen Herrn in den Blättern, die sie gestiftet haben, oder mit andern Worten die Kritiken und Abhandlungen Brahms, Schlenthers, Mauthners und des lebenswürdigen L. Fulda? Mit den meisten stehe ich auf gutem Fuss, aber mitunter wird mir doch bange; sie überspannen den Bogen (welcher Blödsinn z.B. der neueste Zolasche Roman, den Brahm in seinem Wochenblatt als was 'Besondres' bringt)³⁴ und geraten, neben manchem andrem, besonders dadurch ins Ridiküle, dass sie den Gedanken, es käme nun eine ganz neue Zeit, von der alles Zurückliegende völlig nichtig dastehe, bis zur fixen Idee ausbilden. (pp.206-207)

Witness similarly his reply to Heyse's letter of 14 March: 'mit dem Zitat aus Macbeth, "wer hätte gedacht" etc., habe ich hier in unsrem "Literarischen Club" (Kaiserhof; Spielhagen Präsident) grosse Wirkungen erzielt, selbst bei den "Jüngsten", die doch wenigstens gelegentlich klug genug sind, was Feines herauszuschmecken' (p.209) (30 March 1890). Fontane (who is, moreover, Heyse's senior by more than ten years), is unable to align himself with the Munich writer's complete antipathy to the Naturalists: his own writing embodies a social realism at which Heyse never aimed. Die Gesellschaft does, in fact, set up Fontane as a model novelist in opposition to Heyse (Striedieck, p.208). This divergence is something of which Heyse is himself aware; he writes to Fontane:

Freilich, als Mann der neuen Zeit und halb u. halb der 'neuesten Richtung' hast Du eine feine Witterung dafür, dass der Roman der Zukunft einen internationalen, ethnographischen Charakter tragen und zu seinem Genuss die Beherrschung von mindestens drei lebenden Sprachen nötig sein wird. Das 'Wirkliche' wird ja immer weitläufiger, und in der Welt zu Hause sein heisst jetzt schon überall und nirgends sich einquartieren oder höchstens überall ein Absteigequartier haben. (p.214) (15 December 1890)

In a later passage of this same letter, Heyse breaks off whilst attempting to distinguish prosaic, from poetic, justice: 'Aber ich erschrecke, wohin ich mich verirrt habe. Das ist ja ganz die Sprache der reaktionären

³⁴The allusion is to La Bête humaine, which appeared in March 1890.

Poetik und - nous avons changé tout cela. Verzeih!' (p.215).

The slow genesis (or putting on ice) of M would appear to suggest that Heyse's aim had shifted from the general idea of writing a novel with a dramatist hero (as reported by Kalbeck) to the quite specific and polemical intention of attacking the Naturalist aesthetic. It is clear that, as early as the composition of IP, he is wary of extreme realism, but his personal fate at the hands of Conrad and Alberti in the course of the 1880s considerably sharpens the polemic. Heyse's retaliation does, indeed, seem to have its justification; as one reviewer comments, 'Kein zweiter deutscher Dichter hat in den letzten Zeiten so viele Angriffe zu erdulden gehabt wie Paul Heyse, den man lange Jahre als einen der vornehmsten zu betrachten gewohnt war'.³⁵ A note of special pleading is a fundamental determinant of the novel's structure. The degree to which the fact that this is a roman à thèse is detrimental to the novel as a whole remains a matter for discussion.

ii) Zeitkritik

The theme of the 'Dürre der Zeit' is introduced for the first time in the second chapter (II₁, p.244). The problems of the creative writer are, in fact, viewed as to some degree timeless; Georg's father cites Goethe and Théophile Gautier to show the impossibility of earning a living as a poet: 'Dichten ist ein lustig Métier, nur find' ich es teuer -'; 'Personne a-t-il jamais vécu de sa poésie, exceptés ceux, qui en sont morts' (p.245). The idea that only the 'classics' - which have somehow been sanctified by the passage of time - are able to enjoy success is a recurring one in the novel. The theatre director Brettner announces, for example, that his new season is to be one of Shakespeare histories (p.485). The specifically contemporary problem emerges when Brettner expresses the belief that the

³⁵'Über Heyse's Merlin', Die Grenzboten, 51 (1892), p.562.

public only has an appetite for that which is readily accessible, citing Turgenev's updating of Shakespeare to support his belief that a work of art must have 'relevance'. Georg reduces this view to an attempt to rationalize an interest in box office success alone, and declares that his own ideals are those of 'poetry' and 'nobility of themes and passions'. Brettner doubts the ability of Georg's kind to traverse what he terms '[die] harte Erde der Wirklichkeit'. (pp.275-276) The journalist Guntram, for all his sympathy with Georg's ideals, accuses the would-be dramatist of suicide, pointing out that the conditions which fostered Weimar classicism no longer obtain. Georg, however, refuses, in his initial optimism, to accept the validity of these viewpoints. (pp.291-293)

Book I, then, sets up Georg as resolute in his determination to succeed as 'ein Dramatiker der alten Observanz' (p.293). His high evaluation of the 'heroic' mode amounts to a manifesto, a task such as the 'Verbürgerlichung' of 'Rosamunde' (Georg is challenged by Brettner to update his verse drama so as to make it suitable for the modern stage (p.275)) being viewed as 'eine prosaische Travestie seiner Dichtung' and even as 'den Frevel an meinen Göttern' (p.336). His artistic credo is an indictment of the mediocrity which democracy (in theatrical terms, Naturalism) tends to foster. The cult of 'das Schöne und Grosse' amounts to an élitism which is anathema to his literary opponents. Georg figures the Naturalists in a debasing culinary image: 'Und so entsteht eine Schächerpoesie, in der es möglichst erbärmlich, philisterhaft und uninteressant zugeht und eine Luft weht, wie in den niedrigen Stuben der kleinen Leute, wo im Kochofen irgendein schlechtes Essen aufgewärmt wird'. Guntram humorously terms his diatribe the 'Confessions of an Idealist' and a 'blue-blooded aesthetic', but Georg is fiercely proud of being 'an aristocrat of the arts'. (p.340) He later repudiates Flaut's contention that German audiences demand native settings and shows a penchant for Aristotelian tragic emotion in the reference to 'Tränen der

süßesten tragischen Rührung' (p.371).

M employs, as does KdW, the polemical technique of discussions between like- and, as it were, right-minded, individuals. Georg's discussions with the Swiss painter Bonald, which are reported by the dramatist in his letter to Flaut, are a case in point (pp.458-463). Bonald refers to those in the Naturalist movement who find beauty antipathetic, and recapitulates the belief expressed by Abel in the individual's right to autonomy in the deep-seated needs of art and religion. He images art as a flight of steps, each artist occupying a different step, an analogy which again suggests an élitist view of art.³⁶ He bewails only the fact that each artist cannot be content with his own status and that the Naturalists cannot refrain from tilting 'arrogantly' at others. (p.459) The solidarity which is felt amongst the idealists is expressed by likening them to freemasons. Bonald's own art is a fusion of modern scenes with figures from classical myths; he complains that contemporary art can only be indulged in a solipsistic way (pp.460-461). His contrast of the Naturalists' 'verhungerten oder blödsinnigen Proletarier oder Galgenschwengel' with the idealists' cult of 'Götter, Helden and schöne Menschen' is a pointed one (p.462).

In Georg's chance meeting with Bonald in Berlin, the painter reintroduces the basic contrast of the 'romantic' subject matter of 'Merlin' with the prosaic world which is to receive it. Alluding to 'dem modernen Tumult der Herren Naturalisten', Bonald bemoans the politicization of art, its allegedly having become a vehicle for eulogizing 'die Macht und aufstrebende Herrlichkeit des preussischen Staats,..., des Deutschen Reichs'. He further criticizes the way in which art has become temporally bound, instead of concerning itself with absolute and eternal themes

³⁶The image strikingly recalls that employed by Weissbrod in his sermon, and later by Weissbrod and Luise in their discussion of religion (RdS, II₁, pp.46-47, pp.50-51).

(especially given the prosaic and Philistine nature of this temporality). Bonald compares the German art of political eulogy to that of family portraits, an analogy which suggests insularity and mediocrity. (pp.556-557) His is a cult of the 'Phantasiemensch' in the face of the 'Uniformstaat'. The critique is the characteristically Heysean one of the standardized: in its place he would advocate the autonomy of self-expression. Addressing himself to pictorial art, Bonald emphasizes once more the specifically anti-Naturalist polemic. He bewails the fact that present-day battle scenes are but 'eine streng wissenschaftliche Illustration zu strategischen Aufzeichnungen', an echo of the condemnation of photographic and 'scientific' art established in IP. This eliminates the play of individual genius; it is the opposition of the 'Momentaufnahme' to the 'Ewigkeitsaufnahme'. (p.558) Bonald claims neutrality with respect to realism and idealism, these being simply varying responses to nature. The all-important quality, he argues, is the capacity to realize ideas. Such a surrender of the soul constitutes mastery of nature, whereas those who reproduce nature photographically are its slaves. Then, whilst contemplating Rubens's 'Perseus', Bonald performs a volte-face, declaring that the choice of subject matter is, on the contrary, not irrelevant. (pp.559-560) He thus shows his true colours as an adherent of the 'idealistic' mode.

Heyse's polemic is further advanced by the introduction of Benno Rink in Book IV. Rink is the author of a paper 'für Kunst und Wissenschaft' (doubtless a deliberate echo of Michael Georg Conrad's periodical) and is a parody of the young, iconoclastic Naturalist as viewed by Heyse (pp.477-479). Rink claims to have been influenced by the prose version of 'Rosamunde' in his fatuous drama 'Die sieben Todsünden'. He refers to the 'Baum der neuen Erkenntnis' and to the 'Geist der ungeschminkten, unerbittlichen Wahrheit'. His play is to be 'ein Hohes Lied der allgemeinen Weltniedertracht'. (p.478) His anticipation of 'huge

profit' is itself sufficient to discredit him (p.479). The values in terms of which Rink is pilloried are the same as those upheld in IP: Heyse tilts at the scientific pretensions, the spurious search for 'truth', and the commercialism of the Naturalists; and at their choice of sordid and loathsome subjects. As in the depiction of Lorinser in KdW, Heyse sees fit to lampoon his opponents: Rink is so much a caricature that his part in the novel is absurdly tendentious.

A further shaft at the adherents of the 'new art' is achieved through Georg's encounter with his former schoolfellow Branitz (pp.569-572). He is found to be indiscriminating when he says of the theatre: 'Wer mich da überwältigt, der hat recht, dem bin ich untertan'. The initial suggestion of tension between the two is thrown into clearer relief when we discover that Branitz is a man of 'modern' views. He refers to the stultifying effect of compulsory Greek in schools, and expounds his view that Georg's 'Spartacus' would be a success if translated 'ins heutige Sozialdemokratische'. (p.571) He reacts with horror on learning that 'Merlin' is in rhyming verse, and offers, with metropolitan condescension, to introduce Georg to his circle of 'Schriftstellern, Politikern und jungen Zukunftslichtern' (p.572).

In Book V, Georg discovers a newspaper article by Rink deploring his apparent shift of allegiance from 'Die neue Rosamunde' to 'Merlin', which latter work Rink terms 'das Werk dieses Abtrünnigen vom Dienste der Wahrheit' (pp.576-577 (p.577)). Georg realizes the futility of attempting to effect change; he observes that modern man, with his 'wide-awake intellect' (a faculty which, as I have shown, Heyse mistrusts), is unwilling to listen to the 'dreams' of the poet who is not engagé. He is indignant that poetry has become 'one business amongst many', governed by the profit motive, the principle of supply and demand, and what the market deems fashionable. To these values he opposes a Schillerean Spieltrieb, 'jene unschuldige Freude am Spiel, am zwecklos Schönen und

töricht Abenteuerlichen, die eine richtige Kinderseele zu besitzen pflegt'. In his idealistic cult of the 'eternally human', Georg echoes Bonald's plaint that poetry has become 'nationalized': 'Ist der Staat alles und der Mensch nichts?' (p.578) He repudiates that art which attempts merely to reproduce reality and which demands only technical ability, attributing this situation to the prevailing mediocrity. His Zeitkritik leads him to seek causes, and he explains the position historically as the result of the vicissitudes suffered by Germany in the second half of the nineteenth century. These have, he says, blunted the appreciation of 'das tiefsinnig Schöne'. (p.579) The optimistic view of the future of art which Heyse expresses through Jansen and Elfinger in IP is thus shown to be ill-founded.³⁷

Georg warms to his theme in his diary jottings (pp.644-668), which, like Lea's diary in KdW, form an important vehicle for Heyse's polemic. In the sixth extract to be selected by the editor-narrator, Georg quotes the scene from Droysen's Aeschylus in which Kilissa gives expression to her sorrow at Orestes's death. Georg derisively challenges the Naturalists to improve on its 'truth' and closeness to nature: 'Und stören euch die schönen Trimeter im Genuss der naiven Naturlaute?'. (pp.646-647)³⁸ The following extract is a more generalized polemic in which he defends verse drama against the 'armselige Prosa' of the Naturalists; he alleges that its proponents seek to clothe its nakedness in dialect. He patronizingly informs them: 'Alle Kunst ist schwer, meine Guten. Und ihr wollt mühelos grosse Leute werden' (p.647). In the next jotting, Georg returns to the theme of those who uncritically revere the works of the dead, condemning this as 'die blöde und blinde Anbetung alles Klassischen'. He illustrates his point by reference to 'die Gebrechen der Komposition und die

³⁷See pp.201-202.

³⁸Perhaps Heyse has in mind Carl Bleibtreu's iconoclastic: 'Wer heute nicht in Prosa schreibt, zeigt schon an sich, dass er kein grosser Dichter ist'. See Hamann und Hermand, Naturalismus, p.265.

rhetorische Flachheit der Charaktere' in Die Braut von Messina. (p.648)

Georg does recognize, then, how close style noble is to the absurd, and that great sensitivity to stylistic register is essential if inconsistency in the adaptation of language to character is to be avoided. Yet none of this is to devalue style noble. Idealism can lead to 'unfruitful heights' and a rigidity of form, but Georg believes that the creative effort is in itself far more valuable than the slavish reproduction of reality of the Naturalists. He turns in his next jotting to the general demand for 'topicality', which is, he argues, in danger of becoming 'eine Fortsetzung der Zeitungslektüre, der Volksreden und des Salongeschwätzes', and propounds instead the cult of universality. He points out how rapidly the effect of comedies whose target is zeitgebunden is liable to be lost. (p.649)

The twelfth jotting opens with a rhetorical question addressed to the Naturalists, whom Georg ironically terms 'werte Herren'. In repudiating littérature engagée, Georg emphasizes that he does not believe that this is the only alternative to the notion of literature as 'ein blosser Luxus, ein müßiges Spiel'. The creative writer's contribution is rather 'die Klärung und Vertiefung der sittlichen Begriffe', 'die Erziehung des Herzens'. Georg argues that these are the means whereby the individual participates in the struggles of the age. Proposals for a refashioning of society should, he considers, be a matter for politicians. Extract thirteen expounds the view that art is concerned not with 'truth' itself, but with the illusion thereof, an attitude in the tradition of Schiller's 'schöner Schein'. Georg admits that even the 'Wahrheitsfanatiker' strive for illusion, but it is their approach that he finds dubious: as self-styled 'analysts', blindly pursuing their 'scientific method', they forget that to be all-embracing is to be tedious. His is an echo of Baudelaire's notion of

the 'lacune complétée par l'imagination de l'auditeur'.³⁹ He emphasizes the need for 'ein einziges glücklich gewähltes Beiwort' which stimulates our imagination to creative activity. Georg's defence of the art of suggestion ends with a version of Goethe's sententia: 'Der Meister freilich zeigt sich auch hier "in der Beschränkung"'. (pp.650-651)

In the fourteenth jotting, Georg expresses his longing to return 'to the fray'. He yearns to act and to be free of 'Räsonieren und theoretischer Klügelei'. Yet he is dispirited to read the review of a one-act play, 'Le pendu', in the 'Théâtre libre', a Parisian journal. The play is a parody of Naturalism as a movement of Verfallsschnüffler, its themes being debased sex, lust and patricide. Georg is incredulous that anybody can credit this play with 'truth'. As he sardonically comments, however, 'er ist ein kluger Mann, dieser Herr Bourgeois': the author has recognized that the contemporary clamour is for novelty at any price. (pp.651-652)

Georg concludes that success is the product of a 'happy coincidence', one which must be carefully exploited if it is to be sustained. He questions whether he would ever have been prepared 'die Treppen einflussreicher Zeitungsschreiber, verwöhnter Mimen oder patronisierender Weiber zu erklimmen'. The Zeitkritik is again a pointed one, the notion that those on the periphery of dramatic art, such as the writers of reviews, are able to exert disproportionate influence. He comments that it is no cause for wonder that audiences prefer good performances of poor plays to poor performances of good ones. The 'illusion of life' is, he says, far more easily obtained in 'einer prosaischen Kopie der Wirklichkeit' than through 'die höheren Formen, die eigentlich poetischen'. (pp.653-654)

³⁹ Cited by Alison Fairlie, Baudelaire: Les Fleurs du Mal, p.23. Compare, too, Mallarmé's remark on one of Zola's novels: 'Tout est dit...sans que par une lacune quelconque on puisse y laisser pénétrer de soi ni rêver à côté' (Propos sur la poésie, p.106; cited by Fairlie, p.23).

The twenty-first jotting is dominated by images of warfare which are the expression of a 'Poesis militans'. The muses, Georg writes, are unable to practise 'ihr altgeheiligt^{es} Amt, die Feiertage friedlicher Menschen zu heiligen'. He wonders whether his grandchildren will experience a 'Poesis triumphans': again, his concept of literature is shown to be that of a celebration of culture rather than an instrument for effecting social change. He quotes with distaste an extract from the writings of Renan, in which the usefulness of art is denied and aesthetics formally dissociated from 'the progress of humanity'. This is a premise which, insofar as it leads to the politicization of art, Georg (and Heyse) clearly share; it is rather the notion that 'le grand art même disparaît' that they find repugnant. Georg believes that this time has already come, but trusts that, with the advent of 'great men', the heroic mode will reappear. His allusion to 'die grosse Kunst' is characteristically Heysean: he believes in the power of nature to create men who can distinguish between ephemeral and timeless phenomena, and then depict them in a manner which is both individual and yet typical. (pp.655-656) It seems to me that Schunicht's insistence on Heyse's individualism is in this regard somewhat overplayed;⁴⁰ Georg is frequently at pains to emphasize that this individualism must always be seen within a much broader framework.

Georg proposes, on the model of Christ's dictum 'Mein Reich ist nicht von dieser Welt', to distinguish between the world of beauty (which he compares to the image of an angel in a dream) and that of everyday reality, the world of action and initiative (p.662). Later, in the sonnet sequence, he addresses himself as a lover of

das Hohe...und Holde
In einer Zeit, die vorzieht das Gemeine.

He urges himself to renounce the struggle, to isolate himself and refrain from dreaming of 'Sieg und Ehrensolde'. He figures himself as holding a

⁴⁰'Die Novellentheorie und Novellendichtung Paul Heyses', pp.87-94.

golden sword and a silk pennant. The images suggest that to embroil himself in the struggle is to be sullied by the 'groben Stahl und Steine', the

Lärm der tobenden Parteien
Mit ihren plumpen Waffen...

This notion that the vulgar struggle is unworthy of the true artist, who prefers to cultivate timeless values in private, is a contradiction of the theme of the previous sonnet, in which Georg is scornful of the idea of 'müßig sehn, wie edle Waffen rosten'. In the second tercet of this poem, his attendant spirit warns him to stand firm on his outpost. (p.664)

The penultimate sonnet credits Mother Nature with having endowed him with adequate literary talent, but denied him the ability to exhibit it. Georg takes up anew the theme of the writer's most noble course being that of cultivating his art 'far from the madding crowd'. The sestet explains the reason for his revulsion at being exposed to the admiration of the public, and it is a thoroughly Parnassian one, indicative of the artist's conviction of his own superiority:

Nur weil es Brauch ist bei den Gläub'gen allen,
Nach ihrem Bild den Götzen sich zu schaffen.

The penultimate line enumerates debasingly 'Die Lämmer, Gänse, Känguruhs und Affen' which, 'herd-like', go about their devotions; this is a comment on the crass lack of discrimination and the fashion-consciousness of the public. (p.665)

The diary form is a basically solipsistic one and Georg's journal entries show him increasingly retreating into himself. The playwright is aware of his own impotence and a sense of pessimism is conveyed. As I have suggested in my discussion of Lea's journal in KdW, however, the diary is, in the first instance, the personal record of a fictional character. Its pessimism should not, in other words, automatically be identified with Heyse's own viewpoint. Nevertheless, M is a highly tendentious novel and it would be to miss the point to claim that Georg does not have a

representative function. This same interpretative point applies to Georg's plays, which I now propose to examine.

The subject matter and style of Georg's plays - and their reception - form an important part of the polemic of M, since they illustrate what Heyse is advocating in place of contemporary Naturalism. It is, perhaps, curious that their subjects ('Rosamunde', 'Marie Roland', 'Spartacus', 'Christian von Braunschweig', 'Merlin' and 'John the Baptist') tend not to be drawn from classical antiquity. They are, nevertheless, distanced from the everyday reality of late nineteenth-century Germany. Historic dramas whose stimulus is literary take the place of modern comedies of manners. The use of Celtic material in the drama which gives the novel its title doubtless owes much to Wagner, despite Heyse's antipathy to him; in addition, Immermann wrote a verse drama on this theme (compare Bonald's reference to it (p.556)). Contemporary interest in John the Baptist is also widespread: Flaubert's Hérodiade, Wilde's Salome, Sudermann's Johannes and Corinth's 'Salome'⁴¹ are cases in point. With the exception of 'Christian von Braunschweig' and the second version of 'Rosamunde', each of Georg's plays is written in verse.

The reception of 'Die neue Rosamunde' serves to bear out Georg's (and Heyse's) point that idealists are well able to write in the modern manner. The play, whose authorship is supposed to remain anonymous, is a great success (pp.438-440). For Georg, however, this represents so hollow a victory that he refuses to sanction a performance outside his home town (pp.440-441). The point is, clearly, that the so-called 'Verbürgerlichung' of his drama is an empty exercise: box-office success is not to be equated with intrinsic artistic merit. 'Merlin' and 'John the Baptist' - whose aesthetic worth is, in the terms of the novel, not in

⁴¹ Corinth's painting of 1899 is to be found in the Museum der bildenden Künste, Leipzig.

doubt - enjoy theatrical success, but, again, each play is performed only once. In the former case, Georg's 'fall' with Esther brings about the premature demise of the production; the performance of 'John the Baptist' in the asylum is abandoned on the orders of the doctor (p.702). Ultimately, then, external factors are made to prejudice Georg's crusade.

The reading of 'Marie Roland' appears to purge the listeners of their emotions (p.407). Georg explains that he has not documented reality with slavish attention to historical detail, his concern being precisely with poesis rather than the mimesis beloved of the Naturalists (p.409). He declares that his priority is the depiction of 'eine Revolution... in einem Menschenleben, in der Seele dieser Frau'. Guntram questions the appropriateness of this priority from the point of view of potential stage success, but Georg insists that he is not interested in what the journalist terms 'eine bunte Fülle aufregender äusserer Vorgänge'. Instead, his concern is with the 'inner plot', the life with which the dramatist is able to imbue his figures. (p.410) He suggests that suspense - which is the prime effect engendered by intricacies of plot - is but transient. He argues (in spite of Aristotle) that, in the German tradition at least, character is far more important than plot. His justification for this is reminiscent of Heyse's Novellentheorie,⁴² the aims of 'um die Bekanntschaft mit merkwürdigen Menschen bereichert nach Hause kommen' and 'die grösste Zahl unvergesslicher Gestalten vor die Seele [stellen]'. He cites Goethe to support his cult of the personality and the stress on individual psychology; Guntram questions only the compatibility of 'tragedy of character' with the real stage. He also believes that historical tragedy is outdated and that, in spite of the 'beauty and power' of 'Marie Roland', it

⁴² Heyse writes: 'Denn von einer Novelle, ..., verlangen wir..., dass sie uns ein bedeutsames Menschenschicksal, einen seelischen, geistigen oder sittlichen Conflict vorführe, uns durch einen nicht alltäglichen Vorgang eine neue Seite der Menschennatur offenbare' (Jugenderinnerungen und Bekenntnisse, p.344).

will be a failure on the modern stage. (pp.410-412) As he sadly comments, 'Die Welt ist verteufelt praktisch geworden' (pp.416-417). He does, moreover, point to the chauvinism of the German public, predicting that the non-domestic subject will preclude the touching of the tragic emotions. Georg quotes Maria Stuart in his defence, but Guntram observes that Schiller is dead and hence a 'Klassiker': cultural pedigree obscurely derives from his having stood the 'test of time'. Guntram sardonically suggests that, were Georg to die, his play would be hailed as a work of genius. (p.417) This echoes Georg's father's point (p.245) and anticipates Brettner's announcement that he is to stage a season of Shakespeare histories (p.485). The later rejection of 'Marie Roland' by three theatres only vindicates Guntram (p.457).

In his enthusiasm over the appearance of 'Spartacus', Abel emphasizes the importance of subject matter, which he finds far more significant than the Art for Art's Sake movement is prepared to concede. He also regards the 'knappe Herbheit' of the play's language as pre-eminently 'dramatic'. (p.490) It is part of the overall Zeitkritik of M that Brettner should declare that his theatre would be quite unable to stage 'Spartacus'. Georg comments to Flaut that the range of reactions engendered is a paradigm of modern aesthetics, a state of mutual incomprehension which he figures by comparing it to the Tower of Babel. (p.491) He is even able to appreciate the irony of the mutually exclusive reasons given by two of the three theatres which reject 'Spartacus'. One bemoans the play's lack of topicality, whereas another fears the excess of contemporary comment in its veiled political message. There is general regret at its lack of 'realism'. (pp.493-494)

The only hint of a compromise in Georg is that he plans to write 'Christian von Braunschweig' 'in derber Prosa' (p.496). Although when contemplating the composition of 'Merlin' he proposes that it be more closely related to life than his subjects to date, significantly he stresses

that this will not be after the fashion of the 'Wirklichkeitsaffen' (pp.514-515). Rather, the lack of close documentation of the subject gives free rein to his imagination to shape it as he wishes. As we discover, this play also marks a return to verse drama. Georg continues, then, strongly to affirm poesis. It is his intention to employ magical effects which he is convinced will captivate 'selbst ein naturalistisch verdorbenes Publikum'. He compares the projected overall effect to Calderon, arguing that, in this work, and unlike 'Christian von Braunschweig', he will not 'auf Schritt und Tritt über historische Hecken und Schlagbäume [stolpern]'. (pp.516-517) Thus any suggestion that his resolve is weakening is immediately quashed.

Georg appreciates the irony of his inability to identify hawthorn, the motif which is central to 'Merlin': 'Man würde nur wieder den Idealisten höhnen, der alles aus dem Kopf machte, ohne Naturstudien' (p.691). He further enjoys the irony of the success of his 'John the Baptist' drama in the asylum; he suggests that were Benno Rink to hear of it, he would write an article to the effect that idealist drama had arrived where it belonged, or else would claim that Georg had switched his allegiance to the Naturalists and had attempted to achieve theatrical effect by means of severed heads. Georg points out, however, that this is not 'die volle Wirklichkeit': 'der abgehauene Kopf war ja wieder nur Schein, künstlerische Illusion... Aber das verstehen diese guten Herren, die Wahrheitsfanatiker, nicht, dass der Schein tausendmal mehr Wahrheit enthält, als die gemeine Realität'. (p.705) This is the final statement of Heyse's polemic, one which is surely blunted by the clear doubts which are cast on Georg's sanity! Witness the delusions of grandeur that he entertains when babbling on to Flaut about the poetic genius required to captivate a madhouse audience:

In die leeren Köpfe der sogenannten vernünftigen Menschen eine Idee, eine erdichtete Welt hineinzuwurfen, das ist auch schon keine kleine Kunst. Nun vollends meine heutigen

Zuschauer, die sogenannten Verrückten, die alle den Kopf voll haben von einem Haufen fixer Ideen und wahnwitziger Illusionen, die so packen, dass sie dir atemlos folgen, dazu braucht's eine Dichterkraft, wie sie alle hundert Jahre nur einmal auf die Welt kommt. (p.703)

Clearly, Heyse conceived Georg pre-eminently as a mouthpiece for his retaliatory attack on the early Naturalists. This is the personal plea of the aged author, once himself an enfant terrible, now the butt of the angry young men who consider him outmoded and reactionary. The polarized way in which Naturalism and idealism are viewed in this novel seems to me to vindicate the attitude, if not the extremity of libel, of Conrad and Alberti. Heyse's rejection of Naturalism is as uncritical as their repudiation of the 'heroic'. He is as stolid as they are iconoclastic. Whilst, admittedly, much sub-Naturalism could rightly be dismissed as 'armselige Prosa' and the work of Verfallsschnüffler, it is impossible to justify his polarized standpoint in objective terms. M is conceived as a polemic, but its point is blunted by staging the debate on a fatuous level. Benno Rink and Branitz, the only two wholehearted adherents of the new aesthetic to appear in the novel, are absurd caricatures and feature so briefly that it can be fairly said that they are not even permitted to state their case. Heyse's objective, in surrounding Georg with so sympathetic a configuration as that formed by Flaut, Abel and Guntram, is painfully obvious. When an author pleads a case with this degree of vehemence, however, the reader instantly recoils, complaining that he is the victim of a tirade.

Various contemporary reviewers bewail the extreme and inappropriate tendentiousness of M. J.V. Widmann complains that, whereas Heyse's Novelle Marienkind employs lightness of touch to satirize the Naturalists, M is maudlin and polemical.⁴³ Another writer regrets the prevailing bitterness of the novel; humour would have been a more effective

⁴³'Merlin und Marienkind von Paul Heyse', pp.577-578 and p.580.

vehicle.⁴⁴ The gist of Erich Schmidt's sympathetic review is that although Heyse's attack itself is justified, the form which it takes is an emotional blunt instrument.⁴⁵ A further viewpoint is that Heyse has over-reacted to the shafts of his opponents: 'Paul Heyse hat sie [die Jüngsten] doch wohl zu ernst genommen, und wenn er darüber seinen Glauben an die Möglichkeit echter Kunst im heutigen Deutschland verloren haben sollte, so wäre das tief zu beklagen'.⁴⁶ Both this reviewer and Erich Schmidt consider Georg an unsuitable vehicle for Heyse's polemic, since no critical distance is possible between author and subject matter.⁴⁷ There is an almost total lack of saving irony directed by Heyse towards his hero. The author's attack is, moreover, curiously unspecific in its targets; as Ferdinand Avenarius tells him, 'Nur, mein ich, würden es viele mit Freuden begrüßen, wenn Ihre Polemik gegen die Modernen zwischen den einzelnen Gruppen der Jungen einen Unterschied etwas mehr gelten liesse'.⁴⁸ A measure of the scorn with which the Gesellschaft writers regarded M is that they omitted to review the novel.⁴⁹

Heyse himself recognizes that M was, at best, counter-productive: 'Was ich als Zeuge auf mein Gewissen nahm u. im Merlin zu Protokoll gab, goss nur Oel ins Feuer. Und so resignierte ich mich u. hoffe auf die Zeit, die das immer wachsende Unheil endlich zum Stillstand bringen würde'.⁵⁰ He does, however, vehemently deny, in a letter to Heinrich Spiero, that the novel was primarily intended as a roman à thèse:

⁴⁴'Über Heyse's Merlin', Westermanns Monatshefte, 73 (1892), 140.

⁴⁵'Leidensgeschichte eines Dramatikers', pp.150-153.

⁴⁶'Über Heyse's Merlin', Die Grenzboten, 51 (1892), 574.

⁴⁷'Über Heyse's Merlin', Die Grenzboten, p.565; 'Leidensgeschichte eines Dramatikers', p.153.

⁴⁸Cited by von Moisy, p.225 (letter to Heyse of 12 February 1900).

⁴⁹Reported by Striedieck, p.206.

⁵⁰Cited by von Moisy, p.218 (letter to Emil Mauerhof of 28 May 1907).

Sie haben meinen Merlin als einen Tendenzroman gegen die Moderne aufgefasst, hervorgegangen aus meiner Verstimmung über die persönlichen Angriffe der Herren Jungen. Nichts ist falscher. Natürlich hat der ganze naturalistische Lärm mir nicht angenehm in die Ohren geklungen, aber meine Seelenruhe keinen Augenblick gestört, wenn ich auch hin und wieder in einem scharfen kleinen Spruch mir Luft machte. Einen ganzen Roman in diesem Sinne zu dichten, dieser Ehre hielt ich Karl Bleibtreu und Consorten nicht werth. Der Merlin sollte das Schicksal eines Idealisten schildern, doch nicht bloss von der literarischen Seite. Georg Falkner bewährt seinen Idealismus in jeder Hinsicht... natürlich auch, da er ja ein Dichter ist, durch seine Abwendung von der naturalistischen Zeitkrankheit. Doch sein Ausgang hat wiederum mit literarischer Theorie nichts zu thun, sondern ist der vollste Beweis für seine fast überspannte ideale Auffassung sittlicher Pflichten. Wenn das nicht über die 'Tendenz' zur 'befreienden Kunst hinausgelungen' heisst, so muss ich glauben, 'Phöbus Wort in mir sei Lug'. 51

This is, given the novel's resolution, technically true, but it does seem to me that the burden of M is its attack on the Naturalist aesthetic. Further aspects of the work as a Künstlerroman do, however, deserve consideration, and I propose now to investigate the portrait of the artist and the study of the theatre.

iii) The portrait of the artist

The portrait of the artist in M carries a different emphasis to that in IP. Whereas the earlier novel concentrates on the conviviality of the artists' vie de bohème, M depicts Georg as a solitary, embattled figure. This may, in part, reflect the contrast between the artistic worlds of Munich and Berlin (together with the provincial area which comes under the sway of the latter centre). It is undoubtedly also determined by the contrasting moods of the two works: the buoyant optimism of IP gives way to resentment and bitterness in the later novel.

Georg is the unpractical Literat who retreats into himself rather than inhabiting the social world. In electing to follow this course he cannot, of

⁵¹Cited by von Moisy, p.228 (16 June 1910).

necessity, escape his rootedness in the material world and is shown to be dependent for his very survival on the level-headedness of those around him. Heyse does, nevertheless, eulogize the artist-figure he has created and much of this *Künstlerroman* consists of an (albeit schematic) portrayal of the creative process. Georg is viewed, conventionally enough, as a creature of extreme sensitivity. After the composition of 'Marie Roland', he suffers a kind of post-creative inertia: he is numbed and his imagination appears moribund (p.418). He finds it necessary to distance himself from his work, imaging his relationship to the completed play as that to 'eine allzu leidenschaftliche Geliebte' having terminated the relationship (p.415). The portrait of the artist when writing 'Spartacus' suggests an unbridled, almost maniacal, creativity, far removed from his usual, more measured, dramatic construction. His is 'eine fieberhafte Ungleichheit der Stimmung, [eine] aufgeregte Lustigkeit ...[und] wilde Possenlaune' which gives way to 'eine seltsame Versteinerung'. (p.497) Later, a 'träumerische Unruhe' takes hold of Georg; he has lost interest in his 'Christian von Braunschweig' and lacks the concentration to devote his full attention to translation (pp.518-519).

When Georg is anticipating the first performance of 'Merlin', there is a conventional depiction of the artist alone with his soul and the universe. He acts 'involuntarily', reaching out towards Michelangelo's 'Adam' above his desk. He is apparently in need of supernatural strength and inspiration; the athlete simile employed suggests pent-up energy. At this stage, the artist and the social being can still co-exist, for he soon descends 'mit heiterem Gesicht' to Lili and his friends. (p.524) At the performance itself he is shown to be totally absorbed in the play. The rhyming verse seems to him to enhance, rather than undermine, the immediacy, and the narrator comments that the simplicity of Flaut's overture is wholly appropriate to the Märchen quality of the play, leaving Georg in a highly receptive state to witness his own creation. (pp.582-583)

After his 'fall' with Esther and Lili's death, the sensitivity and creativity of the artist are frozen. His only indulgence in literary creation is a dilettante one (p.637); Flaut urges him to devote himself anew to such an outlet, but Georg confesses that his 'John the Baptist' drama has failed to capture his interest (pp.633-634). It is only when he decides to resume his legal career that he begins to manifest his old burgeoning creativity. The narrator describes him as 'dem ungeduldig nach Tätigkeit Begierigen' (p.676). The release of tension afforded by Esther's visit (he attacks her) only serves, however, to plunge him back into a state of inertia (pp.678-682). The Werther-esque dangers of the highly sensitive indulging in excessive introspection are recognized by Georg's doctor when he welcomes his patient's contact with Hanna Fork (p.688). His remains, however, an 'erstarrte Willenskraft', and his refusal to discuss his plays with the doctor is symptomatic of the apparent death of the artist: 'Ich bin froh, all den Kram vergessen zu haben' (p.691). The eventual - rather equivocal - success of 'John the Baptist' provokes the following comment of Guntram on the role of the artist: 'Er wird nie wieder gesund werden, und wäre es auch ein Glück für ihn? Er und seine Kunst gehören nicht in die wache Welt von heute, sondern hierher, wo alles Leben zum Traum wird' (p.703).⁵²

Georg muses over the circumstances which are conducive to artistic creation in his diary jottings (entries twenty-eight to thirty and verse entries eight and nine). In the first of these, he concurs with Dora that to be in a state of joy is the paramount criterion. Much can, he recognizes, be achieved without this quality in practical life, but the artist who has lost his delight in the world cannot merely dissimulate. He expresses this through images of sickness: 'wenn sein Inneres an einem

⁵²The dream motif here echoes a recurring theme in IP (see pp.199-200).

geheimen Schaden krankt', 'krankhafte Sentimentalität', etc.. The next entry views his 'fall' in images of a violent physicality as having 'broken his neck' and 'sucked the marrow from his bones'. He ponders whether the eradication of this one hour would enable him to become a great poet; he will never know, but feels that the very act of striving would have been 'ein überschwengliches Glück'. The thirtieth jotting examines the possibility that he has over-reacted in its allusion to 'einen erträumten Abgrund' (my emphasis). Were his 'Dichterkraft' a strong one, it would, he realizes, raise him above these moral anxieties. He thus divines his fundamental weakness: 'Ich kann den Menschen und den Künstler in mir nicht trennen'. (pp.658-659) He believes himself incapable of the 'Aufs-Eis-legen' of experience which Thomas Mann was to demand of the artist,⁵³ and resigns himself to his character.

The eighth of Georg's verse jottings opens with the arresting motif of a pear tree struck by lightning. The central image is that of vitalism in nature; a gardener is tending the tree, 'Dass wieder sich der Saft im Innern rege'. The tercets open with the deictic: 'Und sieh, die Heilung glückte'. It is only in the last three lines that it becomes apparent that the sonnet is also a metaphor of poetic creation. Georg appeals to the tree to act as model so that his 'Stamm' (the word is itself a pun) can once more bear fruit. The following poem continues the image of the tree, Georg's concern still being with the recurring notion that his age will not reap the harvest of his work. He comments bitterly that he never learned to sell his wares to the public ('Marktschreierisch mein Gut zu Markt zu bringen'). If a later age discovers his 'fruit', its 'frische Farben' will, he realizes, long since have faded. The poet's change of direction in the sestet is that of coming to terms with this fate ('Sei's drum!') and he

⁵³Tonio Kröger refers to 'ein Kaltstellen und Aufs-Eis-legen der Empfindung' (Tonio Kröger, in Gesammelte Werke, VIII, 301).

rejoices in the process of growth and maturation itself. The second tercet expresses his independence, the pleasure in self-immolation 'far from the madding crowd'. He wills that no eye may see

wie grün der Wipfel prange,
Sich ausblühn ist allein schon Himmelswonne! (p.663)

The notion of 'dem Heerweg fern' contradicts the cult of the martial ('Poesis militans') in the earlier jottings (e.g. p.655).

The portrait of the artist is closely bound up with Georg's personal fate and hence should not be regarded as having a particularly representative quality. Clearly, its nature is also affected by the Zeitgebundenheit of Heyse's polemic.

iv) The study of the theatre

M recalls, in its portrayal of the uneasy relationship between playwright, theatre director and actor, the 'Vorspiel auf dem Theater' in Faust, I.⁵⁴ Georg's recurring plaint as a playwright is that his work implies a vis-à-vis. He can hardly create in the vacuum which is the hypothetical right of the painter or musician. Worse still - to Georg's thinking- he must consort with the acting fraternity, which the novel depicts as egocentric and riddled with petty jealousies. These thoughts are pondered in the seventeenth diary entry, which consists of a (slightly whimsical) elaboration of the assertion: 'Kein Kunstwerk hat einen so schweren Stand wie das Drama'. Georg points out that epic and lyric forms are read 'unter vier Augen', a tête-à-tête involving author and reader; that the plastic arts are never subjected to the 'referendum' of applause; that opera has the direct stimulus of music. The dramatist, by contrast, is dependent on (often unreliable) 'interpreters'. Georg comments wryly on the difficulty of correcting histrionic Thespians, the

⁵⁴Werke, III, 10-15.

'"denkende Künstler"' who are 'die bedenklichsten Freunde des denkenden Dichters'. (pp.652-653)

His initial disillusionment comes on the occasion of his visit to Brettner (pp.271-276). The commercially-minded director emphasizes the incompatibility of Georg's aims with the modern stage; even before their meeting the narrator is drawn to conclude: '[Georg] kam sich unsäglich ohnmächtig und albern vor, dass er die Welt seines Innern auf diesen Brettern verkörpert zu sehen hoffte' (p.271). When Georg stumbles into the 'undurchdringliches Dunkel' backstage, there is a symbolic suggestion of the theatre as an impenetrable jungle outside his ken (p.279). This wink to the reader confirms what Georg has just been told by Brettner.

The playwright is shown to enjoy a decidedly precarious relationship with the egomaniac actress. The narrator expresses this as a sententia: '[Georg] wusste, wie wenig Wert der Beifall selbst der gebildeteren unter den Schauspielern hat, da nur das auf sie zu wirken pflegt, womit sie selbst Wirkung zu machen hoffen' (p.397). Esther dismissively refers to Georg as 'so ein idealer Dichter' and inveighs against dramatists in general for whom, she alleges, actors are but 'tools'. Her deep-seated rivalry with Hanna Fork is clearly a prime motive in her desire to play the part of Rosamunde in the Berlin winter season. She is set apart from bürgerlich values with her claim: 'Geld zu machen ist nicht meine Liebhaberei' (p.509). Georg is later to lament that the best plays remain 'lebendig begraben in der Theaterbibliothek' on account of actors' whims; he concludes: 'das Theater wird heutzutage von den Schauspielern gemacht' (p.513).

The author/actor tension re-emerges in Georg's letter to Lili from Berlin: he is dispirited by the preoccupation with 'Kulissensorgen, äusserer Kram' and by Esther's low-key performance in rehearsal (p.573). A similarly uneasy relationship again exists between playwright and director. Having depicted the clash of values represented by Georg and

Brettner, the narrator proceeds to show how Georg's pride is wounded by the director of the Berlin Ostendtheater. He receives the author of 'Merlin' 'ohne sonderliche Wärme'. Georg again comes up against uncushioned reality: 'Nun sah die Wirklichkeit ihn so grau und nüchtern an, wie draussen der trübe Herbsttag'. He is reminded anew of the incompatibility of a serious 'Märchenspiel' with his workaday audience. (pp.547-549) Esther later refers to the director in damning terms as 'der reine Geschäftsmann' (p.552). And, finally, it is the audience which is pitted against the sensitive dramatic artist; Georg perceives, in its 'abgespannten oder gemütlosen Ausdruck', none of the devotion befitting entry to a 'temple of art'.⁵⁵ Esther images it as a monster thirsting for his innocent blood. (p.581)

For the most part, the depiction of the theatre in M (and especially that of the actress) is not a sympathetic one. Esther is an amoral siren;⁵⁶ the narrator is at pains to emphasize her seductive sensuality on stage ('ihre flatternde Goldmähne, der verführerische Reiz ihrer Bewegungen und die Schelmenaugen') (p.583). It is precisely moral qualms, indeed, which tempered the stage ambitions of Karoline, the dead daughter of Georg's landlord in Berlin (p.545). Above all, the actress is viewed as a creature of colossal vanity; even the dancing girl who plays Salome responds principally to the adulation of her audience (p.698). Ironically, there is an element of this same vanity in Georg himself. His naive delight in the closing scene of 'John the Baptist' ('War's aber nicht ein Haupteffekt?') and his bombastic 'Weiber gehören nicht ins Theater' indicate that he, too, is a creature of some egocentricity (p.704). It is only earlier, at the height of his self-abasement following his 'fall', that he declares that dramatic success is worthless if dependent on a 'schöne Unholdin' (p.598).

⁵⁵ Compare Faust, I, lines 59-66 (Werke, III, p.10).

⁵⁶ The figure of Esther is discussed in greater detail in Chapter 7, pp.248-251.

C. COALESCENCE OF 'REAL LIFE' AND STAGE REALITY

Heyse's actor and actress figures appear perpetually incapable of distinguishing between 'real life' and stage reality. This emerges especially clearly in RdS and M, since the depiction of the theatre is a major theme of both these works; the same inability is also imputed to Lucie in IP. Such figures are characterized by their speaking - and being spoken of - in theatrical imagery. Jansen says of Lucie, for example: 'sie spielte ihre Mutterrolle dennoch recht talentvoll' (I₂, p.188). It is no coincidence that the characters who continue their role-playing off-stage (Lucie (IP), Spielberg (RdS) and Esther (M)) are uniformly unsympathetic; I have, indeed, already considered the opposition of spiritual autonomy to artistic Charakterlosigkeit in RdS.⁵⁷ I propose now to examine the treatment of the 'all the world's a stage' theme in both RdS and M.

The very name Spielberg has an obvious symbolism. (There is also an echo of the libertine Spiegelberg in Schiller's Die Räuber, one which is pointed up by Uncle Joachim's reference to 'dieser Spiegelberg, oder Spielberg, wie er nun heissen mag' (II₁, p.96).) The inability of the Thespian to restrict his role-playing to the stage obtains even when his son has died: 'Auf der Strasse unten erklang sein Schritt, so ohne Schwanken und voll majestätischer Gelassenheit, wie wenn er in seinen erhabensten Rollen über die Bretter wandelte' (p.168). When Spielberg departs from the Schloss, the narrator compares his expression of flattered vanity to that of a self-complacent actor who has just made a brilliant exit, but has no regard for its effect on those who are left on stage (p.85). Weissbrod further describes Spielberg's appearance in N*** in terms of a stage entry ('die lange, wohleinstudierte Rede des Unglücklichen'; 'in überschwenglichen Theaterphrasen ihre Verzeihung erflehte'; 'diese

⁵⁷ See Chapter 4, p.135.

pathetische Rührszene' (p.210)). Luise herself refers to his applying the full gamut of his theatrical talents ('mit dem ganzen Aufwand seiner erbärmlichen Theaterkünste' (p.211)). Spielberg has the characteristic propensity to speak in extended theatrical metaphors; witness his 'speech' on meeting Weissbrod: 'Wir sind ja alte Bekannte, da Sie bei meinem verunglückten Gastspiel im Schlosse unter den Zuschauern waren. Es war freilich keine meiner Glanzrollen, und die einzige Hand, die sich zum Klatschen rührte, tat mir weh' (p.127).

The most suggestive occurrence of this topos in RdS is the incident where Spielberg and the actor Daniel imitate one another so convincingly that they cannot be distinguished from their actual selves (pp.174-177). Luise is momentarily unable to distinguish Schein from Sein; Weissbrod is himself confused as he witnesses Daniel in Spielberg's clothes entering the hotel where Luise is lodged: 'Aber wie ist mir denn? War es denn auch Daniel - oder war's sein Doppelgänger in seinen Kleidern?' The narrator further describes Luise as standing 'ihrem Gatten gegenüber- nein, seinem Doppelgänger'. (p.176) The root Schein is used most suggestively: 'sham' contrasts with Unscheinbarkeit (humbleness). Luise retains her integrity in spite of her exposure to the twilight world of Spielberg's troupe.

In M, the play on multiple levels of reality becomes yet more complex. On arrival in Berlin, Georg describes the metropolis in terms of 'all the world's a stage' imagery. Berlin's 'actors' (i.e. inhabitants) are to become the spectators of his own 'play within a play' and thus transported 'aus der Illusion ihrer sogenannten Wirklichkeit... in die höhere der Dichtung' (p.542). The suggestion in the imagery that 'real life' and stage reality are tending to coalesce merely adumbrates the process which is to be Georg's undoing. He and Esther merge increasingly into the stage personae of Merlin and Viviane, the implication being that the role-playing of the theatre has become inseparable from reality. The fact that the respective situations are precisely analogous is exploited by Esther in her

reference to the tower and to Georg as her prisoner (p.592). She even refers to herself as 'deine Viviane' and alludes to 'der Zauber der Sünde' (p.593), thus echoing a line of Viviane's speech (p.566). The same phrase is picked up by Georg (p.612). Esther furthermore comments that if he were to kill her, this would be 'ein hübscher letzter Akt der Komödie' (p.594).

'Reality' would appear to conspire to persuade Georg that it is continuing to act out the events of 'Merlin' to the ultimate undermining of his sanity. One such re-enactment takes place in Book VI when Abel's son Charlie is wakened by Georg's cry of horror at his nightmare as in 'Merlin': the child's innocence is alone able to break the power of Viviane's (Esther's) evil spell (pp.635-636). However, when Georg concludes that remarriage is impossible, it would appear that he has at last succeeded in distinguishing the stage from 'real life', for he acknowledges that only Merlin, on stage, can be freed of his guilt (p.641). Yet, when an inmate of the clinic, he configures himself as 'Merlin hier in seinem Turm gefangen', a dangerous (or possibly ironical) relapse into theatrical unreality (p.690). There follow two mnemonics which plunge him involuntarily back into this world of his own creation, the doctor's identification of the hawthorn, and the appearance of 'Salome', who makes a deep impression on his 'sonst im Leeren herumschwankende Phantasie' (p.691).

The final convergence of the multiple 'reality' of stage, imagination and madness is Hanna Fork as Herodias suddenly addressing the audience in the persona of Queen Elizabeth I, who she fondly imagines herself to be:

Ich bin des Lebens und des Herrschens müd,...
Entfernt euch,
Mylords! (p.702)

It is wholly appropriate that the deranged playwright, whose fixation has been the reality of the stage, should fall to his death onto the hawthorn

hedge - the incarnation of the central motif of the very play which is his undoing (p.707).

D. DER ROMAN DER STIFTS DAME AS A KÜNSTLERROMAN

i) The portrayal of the theatre

Fontane writes to Mathilde von Rohr concerning RdS: 'Es reizt ihn [Heyse] der Gegensatz von Stiftsdame und Spittelfrau; dazu als verführerisches Element die Theaterpassion'.⁵⁸ The theatre belongs to those secular pleasures which the youthful Weissbrod indiscriminately denounces (II₁, p.20), a view which is set in opposition to Luise's fascination for the theatre. The irresistible pull of art even on one whose sensibility is principally religious is characteristically Heysean. Her sense of the majesty inherent in embodying the creations of the great dramatists is expressed in terms of physical gestus: 'Da stand sie einen Augenblick still und sah mit einem schwärmerischen Ausdruck, ..., wie in eine weite, leuchtende Ferne hinaus' (p.72). Her attraction to the braggart Spielberg is a measure of her obsession with the theatre.

Weissbrod explicitly states that his loss of religious faith and his passion for the theatre are part of the same process:

Das Heuchelwesen, dessen bittere Früchte ich gekostet, hatte mir auf einen Schlag auch den edlen Trank verleidet, der im Weinberge des Herrn gekeltert wird, so dass ich mich mit einer Art trotziger Empörung in die Welt des Scheins flüchtete, die von den Bühnenlampen beleuchtet wird. (p.115)

The allusion to 'die Welt des Scheins' is in implicit contrast with that of Sein. Theatre is thus unequivocally identified with a twilight world divorced from reality.

Much of the interest in RdS derives from Weissbrod's account of the life of the travelling theatre. At one stage, he in fact programmatically

⁵⁸Cited by Erler, Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.486-487 (letter of 11 January 1886).

asserts that he intends to avoid digressing into a catalogue of the vicissitudes of a troupe of players (p.154). He maintains that even an inventory of its repertoire is of no value for theatrical history, since it was determined not by the spirit of the age, but by such factors as the personnel available. There is, nevertheless, much impressionistic evocation of the atmosphere of a troupe of wandering players. Weissbrod conveys, for instance, the Bohemian nature and the poverty of the actors (pp.79-80).

Weissbrod's study proceeds by recourse to generalizations and sententiae. The Selmar couple, for example, provokes the reflection:

Wohl in keinem Stande findet sich der Charaktertypus einer unheilbaren hochmütigen Unzufriedenheit so häufig, wie unter den älteren Bühnenkünstlern, die durch ihren Beruf darauf angewiesen sind, auf ihre Person etwas zu halten, nach augenblicklichen Erfolgen leidenschaftlich zu trachten und vor jeder Rivalität auf der Hut zu sein. (p.130)

The method is reminiscent of Balzac's tendency to move from the particular to the general and to establish a typology.⁵⁹ Inherent in this treatment is a period interest deriving from the notion that the particular instance is also typical. Weissbrod asserts, moreover, that the life of travelling players has remained basically unchanged since Wilhelm Meister's day (p.139).

The narrator is at pains to contrast the life of an itinerant troupe with the metropolitan regular theatre. Weissbrod learned in Berlin that since acquiring the concession to tour the provinces, Spielberg had alienated himself from his former colleagues (p.121). He concludes that the sphere of influence of such 'Wandelsterne' is a very limited one. When attending the troupe's performance of Grillparzer's Die Ahnfrau, he comments that the illusion of reality is enhanced by the semi-darkness of the auditorium, a practice which contrasts with that of metropolitan

⁵⁹See Peter W. Lock, Balzac: Le Père Goriot, pp.52-55.

theatres (p.139). He characterizes the dressing room, in which the men are separated from the women only by a dust-cloth, as 'unheimlich und liederlich' (p.146). Weissbrod combines an attitude of fascination with one of repugnance for the life of the travelling players. The actors are viewed as leading a frivolous and amoral life. For them, as for Spielberg, all the world is indeed a stage.

ii) Music in Der Roman der Stiftsdame

Music, as well as the theatre, is central to the experience of the two main characters in RdS. Weissbrod's love for Luise dates, indeed, from when he overhears her rendition of an aria from Gluck's Orpheus. He recognizes that this is no ordinary talent: the music emerges 'aus einer gründlich musikalischen Seele'. The effect of Luise's rendition is described in the characteristic terms of a yearning for freedom and communion with nature: 'Es war wie die Klage einer stolzen und freien Seele, die es verschmäht, irgendeinen Menschen in ihr Leid einzuweihen, und nur in einem verstohlenen Selbstgespräch den Mond und die Nacht zu ihren Vertrauten macht' (p.37). The configuration of Luise's song being overheard by Weissbrod in his tower room is a recurrent one and is ultimately instrumental in transforming him: 'Ich darf wohl sagen, was ihren Worten im Garten noch nicht ganz gelungen war, mein Inneres umzuwandeln, das vollbrachte ihr Gesang' (p.54). This situation is, moreover, to be found in other works of Heyse's and amounts to a topos: the music made by the woman is overheard by the man in the room above and acts as a catalyst to the growth of love; typically, the work involved is Orpheus. In KdW, Mohr falls in love with Christiane when he overhears her playing the overture to the work (I₁, p.42); in the Novelle Geteiltes Herz, L's love for the Gräfin has its genesis in her piano playing (I₄, pp.396-398); Gluck's opera also features in the Novelle Unvergessbare Worte (I₄, pp.464-465).

Weissbrod himself is a musician of no mean talent. He associates music with that which is genuine and untainted: 'Mein bisschen Musik war, wie ich erst später erkannte, einstweilen das Beste und Unverfälschteste, was ich besass' (II₁, p.37). His fondness for improvising on the organ has the therapeutic aim of 'die wilden Bestien in meinem Innern, die trotz aller Gottesliebe sich dann und wann regten, durch die Macht der Musik zu bändigen' (p.49). When he later takes over at the organ from the choirmaster, inspired by the old Pfarrer's sermon, his intention is to express his 'heartfelt' emotion through his art. He stresses that he was motivated not by a desire to flaunt his virtuosity, but by the impulse to give condign expression to an innermost need. He plays a motet of Graun which was suggested to him by the sermon ('ebenso kindlich fromm und greisenhaft milde, wie das Gemüt des alten Seelsorgers auf der Kanzel'). Tears come into his eyes as the image of Luise appears before his mind's eye and he figures the music as transcending the chasms which separate him from the beloved; music is prized as a heightened form of non-verbal communication. (p.59) Weissbrod's emotional response to his own playing is, admittedly, something of a self-indulgent one and is far removed from a purely aesthetic experience.

Appropriately, when Weissbrod first makes verbal contact with Luise in an other than antagonistic way, the topic of discussion is music. He tells her that he prefers the organ to the piano because of its suitability for solemn and festive music. When she inquires whether he is only attuned to this kind of composition, he points out that he has only ever heard her sing grave and ceremonious works. She replies that her voice is not suited to light and frivolous songs, although she believes that these can affect the heart as much as the most reverent chorale. (p.61) When asked by Weissbrod why she does not become a professional singer, she declares that since music is, for her, a matter of the heart, it would be anathema to her to expose her innermost soul to an unknown audience.

This view is, of course, analogous to Luise's abhorrence of the badges of religious office. Music fulfils for her a quasi-religious function: as Weissbrod reports, she is transfigured when she recalls having heard the great Milder. (p.73) Luise is, essentially, a 'private' person and her music, like her religion, is not a matter for public show.

When Weissbrod is asked by Luise to improvise on the organ after church, he attributes the request to her need for '[die] tröstende Macht der Musik' (p.88). Music is again credited with having power over the soul: 'der Balsam der Musik soll dann noch das übrige tun, ihre Seele wieder hell und freudig zu machen'. Weissbrod ascribes the majesty of his playing to an external agency: '[Ich] glaube in meinem Leben keine höhere und weihevollere musikalische Inspiration gehabt zu haben'. There is a sense that music is a transcendent force, a higher level of existence; when, an hour later, it is tactfully suggested that he stop playing, Weissbrod is 'wie aus einem paradiesischen Traum geweckt'. (p.90)

Weissbrod's Platonic love for Luise comes closest to consummation when they make music together. A sense of kairos is occasioned by this semi-mystical experience:

Hier nun verlebten wir die einzigen Stunden eines reinen und ungetrübten Glückes miteinander. Denn wenn sie sang und ich sie begleitete, schienen sich die engen Wände zu erweitern, der Boden unter uns mit allem Gemeinen und Hässlichen, das er trug, zu versinken und wir in einer sonnigen Ätherregion zu schweben, wo alles Einklang und Friede, Liebe und Hoffnung war und jede Wunde, die heimlich fortblutete, sich wie unter der Berührung einer magischen Hand auf einmal schliessen musste. (p.158)

A similar sense of kairos is induced when Weissbrod and Luise discover the forgotten harmonium in the chapel adjacent to the Spital. Their shared experience is recalled through music when Weissbrod plays the introduction to the aria from Orpheus. Weissbrod marvels at Luise's ability to remain in control of her voice, given the emotional associations of their music-making. (p.200) He expresses a similar sense of wonder at the charity concert, when Luise again appears preternaturally calm: 'sie

sang... mit solcher Macht und einfacher Schönheit, als ob die Lebensstürme, die ihre Seele erschüttert hatten, nur dazu gedient hätten, die Blüte ihrer Kunst herrlicher zu entfalten' (p.182).

Finally, the emotionally charged birthday celebrations held on board the steamer are also accompanied by music. Luise's choir is hidden behind a screen and sings a piece composed by Weissbrod, followed by the song 'Wer hat dich, du schöner Wald-'. On the return journey, Luise herself sings a Paesiello aria. (pp.219-221) Her rendering is described in the same terms as Weissbrod's inventions at the organ (p.90): she sings 'wie aus dem Traum'. Again, the simile recalls the paranormal state said to be conducive to artistic creation in IP.⁶⁰ Weissbrod further alludes to 'die fremdartige Schönheit der Melodie' (p.221) (my emphasis). An exotic quality appears essential to the creation of such a mood. The reaction of the walkers on the lakeshore is to stop 'wie verzaubert'. The overall pattern is a familiar one in Heyse: (rather old-fashioned) music is associated with an exoticism and beauty which induce a 'magic moment'. In KdW, similarly, Mohr's love grows when Christiane accompanies Adele in renditions of Pergolese and Mozart, and plays Weber's 'Aufforderung zum Tanz' (I₁, pp.241-243). It is an experience of a mystical and transcendental order.

E. THE ROMANNOVELLEN

Heyse's late Romannovellen echo and sum up the themes which he has treated discursively elsewhere. They show that the author's artistic credo remains basically unchanged. Thomas Mann writes in 1910 to Maximilian Harden: 'Wie ein Dummkopf schimpft Heyse noch heute auf Ibsen und Wagner'.⁶¹ Yet any notion that Heyse was a spent force by the twentieth

⁶⁰See pp.199-200 (above).

⁶¹Cited by von Moisy, p.230 (letter of 30 August 1910).

century should be countered: Annemarie von Ian reports that Cotta published four thousand copies of CS.⁶² The rigidity of his position does at least tend not to obtrude in these shorter narrative pieces; the author's polemicizing takes the form of an occasional gibe and is, in general, muted.

Crone Stäudlin, the eponymous heroine of the first of these stories, is described by one reviewer as music incarnate.⁶³ Helmbrecht's love for her, like that of Mohr for Christiane (I₁, p.42), and Weissbrod's for Luise (II₁, p.37), has its roots in his overhearing her private music-making (III₁, pp.342-343). Her rendition is entirely characteristic of Heyse, both in terms of the nature of the composition, and of its effect on the listener: 'Ein Geigenspiel, lieblich leise beginnend, dann anschwellend und wieder sinkend, eine weiche sehnsüchtige Melodie, die nach einem alten italienischen Meister klang'; Helmbrecht is said to emerge as if from a dream (pp.342-343). The Italian culture which the author prizes is further represented in CS by the maid Cattina. Although virtually illiterate, she is said to possess the clear perception of a child of nature, and knows by heart an abundance of Italian folk songs (p.350). The - albeit unsympathetic - Gräfin Yvonne posits a conventional contrast between the aesthetic sense of the Romance peoples and the cultural barbarism of the Germans (pp.338-339).

This same cultural barbarism is the source of Peter Paul's disaffection with the world in GdS (pp.571-574). Having been commissioned to depict the Power of Music in a painting for a concert hall, he chose 'Die Insel der Seligen' as his subject.⁶⁴ His mural was, however, subsequently rejected on account of the nude figures which it portrayed; it was ousted by a scene depicting a provincial open-air concert. Peter Paul refers to

⁶²'Die zeitgenössische Kritik', pp.11-12.

⁶³Paul Legband, 'Über Heyse's Crone Stäudlin', p.1683.

⁶⁴Böcklin, as Peter Paul is aware (III₁, p.572), also painted a picture on this theme.

this latter as 'das ödeste Genrebild, das man sich vorstellen konnte, und lächerlich: gleichsam ein Spiegelbild, das das Publikum von unten auf den Plafond hinaufwarf!' (p.573). Like the sculptor Jansen (IP) and the playwright Georg (M), Peter Paul is an idealist for whom true art resides in the cultivation of 'noble' subjects. He longs nostalgically for a world which is receptive to such art and does not regard its subjects as passé: 'Man bekommt freilich ein Heimweh nach einer Welt, in der sich solche Gestalten bewegen, und wenn es je eine Zeit gab, wo die Natur so herrliche Menschen hervorbrachte, empfindet man Schmerz, dass wir so weit davon entfernt sind' (p.592). As a student he was already alienated by contemporary realism: 'Von all dem modernen Schwindel, Impressionismus, Sezession, blossen Palettenzauber ohne feste Zeichnung und so weiter hielt ich nichts und musste mich schon auf der Akademie von meinen Kollegen als Reaktionär verhöhnen lassen'. He regards Feuerbach and Böcklin as modern masters. (pp.571-572)

The title of the third of Heyse's Romannovellen, GdV (or rather the painting to which it in part refers), echoes a work of Böcklin's. Heyse continues, then, the Gründerzeit tradition of choosing märchenhaft and fantastical subjects; art is viewed as a transformation of empirical reality.⁶⁵ The sympathetic characters inveigh, predictably enough, against contemporary modishness. Marcel's friend Rolf regrets that artistic success is dependent on self-assertiveness rather than on talent; the more outlandish the composition, the more marketable it is (III₂, pp.79-80). Polenz, who publishes a sympathetically-inclined journal, advocates a cult of individualism (p.149). He maintains that faithfulness to an artistic creed has nothing to do with commercial gain and the dictates of fashion. Arguing that true art resides in the transcendence of the randomness of nature, he emphasizes his opposition to slavish realism. (p.150) He echoes

⁶⁵ Compare Hamann und Hermand, Gründerzeit, p.96.

the Renaissance-ism of the Minister Lindenau (II₂, p.59) with his admiration for Michelangelo's 'Last Judgement' (III₂, p.150). Only a later Philistine generation was offended by the nudity of the figures. The reaction to Marcel's 'Geburt der Venus' is analogous: certain self-appointed moralists take exception to the portrayal of nudity on canvas (p.139). Even the most trendy of critics, however - although too self-complacent to revise their theories - are edified by the painting:

Hier war eine Impression über sie gekommen, die ihnen trotz ihrer doktrinären Vorurteile zu sehr imponierte, um mit den beliebten Schulworten abgefertigt zu werden. Dass ihre Theorien dadurch widerlegt seien, wollten sie natürlich nicht Wort haben. Eine so imposante Ausnahme aber von ihrer Regel mussten sie gelten lassen. (pp.138-139)

From this brief account of the Romannovellen as artist-stories, it emerges that the targets of Heyse's polemic, and the nature of the criticism levelled, do not evidence any change from earlier works. Heyse remains an aesthetic idealist, a proponent of high art and pagan beauty; he is fundamentally opposed to the mere reproduction of reality which characterizes contemporary art, and to its iconoclasm and commercialism. True art must resolve dissonances and aim to touch the soul. As in M, the expression of this point of view is sometimes grafted artificially onto the works, to the detriment of the whole. For the most part, however, since the weight of the discursive matter is not so great, the polemic grows naturally out of the story. In GdV, indeed, where the theme of art is most prominent, there is every justification for Marcel being provoked to Zeitkritik by the reception of his 'Geburt der Venus'.

F. CONCLUSION

Fritz Martini remarks that King Maximilian II's cult of aesthetic Bildung is artificial; the stance of Heyse's patron, in attempting to reinvoke the Weimar muses, is that of an Epigone.⁶⁶ This same criticism

⁶⁶ Deutsche Literatur im bürgerlichen Realismus, p.320.

might equally be levelled at Heyse himself, whose aestheticism also has much of the quality of the ivory tower about it. This feature is, in fact, a strong determinant of his novels as artist-stories: their heroes hold Weimar classicism in (albeit not uncritical) reverence, and attempt to preserve maximum distance from mundane subjects and modern artistic trends. The notion that Heyse constantly set himself up as a second Goethe is not well-founded, but there is no doubt that he modelled his aesthetic on him.⁶⁷

For the German public, Heyse represented, almost from the time of his translation to Munich, an Olympian view of art. Art constitutes for him a higher form of communication, one to which only the 'happy few' are attuned. The devotional images in terms of which art is recurrently figured in IP are an expression of this viewpoint. In the 1870s, Heyse still had grounds for optimism that the formation of Empire would in turn lead to artistic regeneration, but these were dashed for him by the growth of the Naturalist movement in the following decade. He was profoundly antipathetic to the Naturalist aesthetic with its choice of 'realistic' (and often sordid) subjects, its scientific and 'representative' pretensions, and (as Heyse would have it) its commercialism. M is, in consequence, a novel born of considerable bitterness and resentment. The wit and humour of IP are lacking, but the author is unflinching in his cult of beauty and of style noble. The Romannovellen written in the first decade of the twentieth century show him continuing to uphold this aesthetic; their mood is, in general, less angry.

⁶⁷ Heyse writes of his relationship to Goethe:

Niemals aber, so oft ich mich verleiten liess, mich selbst an Grösseren oder Kleineren zu messen, ist es mir nur im Traum eingefallen, mich neben den Genius zu stellen, dessen Wesen und Wirken sein Jahrhundert überschattete und auf alle Zukunft ungeahnte Macht ausüben wird.

(Cited by von Moisy, p.166: letter to Wilhelm Petersen of 23 December 1896.)

It is, perhaps, curious that Heyse, rather than other members of the Münchener Dichterkreis such as Geibel or Bodenstedt, should be the (almost exclusive) butt of the Gesellschaft satire. Werner F. Striedieck suggests that this was because, whilst claiming to be modern, Heyse failed to carry his moral and religious views to their logical conclusion.⁶⁸ His pursuit of beauty and his repudiation of an egalitarian view of art were viewed by Conrad and Alberti as a reactionary excrescence from his ethical modernism.

The distinguishing feature of Heyse's view of the artist is indeed its élitism. This, as Hamann and Hermand observe, is entirely characteristic of the Gründerzeit:

Für Makart, Lenbach oder Heyse ist das Künstlertum nicht nur eine Aufgabe, sondern auch eine Rolle, zu der die nötigen Dekorationen und eine bedeutungssteigernde Szenerie gehören ... Künstler zu sein, bedeutet eine übertragene, fast eine symbolische Rolle, die sich in nichts von der Rolle eines Feldherrn, eines Staatsmannes, ja eines Halbgottes oder Übermenschen unterscheidet. 69

Such a conception of the role of the artist, and its transmission in the author's Künstlerromane, rendered inevitable the attacks of the Naturalists.

⁶⁸Paul Heyse in der Kritik der Gesellschaft', p.198.

⁶⁹Naturalismus, p.55.

CHAPTER SEVEN

LOVE INTEREST

A love interest is almost universal in Heyse's fiction. He is an extreme example of Forster's dictum that 'when the novelist ceases to design his characters and begins to create them, "love" in any or all of its aspects becomes important in his mind, and without intending to do so he makes his characters unduly sensitive to it'.¹ Otto Brahm considers the portrayal of love scenes to be Heyse's true domain.² In many Novellen (e.g. Marion, L'Arrabbiata, Nerina, Die Hexe vom Korso, Geteiltes Herz), an affair of the heart is itself the principal theme. In the Romane, it tends to be subordinated to (or else to underpin) the didactic intention. Thus, in M, the death of Georg's beloved Lili plunges him into a state of prolonged introspection in which he mordantly criticizes contemporary culture. In ÜaG, Erk's beloved Lena is associated with all that is noble; when the hero finds his way back to her, he emphatically repudiates Nietzsche's cult of the amoral superman. The juxtaposition of sentimental love scenes with polemical ones is not a formula which invariably conduces to unity of effect.³

In addition to its forming a kind of palliative to the idea content, the love interest provides a springboard for Heyse to set up typologies of female psychology. I shall show how the hero's desire to find a soul mate is repeatedly undermined by an erotic temptress. The sentimental cult of the child is analogous to the quasi-religious love of the hero for his soul mate. In part, however, the prevalence of a love interest can be attributed simply to Heyse's naive and gratuitous delight in intrigue.

¹Aspects of the Novel, p.53.

²Cited by von Ian, p.60.

³Compare Kemmerich, p.81.

A. LOVE INTRIGUE

I have suggested that the multiple marriages which typically form the denouement of Heyse's novels are akin to the contrived ending of a comedy.⁴ The complexity of intrigue which characterizes some of the works recalls this same tradition; in certain cases, it is exploited to excess.

In KdW, Mohr is in love with Christiane, Christiane with Edwin, Edwin with Toinette, Balder with Reginchen and Reginchen with Franzelius. The 'husband' of Fontane's fictional reviewer, Frau Toutlemonde, comments: 'Aber diesen Liebschaftskatalog hat ja ein Arithmetikus ausspintisiert'.⁵ 'He' was convinced that, for reasons of symmetry, the chain would be completed by Toinette's falling in love with Balder! Further complexity is, moreover, introduced by Lorinser's attempts to seduce Christiane, and by the Edwin-Toinette-Lea and Toinette-Edwin-Graf triangles.

In ÜaG, the love intrigue again involves almost every character in the novel. At the start of the action Steinbach has asked Lena to marry him; the attractive Dorette has announced to Lena her intention of finding an exotic suitor in a Dresden art gallery; the affected Sidonie is being wooed (not without ulterior motive) by the foppish Holm; Stieglitz is attempting to court Dorette and is himself worshipped by Lena's pupil Paula; the divorced Betsy now seems resigned to a life of celibacy; the exotic Fürstin is clearly disenchanted with her marriage.

The arrival of Erk as a kind of Bote von der Aussenwelt serves to disrupt the status quo: Sidonie ignores Holm in her excitement and Betsy confesses to Lena her infatuation with the newly returned diplomat. Lena

⁴See Chapter 3, pp.60-61. As Forster observes, multiple marriages are a very convenient way of ending a book (Aspects of the Novel, p.54).

⁵Cited by Erler, Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.324.

herself is, we discover, already emotionally involved with Erk. Holm is confident that Sidonie will be his, complacently dismissing the claims of her other suitors. When Erk fears that Lena intends to snub him, he resolves in his pique to usurp Holm and to marry Sidonie. At the same time he anticipates finding solace in the arms of the Fürstin. Yet Erk continues to vacillate between devotion to the noble Lena and the proposed marriage of convenience. This conflict is only resolved when Lena discovers him in the act of seducing the Fürstin. Erk realizes that his heart rules his head and, having discredited Steinbach by revealing him to be an academic cold fish, he succeeds in winning Lena's hand. Dorette - whom Holm admits to having courted, and whose beauty has not escaped Erk - has already married Stieglitz; Holm and Sidonie are duly paired off, as is Betsy with Erk's friend Wolf.

One aspect of the resolution of the love triangle in ÜaG is echoed in GdS. In the earlier novel, Betsy, realizing that she is unworthy of Erk, happily attaches herself to Wolf. In GdS, Peter Paul falls in love with Helene, but his love is unrequited, and it is Carus who wins the hand of Juliane's go-between. Like Betsy, Peter Paul overcomes his despair, and marries his first love, Seraphine.

It is unnecessary to illustrate further the complexity of intrigue in Heyse's novels. KdW and ÜaG are, admittedly, extreme examples, but the general tendency is clear: Heyse attempts to maintain interest in the story-line by means of a love interest of frankly popular appeal. Critics are almost unanimous in their dismissal of this procedure as trivial. Georg Brandes, for example, criticizes 'die Alles verschlingende Erotik' of KdW.⁶ Only a writer as sympathetically inclined as Helene Raff can muster enthusiasm for Heyse as 'einer der tiefdringendsten Gestalter von allen

⁶Moderne Geister, pp.52-53.

Herzenskonflikten...., ein zarter und zugleich feuriger Schilderer der erotischen Vorgänge'.⁷

B. EROTIC TEMPTRESS AND SOUL MATE

A recurring topos in the novels is the stereotyped opposition between a siren figure and a woman of noble beauty: typically, they are rivals for the affections of the hero. In KdW, Edwin's obsession with Toinette undermines his relationship with his wife, Lea; in IP, Jansen marries the heartless Lucie and is able only after much distress to marry his beloved Julie; Felix, in the same novel, jeopardizes future marital happiness with Irene by succumbing to the wiles of Lucie; in RdS, Weissbrod is (albeit unfairly) compromised by the siren Mlle. Suzon; Georg, in M, loses his sanity when he discovers that his beloved Lili had died whilst he was ensnared by Esther; in ÜaG, by contrast, Erk is brought to his senses when caught in flagrante delicto with the Fürstin; Helmbrecht (CS) is pursued by the Gräfin Yvonne: her machinations prejudice his relationship with Crone. The only works, then, in which this topos does not feature are GdS and GdV. Certain fixed characteristics are attached to the two types of woman and I propose now to investigate them.

The figure of the erotic temptress is characteristically one of extreme physicality; she is credited with bombardment of the hero's senses. Thus Edwin, at the hands of Toinette, suffers a 'Verworrenheit der Sinne' (KdW, I₁, p.492). Esther's power over Georg is described as 'die verwirrende Macht über seine Sinne' (M, II₁, p.511); when she departs, Georg is left in a state of some physical turmoil: '[er] fühlte das Blut in seinen Schläfen pochen und in seinen heissen Fingerspitzen erzittern' (p.403).

⁷Paul Heyse, p.103.

Both Toinette and Esther are distinguished by a pervasive scent of violet. The prevailing fragrance is the means whereby Edwin, left alone after kissing Toinette, recalls earlier associations; in an act of overt symbolism, he washes his face until all trace has disappeared (I₁, p.530). The scent proves to be Toinette's defining characteristic: when she addresses Feyertag, violet fragrance wafts out from behind her veil (pp.569-570); the maid Kathrin' also refers to this feature when describing Toinette's visit (p.589). Esther's sensuality is likewise said to linger in her absence along with her perfume (M, II₁, pp.402-403 and p.512).

Heyse's sirens tend to be of exotic origin, both racially and socially: cases in point are the Fürstin (ÜaG) and the Gräfin Yvonne (CS). Their exoticism is, furthermore, manifested in their physical appearance. Esther, for instance, whose father was Jewish and whose mother Viennese, is said to have

...ein reizendes Gesicht, in welchem die lebhaften schwarzen Augen einen überraschenden Gegensatz zu dem reichen goldblonden Haar bildeten...Keine Spur ihrer westöstlichen Abstammung war auf ihrem Gesichte zu entdecken, wenn es nicht etwa diese Augen waren, deren schöngeschweifte breite Lider gewöhnlich halb geschlossen waren, um dann in plötzlichem Aufschlag ein gefährliches dunkles Feuer unter den langen Wimpern aufleuchten zu lassen. (M, II₁, pp.271-272)

When the Fürstin unties her dark hair, the heavy tresses are said to make her pale features glow 'seltsam und fremdartig' (ÜaG, II₂, p.152). Appropriately, the tonality of the temptress figures is, in general, dark; Weissbrod writes of Mlle. Suzon: 'wenn man sich an einen gewissen stechenden Glanz ihrer schwarzen Augen gewöhnt hatte, musste man sie reizend finden' (II₁, p.28) (my emphasis).

The eyes of Heyse's sirens are, in fact, often indicative of the characters' lack of warm humanity. Both Esther and the Fürstin are said to have eyes of precious stone: 'ihre grossen Augen glänzten wie blanke schwarze Edelsteine' (M, II₁, p.278); the Fürstin is endowed with 'merkwürdige Augen, wie zwei blankpolierte Onyxen, die in einen Kopf aus

gelblichem Marmor eingesetzt sind' (ÜaG, II₂, p.83). These features suggest an extreme physicality coupled with a certain coldness and artificiality. The motif of coldness is repeatedly made explicit in the attribution of 'Kaltblütigkeit' to the sirens (IP, I₂, p.187; M, II₁, p.594); Esther is further described as 'herzenskühl' (M, II₁, p.513).

Heyse's seductress figures are recurrently figured as cats, snakes⁸ and ghosts. Yvonne's feline qualities are captured in the reference to 'das kätzchenhaft schmeichelnde Geschöpf, das so scharfe Krallen hatte' (III₁, p.341). Georg, having attacked Esther, exclaims: 'Eine tote Katze! Ich habe sie erwürgt' (M, II₁, p.682). The intrinsically more debasing image of the snake is applied to almost all the sirens: Lucie is said to have 'ein Schlangenblick' (IP, I₂, p.192); Mlle. Suzon is imaged as 'die glatte Schlange' (II₁, p.105); Georg envisages that Esther, as Viviane, will be 'die verkörperte Schlangenkälte' (M, II₁, p.515), an allusion which Esther picks up when she asks him: 'Kann der Löwe der kleinen Schlange wirklich ewigen Hass geschworen haben?' (p.681); the narrator of CS likens Yvonne to 'einer kleinen Schlange...., vor deren spitzem Zünglein und glatten Ringen man sich zu hüten habe' (III₁, p.336). The third of these recurrent images, that of the ghost, is applied to Mlle. Suzon ('der französische Spuk' (II₁, p.104)) and to Esther ('die Leibhaftigkeit des schönen Spuks' (II₁, p.512)).

Three of the siren figures, Lucie, Esther and Yvonne, are actresses. Their failure to distinguish between 'real life' and stage reality necessarily implies an inability to form love relationships; in their emotional life, as elsewhere, all the world is a stage.⁹ Thus Esther's is a 'gespielte Demut'

⁸The image of the snake perhaps echoes 'die goldgrünen Schlangen' of Hoffmann's Der goldne Topf (Poetische Werke, I, 282-283). A further reminiscence of Hoffmann in Heyse's depiction of love is the recurrent allusion to 'ein elektrischer Schlag' as the physical reaction to eroticism (e.g. Der goldne Topf, in Poetische Werke, I, 282).

⁹See Chapter 6, pp.231-234, for a fuller account of this theme.

(M, II₁, p.398) (my emphasis); later, in an attitude of sham repentance, she lowers her eyes 'wie eine reuige Sünderin' (p.679). Similarly, Lucie is told by Jansen: 'du bist in deinem Element, wenn du eine andere bist, als du selbst' (IP, I₂, p.479). Of the remaining sirens, Mlle. Suzon, although not an actress, is nevertheless credited with the same ability to dissimulate. The 'seduction scene' is an instance of her dissembling wiles (II₁, pp.104-106).

Heyse's sirens, then, are creatures of extreme physicality; they are capable of animal passion, but not of love. Their elimination of emotion confers on them the ability to act with cold and calculating rationality. The women who are set up as soul mates for the heroes are, by contrast, figures of idealized beauty and nobility. Their beauty is characteristically of a subtle kind, not immediately conducive to passion: Edwin says of Lea, 'zu einer Leidenschaft, einem Rausch, einem selig - unseligen Taumel kann sie nicht werden' (I₁, p.525); Julie's face is said by the narrator not to be strikingly beautiful at first glance (IP, I₂, p.44); Lili's eyes 'strahlten beim ersten Gruss nur eine sanfte Wärme aus, so bescheiden und beinahe schüchtern, dass Georg sich enttäuscht fühlte' (M, II₁, p.282); finally, Juliane also represents a mature beauty: 'Aber wenn auch der Jugendreiz geschwunden war, niemand konnte diese Züge betrachten, ohne sich innig gerührt und angezogen zu fühlen' (III₁, p.629).

The love exhibited and inspired by these paragons is of a quasi-spiritual nature. Edwin says that he has discovered in Lea 'das wahre, das einzige Glück' (I₁, p.402); she in turn puts him in the role of surrogate redeemer: 'ich werde leben, nun weiss ich es gewiss, durch dich und für dich' (p.404). In M, Lili's very name betokens purity; she speaks 'mit einer etwas verschleierte[n], seelenvollen Stimme' (II₁, p.282). Love which transcends the erotic is, naturally enough, given its condign expression in religious imagery. In KdW, the 'demons' which have pursued Edwin (the dark forces represented by Toinette) are said to be

unable to penetrate his 'consecrated' place of peace (Lea) (I₁, p.554). Georg figures his return to Lili as that of 'die Gläubigen zu einem Gnadenbilde' (M, II₁, p.599); he further picks up the divine imagery in his journal entries ('Engelsmilde', 'vor dem verklärten Bilde') (sonnet eleven) (p.665).

The love of the hero for his soul mate is of a kind which is celebrated through nature. It implies a high-souled, emotional relationship far removed from the immorality and 'free love' with which Heyse is all too often associated.¹⁰ This linking of idealized love with nature is a conventional 'romantic' notion. Concomitant with the cult of 'the natural' is the attribution to the woman of a genuineness which stands in marked contrast to the dissembling wiles of the sirens. Erk says of Lena: 'Nie bin ich einem Weibe begegnet, das so vornehm eigenherrlich auf sich beruht, über all dem jämmerlichen Tand und Quark, der das schwache Geschlecht regiert, völlig erhaben, und dabei doch in jeder Faser durchhaucht von süßser, echter, himmlischer Weiblichkeit' (ÜaG, II₂, p.197).

The deep attachment to both the beloved and to nature gives rise to considerable sentimentality (e.g. RdS, II₁, p.137; M, II₁, pp.389-390). The Charlottenburg scene in KdW, in which both Edwin and Lea give free rein to their tears, admittedly achieves genuine emotional catharsis (I₁, pp.624-626). In general, however, the paragon figures are too wan to affect the reader deeply. A number of critics have commented on the bloodlessness of Lena (ÜaG);¹¹ Lili (M) seems to me to be equally two-dimensional a creation. Lea, on the other hand, is shown to be capable not only of deep spiritual union, but also of arousing and returning conjugal passion (I₁, pp.598-599).

¹⁰ See, for example, Kraus, p.52.

¹¹ See, for instance, 'Über Heyse's Über allen Gipfeln', Der Kunstwart, 9 (1895), 103-104; and Carl Busse, 'Paul Heyse und sein neuer Roman', p.362.

The opposition in Heyse's novels of the seductress and the soul mate forms something of an archetype. The author is at pains to contrast genuine love with response to the 'Zauber' of the siren, a purely sensual - and dangerous - fixation. In KdW, the mementoes which Edwin possesses of Toinette and Lea (a phial of violet perfume and a hand-painted porcelain plate) symbolize this opposition. These tokens form, indeed, a leitmotif in the novel: in his fever, Edwin is portrayed striking one against the other 'wie ein Tamburin und einen Trommelschlägel' (p.364). Faithfulness born of emotional commitment (but ultimately transcending that) is undermined by involuntary passion. Such sensual beauties as Lucie and Esther are intent on ensnaring their hapless victims: they are ruthless and sadistic. Those possessed of 'Herz' are, by contrast, loyal and selfless: although they are beautiful, their erotic appeal is not highlighted and they form relationships which are depicted with some sentimentality.

C. SOME REMARKABLE WOMEN

The consistency with which Heyse attributes fixed characteristics to his two contrasting types of women suggests an author with a decidedly schematic approach to the depiction of human personality. It might even appear that this aspect of his work is a carefully designed 'package'. Yet this would not be quite fair to Heyse, since certain of his female characters lay claim to an individuality which transcends the above typology.

i) Toinette (Kinder der Welt)

For all her erotic beauty, Toinette is not a 'snake-like' Esther figure: she has a pristine simplicity and closeness to nature which distinguish her from the archetypal siren. Edwin prizes the fact that she is not wearing jewellery (I₁, p.17); he declares that he would no more preach logic to her than to the birds of the wood or to a waterfall (p.142). He considers

that, beneath her pathological belief that she is unable to love, she possesses 'eine unbestechliche, einfache und echte Seele' (p.317). Toinette's realization that Edwin's true happiness lies with Lea endows her with a self-abnegatory nobility (p.609). Edwin, recalling Toinette's belief that nobility lies in being true to oneself, comments: 'Das arme, tapfere, freigebohrne Herz - es hat seinen Adel bewährt - sich selbst getreu bis in den Tod' (p.625).

Toinette is recurrently associated with the realm of the Märchen;¹² and with insanity. She induces and, despite having long believed herself incapable of love, nevertheless ultimately suffers a Wagner-esque Liebestod. Edwin introduces this notion when he tells her that a person of her beauty should not find incomprehensible the act of a Werther (p.128). Love itself appears to her, according to Edwin, a form of madness: 'Diese erschien ihr in der Tat wie eine Art Wahnsinn, von dem schwache Seelen dann und wann befallen würden' (p.140). When the doctor Marquard visits her, he is convinced that she is mentally disturbed: she speaks 'mit einem Ausdruck von tiefer Müdigkeit und gläserner Starrheit und Freudlosigkeit, wie ich ihn allerdings im Beginn von Gemütskrankheiten oder in den halblichten Intervallen unheilbarer Irrsinniger beobachtet habe' (p.451). Edwin, too, finds that her smile is no longer one merely of tiredness and sadness; it has a wild, irreconcilable quality of the kind which is a precursor to madness (p.478). Toinette herself fears that she will be driven insane by her realization that, having given herself without love, she had committed the same sin as her mother (p.483).

There is a strong sense that Toinette is a captive being, conditioned by genetic and economic forces. This is figured by the repeated allusions to caged birds; Edwin observes 'dass sie nur wie ein seltener Vogel im vergoldeten Käfig wohne und sich selbst nicht mehr angehöre' (p.71).

¹²See Chapter 3, pp.89-90.

When Edwin learns that she is to marry the Graf, he views her quest as one for illusory freedom: 'Nun, möge ihr der vergoldete Käfig geräumig genug sein, um sich darin im Freien zu glauben' (p.371) (my emphasis).¹³ Toinette contrasts with the birds which she herself feeds in her room in the Jägerstrasse (p.131): they are free to fly away. She regards herself as deterministically condemned to her own nature: 'Es ist wie ein Bann über mir' (p.319); 'das Kind dieser Tochter, die sich ohne Liebe hingeben musste, dies Kind des Unglücks und des Fluches lebt und muss die Sünde seiner Eltern büßen und jetzt ein unseliges Herz durchs Leben tragen, das nicht lieben kann!' (p.338). When Toinette ultimately confesses her love for Edwin, she declares that she has atoned for the curse of her birth and has been born anew through his love (pp.522-524). The allusion to Christian metaphysics here is self-evident.

Theobald Ziegler, discussing Toinette's role as a 'Naturgewalt' predestined to unhappiness, questions the psychological inevitability of the assertion that she is genetically incapable of love.¹⁴ He even suggests: 'So ist es nicht ihre Schönheit, so ist es dieses Dämonische ihrer Seele, das psychologisch Räthselhafte, das Edwin anzieht und fesselt' (p.314). Observing that, in the third volume, Toinette does express her love, Ziegler exclaims: '(also lag's doch nicht im Blut!)' (p.315). Ziegler is surely guilty of that cardinal error in the interpretation of fiction of attributing absolute significance to the utterances of characters. There is no sense in which Toinette is a spokesman for Heyse; but this is not tantamount to denying the reality (for her) of the constriction which she experiences.

¹³The behaviour of the Fürstin in ÜaG is also explained in terms of this basic drive on the part of Heyse's characters to achieve freedom: 'Doch war in alledem kein Hauch von Koketterie, nur der Trieb einer innerlich ungebundenen Natur, sich, sobald es anging, jedes lästigen äusseren Zwanges zu entledigen' (II₂, p.153). As with Toinette, this urge imparts to her a certain nobility.

¹⁴Studien und Studienköpfe, pp.313-314. Further references to this work in this section are given after quotations in the text.

Toinette is an instance of a character type which peoples Heyse's Novellen: the author refers in his Jugenderinnerungen und Bekenntnisse to the interest of figures who exhibit 'ein seelisches oder geistiges Problem' (p.348). In KdW, Marquard refers to Toinette as 'ein psychologisches Problem' (p.345); she describes herself as 'ein...Ausnahmegeschoß, eine so unselige Spielart' (pp.481-482). Her reaction to Edwin's kiss is that of a Schwärmerin: she denies all knowledge of the concepts of guilt and duty, declaring that she understands only her love for him (p.526).

Kemmerich maintains that the admixture of 'warm' and 'cold' which Heyse attempts in Toinette is not convincing.¹⁵ It would appear that this view is also held by Fontane. His 'Frau Toutlemonde' claims that Toinette's progression from dubiety to nobility is a credible one, but 'her husband' comments: 'Fertige Tatsachen kann jeder hinstellen, der Künstler soll das Unwahrscheinliche zum Wahrscheinlichen gestalten im Wachsen und Werden der psychologischen Entwicklung'.¹⁶ The incompatibility of Toinette's eroticism with her noble self-abnegation may point to a certain lack of realism, but it does seem to me that, on a level of effect which might be described as 'gothic', she can hardly fail to capture the reader's interest. Her domain is indeed that of the Märchen. She is to be distinguished from a figure such as the calculating Esther, who ensnares her victim without emotional commitment.

ii) Christiane (Kinder der Welt)

Paul Lindau finds Christiane the most significant figure in the novel.¹⁷ She, like Toinette, clearly appeals to Heyse because of her remarkable psychology. The author creates a woman of striking ugliness

¹⁵Paul Heyse als Romanschriftsteller, p.85.

¹⁶Cited by Erler, Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.325-326.

¹⁷Gesammelte Aufsätze, p.162.

(and pathological tendencies) and contrives, on account of her musical genius, to make her sexually interesting to both Lorinser and Mohr. Christiane hardly sounds prepossessing: 'Die Züge waren unschön, streng und unjugendlich, die Brauen über den hellgrauen Augen fast zusammengewachsen, das Haar, stark aber nicht weich, hing wie ein schwerer Schatten über die blasse Stirn herein' (p.119). She herself observes sardonically that, given her physical ugliness, she need not fear nocturnal attack: 'Ich trage mein Gesicht immer unverschleiert; einen besseren Schutz brauche ich nicht' (p.262).

There is a strong element of melodrama inherent in the figure of Christiane. An instance is her prostrate devotion before Edwin's photograph,¹⁸ where the religious imagery in the narration forms a parallel to that of the Edwin-Lea relationship ('wie wenn ein von bösen Geistern heimgesuchtes Heiligtum wieder einzuweihen wäre', 'das Bild in stiller Andacht...betrachten', 'ein kleines geschnitztes Photographierähmchen... wie ein Altarbildchen auf den Tisch gestellt') (pp.169-170 (p.170)). Her daemonic passion erupts at the gathering in the Turkish tent, when she starts to improvise 'laut und stürmisch' on the piano and strings begin to break (p.244). She suddenly rushes out in search of air and wanders aimlessly through the woods in the dusk, exposing herself in maniacal fashion to the elements. She finds morbid satisfaction in being an outsider and views herself as 'ein verstossenes Stiefkind der Mutter Natur und zu ewigem Entsagen verdammt'(p.262).

Christiane's reaction to unrequited passion is that of the Heysean Persönlichkeit as represented also by Georg and Hanna Fork (M): she suffers personality disruption. In a feverish state following Lorinser's advances, she cannot banish his features from her mind and, when she

¹⁸This episode may well be a reminiscence of Der Findling (H.v. Kleist, Werke und Briefe, III, 227-228).

tries to recall Edwin's, she can only visualize Toinette. She bites into her own arm. (p.271) Later, she suffers a near terminal depression and atrophy of the will, refusing to speak and receiving only Lea. König's daughter hears her pacing the room at night and groaning. (pp.320-321) Mohr is, however, successful in rehabilitating her, a transformation which I find far less plausible than the discovery of nobility in Toinette. Most critics are agreed that, artistically, the socially integrated Christiane represents an impoverishment;¹⁹ her former alienated self is a 'baroque' creation in a similar mould to Toinette.

It is, in fact, remarkable how many affinities the depiction of Christiane has with that of Toinette. Both are (apparently) driven by unrequited love to attempt suicide; their taedium vitae brings them close to madness. In Books I to IV, their respective alienation springs from diametrically opposed causes. Christiane possesses in abundance the capacity to love, but any possibility of this drive being gratified appears thwarted by her ugliness. Toinette, on the other hand, considers herself, in spite of her fabled beauty, genetically incapable of love. Both are shown, in the course of the novel, to be wrong.

iii) Die rote Zenz (Im Paradiese)

Jansen's model Zenz is remarkable in that, whilst representing an overt eroticism, she is nevertheless not a siren figure. The erotic motif is first sounded when she admires her naked torso in the mirror (I₂, pp.30-31). It is next broached in the scene where she flirts with Felix on horseback (the horse is itself conventionally a sexual symbol) (pp.73-76). There is a further incident of mild titillation when Zenz, having been driven out of her lodgings, takes up Felix's invitation to stay with him (pp.162-168). She strikes the pose of a model, holding a plate instead of

¹⁹See, for instance, Lindau, Gesammelte Aufsätze, p.179.

a tambourine; when Felix fails to respond, she bursts into tears and, in an outburst of violent sensuality, dashes the plate to the ground (p.177). Yet it is clear that she is no seductress: she is unwilling on moral grounds to allow Jansen to sculpt her as a nude (pp.10-11); and she is selfless in nursing Felix through convalescence (pp.351-354). Zenz is impulsive, frivolous and rather vain, but is shown to be warm-hearted and generous. As a 'flesh-and-blood' character, she is far more convincing than the majority of Heyse's figures.²⁰

iv) Luise (Der Roman der Stiftsdame)

The depiction of Luise is remarkable for its idealism; this is, in Erich Petzet's words, 'die Geschichte einer wahrhaft adligen Persönlichkeit'.²¹ For much of the novel, Weissbrod's relationship to her appears to be purely Platonic.²² When, in an apparently involuntary way, he is moved to ask her to marry him, Luise replies that it is not her nature to commit herself to a single individual (II₁, pp.216-217). On her deathbed, however, Luise rescinds this, declaring the love for Weissbrod which she has buried in her heart along with that for the dead child, Joachim: 'Ich wäre sehr glücklich gewesen, hätte ich deine Frau sein dürfen' (p.224).

Although their love is never consummated, it is placed by this reciprocal declaration on an other than Platonic level. It is a departure from the idealized and spiritual which some readers have considered to be

²⁰ Seraphine, in GdS, is an analogous figure to Zenz. The eroticism which she embodies is reflected in Peter Paul's portrayal of Humour, in which she appears on the back of a donkey, brandishing a whip adorned with roses (III₁, p.615). The epithet 'schalkhaft' is repeatedly applied to her (pp.703, 709 and 710 (twice)). In spite of her frivolity, there is, nevertheless, a sense that she will be a faithful wife to Peter Paul (pp.709-710).

²¹ 'Der Roman der Stiftsdame im Briefwechsel Paul Heyses und Theodor Fontanes', p.281.

²² I have analyzed their relationship in detail in Chapter 3, pp.70-73.

out of the tone of the novel. Theodor Storm, writing to Heyse on 6 March 1887, expresses the opinion that it is intrinsically offensive:

Nun meinen Dank für...Deine treffliche Stiftsdame, die, wie ersteres gleich gelesen wurde; eine Stille in dem Buch, als ob es ganz anderswoher, als von Meister Paolo käme; nur eine kleine Stelle darin, die, wie meine Frau richtig sagte, herausgebrannt werden müsste, p.274. In Wahrheit, das ist zu stark für die Stimmung des ganzen Buches, und an sich ja auch abscheulich. ²³

In my view also, this deathbed revelation is quite inappropriate, given the lightness of touch which has characterized the portrayal of the love interest in RdS.

D. THE SENTIMENTAL CULT OF THE CHILD

Hamann and Hermand observe that the Gründerzeit ideal, in reaction against the tradition of 'natural' humanity inaugurated by Rousseau, is one of dignity and gravitas.²⁴ It is, therefore, curious that Heyse's works should repeatedly set up a child figure as a version of model humanity: Mohr's son (KdW), Fränzchen (IP), Joachim (RdS), Charlie (M), Hilde, Evchen and Friedel (GdS), and Hänsel (CS) are, in turn, each idealized and sentimentalized. The love which the sensitive adult characters show for them draws much from the tradition of Empfindsamkeit, an indication that, in this regard at least, Heyse is influenced more by reminiscences of Werther than by the spirit of his own age. The child figure contributes significantly to Heyse's cult of beauty.

The child's closeness to nature is repeatedly emphasized. Charlie's rendition of an Indian air is likened to birdsong (M, II₁, p.390); when he grows older, he is said to lose his 'indische Blumenhaftigkeit' (p.489). Recurrently, the child figures are imaged in terms suggesting natural growth and vitalism: Fränzchen's foster mother refers to Julie's ignorance

²³Storm-Heyse: Briefwechsel, III, 147.

²⁴Gründerzeit, pp.143-145.

of 'wie man so ein jung Pflänzchen begiessen oder an ein Stöckchen binden soll, wenn es Miene macht, schief zu wachsen, und was es an Luft und Sonnenschein bedarf' (IP, I₂, p.273); Abel says of Charlie: 'auf hartem Boden, ohne den rechten Sonnenschein wird er schwerlich Wurzel fassen und aufblühen' (M, II₁, p.614). Simon applies a similar organic image to Friedel, figuring him as a plant which should not be left to grow in the shadow of the monastery walls, but rather placed in the open air (GdS, III₁, p.689). A converse image denoting unnatural treatment of children is the heinous notion of allowing them to drink spirits (IP, I₂, p.274; RdS, II₁, p.147).

One aspect of Heyse's idealization of the child is his attribution to him of sensitivity and perspicacity. Luise says of Joachim: 'Er ist so klug,...., er hört alles und versteht schon mehr als gut ist, oder macht sich doch seine kleinen konfusen Gedanken darüber' (II₁, p.137). Friedel possesses what Simon terms 'eine gewisse Zartheit der Empfindung' (GdS, III₁, p.678). This sensitivity can involve an uncommon degree of artistic receptivity, as in the case of Mohr's son. The parents and guardians of these delicate offspring are uniformly concerned that they should not become prodigies. The only instruction given to Mohr's three-year-old son is in response to his own questions (I₁, p.431). Luise and Weissbrod are anxious that Joachim should not be subjected to intellectual strain; his education is a liberal one intended to nurture the sensibility rather than the intellect (RdS, II₁, p.159). Weissbrod emphasizes, indeed, that he was no prodigy in terms of technical ability or intellect, but he nevertheless finds him unique in his wide experience of children. He was, for instance, capable of unerring ethical judgement:

Was aber dies junge Wesen vor allen seines Alters voraus hatte, war die Feinheit und Sicherheit seines inneren Sinnes, mit dem er Schein und Wahrheit unfehlbar unterschied, ein...sittliches Hellsehen, das ihn befähigte, über Menschen und Dinge ohne jedes altkluge Überheben die treffendsten Urteile abzugeben... Er war wie ein heller Spiegel, der das Bild seiner Umgebung in ihren wahren Zügen zurückwarf. (p.159)

Even the bombastic Spielberg is embarrassed by his son's discerning regard (p.160).

The premature sensibility of these children marks an 'otherness' which may, in part, be due to the unorthodox nature of their home background. Fränzchen (IP) lives with foster parents, but is in regular contact with her father, Jansen; Joachim (RdS) despises his father, Spielberg, and ultimately defends his mother from him (II₁, pp.164-165); Charlie (M) has lost his mother and, on Abel's death, becomes an orphan; Greiner's daughter, Hilde (GdS), suffers from his estrangement from her mother, Juliane. This 'otherness' is manifested in a variety of ways: Joachim avoids the companionship of his peers (RdS, II₁, pp.127 and 159-160); Charlie, the half-caste, is credited with the possession of 'fremdartige Schönheit' (my emphasis). He is first observed in a highly unworldly posture ('unverwandt auf eine schöne hochschwebende Wolke [blickend]') (II₁, p.345). Later, we are informed that Charlie 'war noch immer still und anders als andere Kinder, aber die Überzartheit seines jungen Gemütes verlor sich nach und nach' (p.642).

Balder, although twenty years old, also belongs to Heyse's cult of the pristine child; he, too, has a basic 'otherness'. His infirmity (he is lame and has a weak chest) only enhances his inner nobility. Franzelius describes him as 'die edelste und vornehmste Seele, die je in einem gebrechlichen Leibe gewohnt hat' (I₁, p.259). His feminine beauty is repeatedly emphasized; Edwin comments: 'er fällt überall auf durch seine Schönheit und Lahmheit, und weil er einen Blick hat, wie kein anderer Mensch' (p.99). He has a great capacity for affection, a sentiment which he also inspires in Edwin and Franzelius. Edwin tells Marquard that his best work is inspired by Balder's presence (p.344). Their brotherly love is repeatedly figured in conjugal terms, e.g.: 'Hab' ich nicht schon Weib und Kind und Bruder und Liebste, alles in einem?' (p.329). Balder makes the ultimate self-sacrifice when, having learned of Franzelius's love for

Reginchen, he urges the printer to marry the girl whom he himself adores (pp.304-306). Further idealized traits are his naive delight in the world; his stoicism in the face of misfortune; his self-reliance; and his artistic sensitivity.

Balder, like Joachim (RdS) and Hänsel (CS), represents the type of the child who is 'too good for this world'. His death echoes that of a number of Heyse's own offspring, and it may well be that there are autobiographical reminiscences in his portrayal. On 1 August 1871, the author writes as follows to Karl Mendelssohn Bartholdy: 'Mein ältester Sohn ist 16 Jahre alt und der jüngste 9 Monate. Dazwischen blüht und grünt noch ein Mädchenpaar, nur sind auch leere Plätze am Tisch, die mit allem Zusammenrücken sich nicht ausfüllen lassen'.²⁵ Storm suggests that the dying Balder was drawn after 'einem in Ihrer Seele ruhenden Mädchenbilde', an allusion perhaps to Margarete Kugler, Heyse's first wife, who died on 30 September 1862;²⁶ or to his youngest daughter Marianne, who died in 1869. Max Kalbeck, on the other hand, suggests that Balder was created in memory of Ernst, the second son of Heyse's first marriage, who died on 5 April 1871, at the age of thirteen.²⁷ Fontane recalls how Ernst's charm had attracted the attention of passers-by, a trait which is reminiscent of what Edwin says of Balder (p.99) (compare above).²⁸ As regards the infant deaths of Joachim (RdS, II₁, p.167) and Hänsel (CS, III₁, pp.492-493), the most pertinent reminiscence is doubtless the death in 1877 of Heyse's son Wilfried, who was six.²⁹

²⁵Bankiers, Künstler und Gelehrte - Unveröffentlichte Briefe der Familie Mendelssohn aus dem 19. Jahrhundert, p.217.

²⁶Storm-Heyse: Briefwechsel, I, 60 (9 July 1873).

²⁷Paul Heyse und Gottfried Keller im Briefwechsel, p.89.

²⁸Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.126 (8 April 1871).

²⁹The biographical details in this paragraph are obtained from Raff, pp.43, 67 and 89.

It is as if, in a base world, the hyper-sensitivity of Balder, Joachim and Hänsel does of itself not permit of longevity. Luise maintains that she is relieved that her son did not live to see its corruption (RdS, II₁, p.171). The pathos of Joachim's demise is exploited to the full: 'Die Mutter...hielt das blasse Händchen, das keine Blutwelle mehr wärmte, beständig in ihrer Hand und starrte unverwandt auf die sanft geschlossenen Augenlider und das schmerzverzogene fahle Mündchen, das kein munteres Wort mehr plaudern sollte' (p.167). The dead Hänsel is described in an equally empfindsam manner:

Nun lag der Knabe wie in friedlichem Schlaf dem Fenster zugekehrt, durch das man auf die kleine Hütte sah, in der er gestern nacht geruht hatte, bis sein frühes Todesgeschick ihn weckte... Das liebe runde Gesicht zeigte keine Spur des Leidens, nur die Augen waren eingesunken. (CS, III₁, p.495)

These accounts point up Heyse's predilection for the sentimental and maudlin, an indulgence in which it might be considered that he does not invariably observe the parameters of good taste. His own age, however, clearly has an emphatic taste for death, its physical effects and its trappings.

E. CONCLUSION

My analysis both of the recurrent opposition of the figure of the erotic temptress to that of the soul mate, and of the depiction of the sentimentalized child, has shown that the love interest in Heyse's novels is something of a 'package' appended to the idea content. In certain cases, these stock figures and the configurations associated with them are transcended. Heyse has, for instance, a genuine fascination with the 'new woman' figure.³⁰ The relish with which he portrays the daemonic aspect

³⁰ An analogue in pictorial art to Heyse's 'new women' is Franz Stuck's 'Die Sünde' of 1893.

of characters such as Toinette and Christiane goes beyond mere love intrigue.

In general, however, the ubiquity (and complexity) of love intrigue all too frequently supersedes potentially serious themes. In IP, when Zenz is driven out of her lodgings by a jealous friend, the possibility of her being made homeless is brushed aside: she takes up Felix's invitation to stay with him, and so her plight is cosily subsumed into the love intrigue (I₂, pp.162-168). Hamann and Hermand comment on the crass prominence of sudden enchantment in Heyse's works;³¹ this feature is itself indicative of his emphasis. It implies an appeal to a low-brow readership. It has, furthermore, been construed as implying an appeal to a female readership. Ian sums up his fiction as 'Nähtischliteratur, die unbeschäftigten Damen angenehme Träume verschaffen soll'.³² Ironically, it was, in part, to escape this very reputation that Heyse took up the form of the Roman.³³

One received notion which must be quashed is the view that, in depicting the submission of characters to erotic passion, Heyse is an immoral writer.³⁴ To describe such events is neither to imply approval of them, nor even to suggest that the characters involved do not live to regret them. The Nemesis suffered by Felix (IP), the hubris which Erk (ÜaG) undergoes, and Georg's demise (M) surely offer an unequivocal view of the 'wages of sin'. This elementary critical point was, indeed, recognized by certain contemporaries. One critic, inveighing against Otto Kraus's attack on Heyse, writes:

Denn [Heyses] Aufgabe war es doch nicht, Moral zu predigen, sondern die menschliche Natur darzustellen, und wenn er mit seinem Gefühl die Opfer des Konflikts zwischen Gesetz und Leidenschaft teilnahmvoll betrachtete, so ergriff er doch in seinem Urteil, indem er das Schicksal dieser Menschen tragisch gestaltete, die Partei des Gesetzes. 35

³¹Gründerzeit, p.82.

³²'Die zeitgenössische Kritik', pp.87-88.

³³See Chapter 1, p.13.

³⁴See, for example, Kraus, pp.168-170.

³⁵'Über Heyse's Merlin', Die Grenzboten, 51 (1892), 563.

Moritz Carriere, too, questions how the severity of Georg's penance (and that of the Dekan) can possibly be taken to imply an immoral stance.³⁶ Some mild titillation of the reader may well come into play, but that, clearly, is not the same as advocating total sexual freedom.

³⁶,"Über Heyse's Merlin', p.183.

CONCLUSION

The aim of this thesis has been to examine one aspect of the oeuvre of an author who was widely read in his own day, but has since manifestly failed to stand the 'test of time'. Heyse, I suggested, is uncommonly representative of his own age, and nowhere more so than in his novels, since it is in this genre that he takes issue with the moral and aesthetic problems of the day. KdW is a defence of the position of the free-thinker; IP champions the Gewissensehe; M is an attack on literary Naturalism; and ÜaG is a plea for continence in public and private morality, coupled with an attack on Nietzsche. The novels are important as historical documents; an analysis of their themes, and of the contemporary reception of their tendency, provides an illuminating commentary on late nineteenth-century intellectual life.

There is, however, no great abundance of narrative artistry. RdS is the only story which I would commend almost without reservation to a present-day readership: the intriguing organization of the narrative (and especially its time scheme), together with the simple portrayal of the canoness Luise, and the self-portrait of the second narrator, form a work which is genuinely pleasing. This is not, of course, to deny the artistry of isolated aspects of the other works: the emotional catharsis of the closing scene of KdW is well sustained (I₁, pp.624-626); and the discussions of culture in IP (the novel is described by Raff as 'meisterhaft ... als ein Stück poetisierter Kulturgeschichte')¹ are, in general, well integrated into the narrative. Fontane's comment on KdW and IP sums up how the novels relate, in terms of artistry, to those of Heyse's contemporaries, and to Heyse's work in other genres:

¹Paul Heyse, p.87.

Im Lyrischen hat er [Heyse] Entzückendes geleistet. Weniger die Romane. Jede Form der Dichtung hat er erfolgreich kultiviert, nicht jede mit gleich mächtigem Erfolg, aber jede mit Meisterschaft. Er steht in meinen Augen an Wissen, Talent, Erscheinung und Haltung unübertroffen da.²

The novels are viewed, then, as major contributions, but are not considered to belong to his best work.

It is ironic that the aesthetically most pleasing work was considered by Heyse not to be a genuine novel at all.³ RdS is a Roman in the sense of 'romance' or 'biography'; it does not - unless in a most indirect manner - exhibit the 'world picture' which Heyse considers to be a requisite of the genre. The principal criteria applied by the author to distinguish between Roman and Novelle are, as I have shown, the same as those later advanced by Spielhagen and Storm, to whom they tend to be accredited: the Roman presents a world picture, and the Novelle has a strong dramatic quality.⁴ Since RdS is by no means a taut, 'dramatic' narrative, and since its central character is hardly an instance of the psychological problem case which peoples Heyse's Novellen,⁵ its classification is somewhat arbitrary.

The three late Romannovellen veritably defy any such classification: each broaches a world picture, but does not deepen it after the fashion of the earlier novels; in terms of length (a criterion which Heyse anyhow refuses to recognize),⁶ they represent a mid-way, hybrid form. The composite term Romannovelle thus alone seems appropriate. These works have, in general, only featured peripherally in my study.

The works discussed lend themselves to loose chronological classification. KdW and IP are the expansive, polemical novels of the

²'Die Paul-Heyse-Situation' (1881). Cited by Erler, Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, pp.254-258 (p.255).

³See Chapter 1, note 35.

⁴See Chapter 1, notes 10-12.

⁵Compare Heyse's own account of his typical Novelle subject, in the Jugenderinnerungen und Bekenntnisse, p.348.

⁶See the Introduction to the Deutscher Novellenschatz, I, xvii.

Gründerjahre; having, through his Novellen, acquired the reputation of being the painter of idealized Mediterranean skies, Heyse set out to shock his established readership by his uncompromising confrontation with topical issues. RdS, an extended Bekanntschaftsnovelle of elegiac tone, stands in marked contrast to these works. M and ÜaG are the angry, embittered novels of the aging author, once himself an enfant terrible, who is now considered outmoded and reactionary: the wit of IP and the muted resignation of RdS are missing. Finally, the three Romannovellen of the first decade of the twentieth century clearly belong together in terms of their brevity and relative lack of romanhaft deepening.

The question of distinguishing between Heyse's use of the two genres (of Roman and Novelle) is one of the issues to which this thesis addressed itself. It is evident that, theoretically, Heyse has clear ideas as to where the distinction lies. In practice, as RdS and the Romannovellen bear witness, there is considerable overlap. We can, however, at least posit the new and specific intention which is present when, in KdW, Heyse first turns to the genre of the Roman. The centrality of a love interest in the Novellen is indicative of the level at which they are pitched, the mild titillation characteristic of Unterhaltungsliteratur. Many were written for financial gain alone. KdW is, by contrast, frankly didactic. As proves to be the pattern of his romans à thèse, the polemic is grafted onto a love intrigue of popular appeal, but it is the discursive element which predominates. Heyse's biographer (and apologist) Raff chooses to underplay this feature of his novels: 'In seinen Romanen befasst Heyse, der geborene Fabulierer, sich zwar auch nicht mit Tagesstreitigkeiten und Tendenzschriftstellerei, aber er fühlt sich doch gedrungen, zu gewissen Menschheitsproblemen eine entschiedene Stellung zu nehmen'.⁷ It seems to me rather that a tendentious element is fundamental to the novels (or at

⁷ Paul Heyse, p.72.

least to KdW, IP, M and ÜaG), and that this aspect is a basic determinant of their structure.

The reader has a sense, especially in KdW and M, of being overwhelmed by the weight of subject matter. Heyse is so much at pains to impress his tendency upon the reader that the idea content threatens to disrupt the artistic structure. It does not seem to me to be a justified criticism to claim, as does Kraus,⁸ that Heyse's didacticism is of itself improper. In the novel, ridicule is surely a legitimate vehicle of persuasion. It is a question rather of the form of expression of the tendency. The integration of polemic requires both artifice and tact, and Heyse is not consistent in achieving that combination.

The ideal of unity (Einheitsroman) which Heyse sets up as an artistic aim⁹ is made hard to attain by the bulk of potentially extraneous material. It is, however, enhanced by the Grundmotiv technique, whereby, typically, every level of the narrative is informed by the idea or image which is central to the story. This device is clearly very stylized and serves to emphasize the organizing intelligence which is never very distant in Heyse's novels. With the exception of RdS, the effects achieved are far removed from 'that art which hides art': Heyse's disembodied narrator figure is of the self-conscious, interventionist type; the frequent use of name symbolism indicates that surface realism is subordinate to the parable; the contrived denouement of multiple marriages belongs to the same kind of convention.

An unsympathetic critic might suggest that the recurrent tropes out of which Heyse's novels are constructed are indicative of a lack of originality. The multiple marriages of the denouements; the recurrent opposition of erotic temptress and soul mate; the fixed characteristics with

⁸See Chapter 4, note 37.

⁹See Chapter 1, pp.19-20.

which they and the idealized child figures are endowed; the hackneyed use of music (and especially Gluck's Orpheus) as a catalyst to the growth of love; the ambiguity of the kiss exchanged between man and woman whilst the woman is in a swoon; the repeated use of the 'mystical' number seven; and the over-exploitation of the motif of the belated revelation of parentage, are each examples of these stock situations. They are the 'building blocks' out of which the story-line is pieced together. It is barely an exaggeration to say that this aspect of the works amounts to a kind of 'novel-writing by numbers'. Overall, however, it is not fair to Heyse to cite these stock situations without also showing how they can be transcended. The depiction of love is especially prone to stereotyped treatment, but the author is nevertheless capable, as I have shown in my accounts of Toinette and Christiane (KdW), of originality. Both are larger-than-life creations, characters of pathological tendencies whose bizarreries are chronicled with great relish.

The most significant aspect of the novels for a historico-thematic study is their intellectual content, that polemicizing on topical issues which created such a contemporary furore. KdW, IP, M and ÜaG contain a fuller statement of Heyse's Weltanschauung than is to be found in any other part of his oeuvre (and especially in the majority of his Novellen). Read in conjunction with his correspondence, the Romane are revealing documents.

KdW is Heyse's response to the Kulturkampf, and to religious dogmatism in general. His is a plea for enlightened tolerance and liberalism, an advocacy of delight in the earthly 'here and now', a stance which is very close to D.F. Strauss's 'neuer Glaube'. Heyse's philosopher-hero Edwin and his friends embody the high-souled altruism which the author appears to consider the natural state of man, once he is freed from sectarian antagonisms. It is a highly Utopian position: the novel evinces great faith in man's capacity to develop this state of altruism, and to retain his moral sensibility outside the protective umbrella

of the established Church. Edwin (and, later, Georg and Abel in M) view themselves as precursors of a new philanthropic order. There is much humanism inherent in this credo; yet Heyse appears increasingly aware of the human need not merely to transcend solipsism, but also to reach out towards a higher being. The sympathetic reference to Schleiermacher in GdS, and the equally sympathetic portrayal of the revivalism over which Abel presides in M, suggest a growing tendency on the author's part to take up a theistic position.

This shift should not, however, in my view be exaggerated. The basic humanism of Edwin's heady rhetoric is manifested in his cult of Works (Lorinser is discredited by the groundless mysticism which he explicitly advocates in place of Works); this same emphasis is to be found in the exemplary life of the canoness Luise (RdS). Throughout, Heyse is careful to champion neither Roman Catholicism nor Protestantism: where orthodoxy leads to intransigence, he is equally vehement in his repudiation of it. The background of the Kulturkampf does give an additional edge to the defence of the free-thinker in KdW, but his attitude is never one of militant atheism. He is simply taking a stand against the subordination of the concrete needs of the individual to some alien norm.

If KdW explores in general terms the practical consequences of the individual's refusal to accept the moral heteronomy of the established Church and State, then IP submits that subjective morality to a test case. Jansen and Julie only contract a 'marriage of conscience' when it is clear that they are unable to celebrate their union in the conventional way. They are, in other words, scrupulously careful to avoid moral iconoclasm; when a State marriage later becomes possible, they duly submit - retrospectively - to the external forms. Their original stand is received with unequivocal narrative assent: Jansen and Julie are noble individuals and are viewed as operating above the norms of the petty bourgeoisie.

ÜaG perspectivizes the Heysean Ausnahmemenschen (as represented, say, by Jansen) by its repudiation of the Nietzschean Übermensch. The moral lesson learned by Erk, the would-be 'overman' 'jenseits von Gut und Böse', is that to dissemble and scheme leads to personal misery. His return to his 'soul mate' Lena - and to the values which she represents - is an index of the transformation wrought in him. The same pitfalls await the self-styled Machiavel in political life; absolute power is shown to corrupt absolutely. Heyse is concerned that every individual, however humble, should enjoy the freedom arrogated to themselves by the high and mighty in ÜaG. It is part of his basic optimism that he believes a liberal democracy to be conducive to the attainment of such freedom.

The artistic problem in placing Jansen's and Julie's moral dilemma at the centre of IP is that it appears too local an intrigue to be compatible with Heyse's pursuit of a 'world picture' in his *Romane*. It seems rather to approximate to the 'seelischen, geistigen oder sittlichen Conflict' of his *Novellentheorie*.¹⁰ Storm maintains, indeed, that the cult of an Ausnahmemenschen is a pathological aspect of Heyse's work.¹¹ In IP, the author does, however, succeed in linking the particular case to the generality. He achieves this by means of the cultural picture: 'ein Kulturbild im grossen' is, according to Heyse's theory, one of the ways in which 'ein Weltbild im kleinen' can be created.¹² IP is the first full statement of his artistic credo.

M reaffirms this artistic credo, only it does so with far more insistent polemic. Unflinchingly, Heyse clings to his stance of aesthetic idealism. He champions beauty for its own sake; the level at which art operates is not subject to the same conditions as the prosaic world of everyday reality. The genuine artist is, for Heyse, a dreamer who cultivates the

¹⁰See Chapter 6, note 42.

¹¹See Chapter 5, note 8.

¹²See the Introduction to the Deutscher Novellenschatz, I, xviii.

ideal of beauty 'far from the madding crowd'. His gods are, in literature, Goethe (especially), Schiller and Hölderlin; in music, Mozart and Gluck; and, in visual art, Rubens and Böcklin. Modern trends in extreme naturalistic and impressionistic realism are anathema to him, as is the alleged formlessness of Wagner's music. He inveighs against the Naturalists' preoccupation with sordid and loathsome subjects; their spurious scientific pretensions and claims to 'truth'; their alleged commercialism; and their egalitarian view of art. His own stance is one of unashamed élitism: the artist is not only a man apart, he is on a superior plane to the mass of Philistines.

M is a bitter and resentful testament to Heyse's artistic credo. As a counter-attack, the novel is, without doubt, justified. The attacks of Conrad and Alberti in Die Gesellschaft were scurrilous and even vituperative; Heyse stood accused of himself being a commercial author, a reactionary and outmoded writer. Consistently, he parried the charge of Epigonentum (a stance which, according to his critics, amounted to overt escapism) with the assertion that high art is the condign form of expression of higher truths. Yet the form which M takes renders it ineffectual as an instrument of persuasion: in this angry novel, the author's attitude has hardened into rigidity.

In many respects, Heyse emerges as a typical writer of the Gründerzeit. His novels show him to be a moral subjectivist, strongly opposed to religious dogmatism, and a champion of the right to self-determination of the Ausnahmemensch. Aesthetically, he is an idealist and élitist for whom the creative artist is set apart from the common herd of humanity. So much is typical of the age. Yet there is also a streak of sentimentality which derives much from the tradition of Empfindsamkeit. The cult of 'natural' humanity, the open indulgence in emotion, and the sense of the deadening effect of civilization are strongly reminiscent of late eighteenth-century sensibility. The influence of Goethe on Heyse's

Weltanschauung (which is reflected in the abundant, frequently concealed, allusions) should, finally, not be underplayed. Heyse views himself as writing in a noble tradition inaugurated by Goethe, the Olympian.

Goethe's influence is paramount when the structure of Heyse's novels is considered. Their multi-level construction, incorporating diary extracts, letters, Märchen, verse and, in the case of IP, a puppet play, recalls the discursiveness of Wilhelm Meister. They are, furthermore, written fundamentally in the tradition of the Bildungsroman. Edwin, Jansen and Felix, Georg, Erk and the others are subjected to formative experiences and the narrative emphasis falls on the maturation of the hero. A 'world picture' emerges by implication, but, despite Heyse's theory, this is not the burden of the narrative. Jansen, Felix and Erk specifically learn from their mistakes; all of the heroes ultimately come to terms with their own nature and arrive at a clearer perception of the world. Georg, of course, is severely punished for his 'fall' and M ends with his death, but the emphasis hitherto is the same quest for self-fulfilment. Various secondary characteristics of the Bildungsroman posited by Martin Swales in fact also apply to Heyse's novels: linear plot cedes to 'symbolically patterned recurrence';¹³ secondary characters 'disappear and reappear in a remarkably providential way' (p.30); the plots tend, in comparison to realistic fiction, 'to feel somewhat feeble and half-hearted' (p.33). The heroes move, like Wilhelm Meister, through a 'beneficently stage-managed reality'.¹⁴

Although, then, Heyse's novels are set in an explicit or notional present (or recent past), and in more or less recognizable German landscapes, the overall effect is not one of realism. Its achievement is

¹³The German Bildungsroman, p.30. Two further references to this work are given after quotations in the text.

¹⁴This felicitous phrase is again Swales's (The German Bildungsroman, p.60).

undermined by the convoluted plots; the two-dimensional, piecemeal characters; the tendency to idealization in the depiction of place; and the absence of a social dimension. It is, of course, part of Heyse's point that true art does not reside in extreme naturalistic realism; but since the novels do have in common a local and contemporary setting, their lack of Alltagswirklichkeit must be considered one aspect of their artistic failure. Heyse himself, after all, defines 'ein... Gesellschaftsbild im grossen' as one means whereby 'ein Weltbild im kleinen' might be attained.¹⁵ The author injects frankly 'unrealistic' elements (adventure, Märchen, 'poetic' scenes) at a fairly high level of intensity. The result is a tendency towards bathos and melodrama, an often unhappy admixture of the realistic and (conventionally) 'romantic'. Historically, this is a working out of the struggle between Romanticism and Realism which Pascal posits as crucial to the development of the German novel.¹⁶

The lack of a recognizable social world in the works is, perhaps, curious, given the abundant evidence of social criticism which they contain. These are, I have suggested, Zeitromane, in that they confront the ethical and aesthetic problems of the age. Yet the author has not evolved the techniques appropriate to portraying the way in which social conditions impinge upon the lives of flesh-and-blood characters.¹⁷ The social democrat Franzelius (KdW) is idealized; the poverty of Edwin and Balder (KdW), Rosenbusch (IP), and Georg (M) is sentimentalized and hence trivialized. The Balzacian model of a social world in miniature is attempted in KdW, but its potentialities are not realized. The emphasis remains on the inwardness and what may be termed the 'herocentricity' characteristic of the Bildungsroman.¹⁸ It does, furthermore, reflect

¹⁵ See note 12 (above).

¹⁶ See Chapter 3, note 3.

¹⁷ I am unable to share Ferrari's conviction that Heyse has adopted Gutzkow's technique of the Roman des Nebeneinander (Paul Heyse und die literarischen Strömungen seiner Zeit, p.77).

¹⁸ Compare Swales, The German Bildungsroman, pp.155-156.

Heyse's own Weltanschauung. Kemmerich felicitously summarizes Heyse's didactic aim by means of a comparison with other nineteenth-century novelists: 'Goethe wollte zum Vollmenschen erziehen, Immermann zum menschlich gereiften Bürger, Gutzkow zum politischen Bürger. Und Heyse? Zum in sich selbst ruhenden Menschen'.¹⁹

In my analysis of ÜaG, I showed how Heyse combines in Erk a traditional Bildungsroman hero with the spokesman of a modern roman d'idées. Since the index of the hero's having achieved self-awareness is the extent to which he has unravelled his emotional life, this duality is but one aspect of the juxtaposition of polemic and love interest. The result is that the central character suffers from a kind of literary schizophrenia which, regardless of its effect on the artistic structure of the novel, hardly contributes to the effectiveness of the polemic. The heroes appear, moreover, to be far too weak and ineffectual to advance Heyse's cause: they tend to view themselves as precursors of a (curiously undefined) new order; Georg is too empfindsam to succeed as a dramatist, and Erk is almost a parody of a Nietzschean.

The fact remains, however, that the novels were widely read in Heyse's own day and thus presumably enjoyed popularity, if only a succès de scandale. An aside in Ziegler's essay of 1877 is revealing: 'Den Inhalt der beiden Romane [KdW, IP] ausführlich nachzuerzählen, ist gewiss nicht nöthig: wer hat dieselben nicht schon gelesen?'²⁰ Raff recalls that KdW was to be found in every salon and lending library.²¹ Annemarie von Ian reports that when KdW was first published in book form in 1872, Hertz printed 1,250 copies; these were soon followed by two reprints of 1,000 copies each.²² There were five impressions of ÜaG, each involving 1,000

¹⁹Paul Heyse als Romanschriftsteller, p.22.

²⁰Studien und Studienköpfe, p.311.

²¹Paul Heyse, p.75.

²²'Die zeitgenössische Kritik', pp.11-12. Further references in this paragraph are drawn from the same source.

copies; and Cotta published 4,000 copies of CS. Even in the years of his supposed decline, then, Heyse's popularity was apparently sustained.

It is fascinating to consider who, precisely, read the novels and to consider the effect that they had on Heyse's established readership. Most of his Novellen were the sentimental tales of young (typically Mediterranean) girls in love, the pulp fiction of women's magazines. Tired of this reputation, in KdW Heyse explicitly sets out to shock.²³ It is small wonder that the novel caused the demise of the conservative Spener'sche Zeitung in which it was serialized, and that Bismarck forbade his daughter to read it! Cajus Moeller categorizes the readership of the Spener'sche as consisting principally of country priests and foresters (or more precisely, perhaps, their womenfolk).²⁴ They would doubtless respond (in the manner of Fontane's ironically conceived Frau Toutlemonde) to the love intrigue, the idealized figure of Balder, and to the märchenhaft elements. They would, no doubt, await with a frisson of excitement the latest development in the Lorinser sub-plot. Yet one finds it hard to imagine how they reacted to the undiluted polemic of certain chapters. Even if the high-souled idealism in which Edwin's polemic is couched was within their comprehension, they must indeed have been shocked by the underlying theology.

It is the mark of a writer with an established reputation to be able to depart so radically from his customary style and yet retain a readership. This was, apparently, the case with Heyse: Raff observes that, following the success of KdW, he enjoyed equal celebrity in the domain of the Roman as in that of the Novelle.²⁵ This was indeed a succès de scandale; I suspect that accompanying the reception of KdW was heard a version of a remark sometimes made of successful writers today: 'I did not enjoy his

²³See Chapter 1, p.13.

²⁴'Wie die Kinder der Welt erschienen', p.71.

²⁵Paul Heyse, p.75.

latest book so much as the last. Would you like to borrow it?' The importance of Heyse's novels being read by women of the bourgeoisie is that the works' idea content, duly palliated by the love intrigue, thus found its way into a section of the population which would not otherwise have come into contact with it. In ÜaG, for instance, Nietzsche's philosophy was introduced (albeit in distorted form) to circles who were unacquainted with the texts themselves.²⁶ The fact that Die Gesellschaft omitted to review the earlier M might, perhaps, be a kind of counter-polemic rather than evidence of a lordly disinclination to read it. Although less than effective as a polemical weapon, the novel was not so great a failure that the silence of the organ at which it was directed could be interpreted as anything other than meaningful.

If KdW brought about the demise of the Spener'sche Zeitung, RdS by contrast was rejected by Die Gartenlaube (a weekly likewise intended for family consumption) on the grounds that the titular heroine was too idealized a portrayal.²⁷ In part, this is a measure of the contrasting nature of the two works, but it serves as a reminder of Heyse's tendency towards the frankly, and unashamedly, 'unrealistic'. He was, as I have discussed at length, opposed to the criterion of realism being set up in a normative way; this later use of 'poetic', 'romantic' elements may well be intended as a retort to, or even a provocation of, the Naturalists' kind of realism. These elements are certainly used in a thoroughly conscious (and self-conscious) fashion. It would not, I think, be unduly unfair to Heyse to suggest that he is an (in every sense) popular writer who is quite aware of the constellation of responses which he elicits. He may well have viewed these 'romantic' or märchenhaft elements as a means of guaranteeing popular success. Historically, this constellation of responses was

²⁶See Chapter 5, note 20.

²⁷Der Briefwechsel zwischen Theodor Fontane und Paul Heyse, p.174 (19 April 1886).

ultimately to be overtaken and attacked (by the Naturalists).

Heyse is difficult to judge as a novelist precisely because of his popularity. Having established his reputation in other genres, he took up the novel to a new and specific purpose. The success he achieved is, nevertheless, due largely to those elements which had ensured his popularity in the *Novelle*. Raff summarizes the esteem in which he was held in 1880 as follows: 'Alle Welt zählte zu seinen Lesern; freilich überwogen darunter die naiv Gearteten, die ihn schätzten, weil er sie spannend zu unterhalten wusste'.²⁸ This so-called universal readership was, I have suggested, in fact composed largely of women; the nature of their response is expressed by Laura Marholm in an article of 1895: 'Wenn man reif ist und Weib ist, so liest man Heyse als einen Wissenden; wenn man Kind ist und Weib ist, so liest man ihn als einen Führenden'.²⁹ He is, in other words, prized as one who knows the secrets of the female heart. The dissemination of the works' serious, essayistic component to bourgeois women was a kind of subversive side-effect.

There is a sense in which Heyse is playing with, and setting out to disarm, the reader. The marked use by characters in the novels of such terms as 'Komödie', 'Szene', 'Szenenwechsel' and 'Märchen' clearly anticipates a certain kind of response. So, too, does the narrator's (only semi-ironical) invocation of a 'geneigter Leser'. The nature of the play involved is a juxtaposition of various levels of reality. The repeated allusions to 'Schicksal' and 'Zufall'; the ambiguity of content in certain set-pieces; and the 'all the world's a stage' topos serve to call into question the nature of reality, and the way in which we perceive and experience it. Indeed, a recurrent thematic concern of the *Bildungsroman* is, according to Swales, 'the nature and the limitations of human

²⁸Paul Heyse, p.96.

²⁹Wir Frauen und unsere Dichter, p.75.

consciousness', 'the terms and parameters of human cognition'.³⁰ Heyse, even if he merely plays with these questions and is ultimately not profound, nevertheless creates heroes who seek 'some objective extension of the individual existence which will provide a kind of moral and spiritual home' (Swales, p.163).

I have already mooted a comparison of Heyse with Balzac as two nineteenth-century novelists who combine seriousness of purpose with elements calculated to achieve popular success.³¹ The melodramatic effects to which they are both prone were clearly less worrying to nineteenth-century authors and readers than is the case today. Balzac, I emphasized, is incalculably the more important writer, but this is not to deny the validity of a reappraisal of Heyse, the novelist. His shortcomings in this genre were clearly outlined by Ferrari in her study: '[im Roman] verraten die Längen, die unechte Humanität der Hauptpersonen und die mangelnde Leidenschaft in den Einzelheiten des Organismus sofort die konventionelle Seite seiner Kunst und sein konstruktives Unvermögen'.³² It is small wonder that he has failed to stand the 'test of time'; authors who succeed in so doing owe their continued appeal to how, rather than to what, they write. Heyse's contemporary readership responded, in the main, to the popular elements in his works; their controversial idea content tended to provoke wildly partisan reactions. What is chiefly of interest today is the place of these intriguing debates in the history of German ideas; and it is this insight which is the principal reward of a study of the expansive tomes which form their fictional realization.

³⁰The German Bildungsroman, pp.35 and 165. A further reference to this work is given after the quotation in the text.

³¹See Chapter 3, p.93.

³²Paul Heyse und die literarischen Strömungen seiner Zeit, p.77.

APPENDIX: PLOT SYNOPSES

The following synopses aim to reproduce only the main plot of each novel. The dates of publication appear in parentheses after the title.

Kinder der Welt (1872)

Edwin, a lecturer in philosophy (Privatdozent), lives with his invalid brother Balder in Berlin. For the first time in his life, Edwin has just fallen in love, with a girl encountered at the ballet. Chance has it that he is able to make further contact with her; he discovers that her name is Toinette, and engineers a series of meetings with her. She is a girl of humble origin who, having been set up in Berlin by a Graf, now receives frequent confessions of love from him.

At the same time, Edwin has begun teaching Lea, the daughter of the painter König. Since the death of her mother, the nineteen-year-old girl, who has a fund of intellectual curiosity, has lacked a tutor adequate to her needs.

Edwin expounds to the Professorin Valentin, a friend of the König family, his commitment to the world and his inability to find solace in the Christian God. When he says that he intends to impart these views to Lea, he is informed that the pious König no longer wishes his daughter to be taught by him.

Balder is deeply in love with Reginchen, his landlord's daughter. He overhears Franzelius, a friend of the brothers, confess his own love for her and learns that it is reciprocated. Balder collapses with shock and subsequently dies, but not before he has visited Toinette and learned that the Graf's inquiries have shown her to be the illegitimate daughter of a Fürst. Balder is, however, unable to convey in time Toinette's message to Edwin that she is giving him three days in which to contact her.

Balder's death plunges Edwin into a state of nervous fever. When he has recovered, he remembers that Lea's father had presented him with her diary. The picture emerges from her journal of a deeply sensitive and spiritual girl. She is, moreover, clearly in love with Edwin. It is thus that Edwin recovers his delight in life, together with the realization that he reciprocates Lea's love. König, in despair over a deterioration in Lea's health, gives Edwin full authority to do what he can to rehabilitate her. The couple confess their love to one another.

Edwin and Lea have been married for some four years when Edwin happens to learn that Toinette, who has meanwhile married the Graf, is retreating ever more into herself. He reluctantly agrees to return with the Graf to his stately home in the hope of helping to cure her. When he sees Toinette again, his old passion threatens to reassert itself; he is horrified when he learns of the message that Balder was never able to deliver. When Edwin and Toinette are left alone together, they kiss, but Edwin, filled with remorse, emphasizes his commitment to Lea.

Lea, meanwhile, longs for Edwin to return to their provincial home. When he does so, he does not hesitate to confess the sequence of events in full. A letter from Toinette to Edwin has a profound effect upon Lea, however; she cannot bring herself to tell Edwin that she is pregnant.

Toinette visits Lea, claiming to have heard of her artistic prowess. Lea is in no doubt as to the visitor's true identity, and resolves to leave for Berlin. She is only persuaded to stay when Franzelius exposes her to the gentle features of Balder's death-mask. When her husband returns, they are duly reconciled and enjoy a marital bliss which surpasses that of their honeymoon. News subsequently reaches them of Toinette's death, and the novel closes with their high-souled commitment to the future and to each other.

Im Paradiese (1875)

The young baron Felix visits his long-lost friend Jansen, a Munich sculptor. Felix is estranged from his beloved Irene and resolves to take refuge in the world of art by apprenticing himself to Jansen.

Jansen falls in love with the beautiful Julie, but cannot marry her because his estranged wife Lucie, a heartless actress, will not consent to a divorce.

Irene unexpectedly appears in Munich and a series of chance meetings with Felix ensues. Irene's determination to flee to Italy is, however, overridden by her concern for Felix's welfare when he is stabbed by the peasant Hiesl.

Felix and Irene are at last reconciled at a masked ball, only to be driven apart once more by the revelation of a ghastly coincidence. The woman to whose charms Felix had succumbed in Heligoland was none other than Lucie!

Julie, having discovered for herself how heartless Lucie is, proposes to Jansen that they live together as man and wife without regard for external forms. They begin a new life in Italy.

Felix has met with no great success as an artist and the Franco-Prussian war enables him to engage anew his talents as a 'man of action'. He returns to a hero's welcome in Munich, but is determined to leave the city which has so many unhappy associations for him. A meeting with Irene is, however, engineered and they are again reconciled, this time definitively. Jansen writes from Italy to say that Lucie has consented to a divorce; he and Julie have married 'for the sake of the children'.

Der Roman der Stiftsdame (1887)

The story takes the form of an extended Bekanntschaftsnovelle. The first narrator is an author figure who, on a visit to a small town in the Brandenburg Marches, chances upon the funeral of the canoness Luise.

He resolves to learn more about her, and to this end approaches the middle-aged mourner who conducted the children's choir at the funeral. The man is reticent, and the first narrator is ashamed at having intruded on his private grief. One year later, however, to his great surprise, the narrator receives a bulky manuscript from his reluctant interlocutor, Johannes Weissbrod, apologizing for his taciturnity and also for his subsequent garrulity. His reply to the original inquiry has developed into a biography of the canoness.

The second narrator's (Weissbrod's) entire adult life has been devoted to Luise. He first met her as tutor to the offspring of her guardian, the Baron. She was responsible for curing him of the spiritual pride of his youth. He was, however, shocked at her reverence for the theatre, a fascination which leads to her eloping with the theatre director, Spielberg. Shortly after this, Weissbrod is dismissed for having been caught in what is, he surmises, a trap laid by the Baron, which involves his being found in a compromising position with a female member of the household.

Weissbrod, when he discovers that all is not well with Luise's marriage to Spielberg, subsequently attaches himself to the troupe of itinerant players. He is able to assist in the education of Luise's infant son, Joachim. When the child contracts a fever, Spielberg does not show any real concern, and it is he who brings about the fatal deterioration in Joachim's condition. Returning drunk one night, he resents Luise's vigil at the child's bedside and attempts to insist on his conjugal right. Joachim awakens during the ensuing struggle and later dies in Weissbrod's room, whilst his father goes ahead with the night's performance.

Spielberg joins an English merchant ship, leaving Weissbrod and Luise to disband the bankrupt troupe, after which Luise insists that she and Weissbrod part. The second narrator spends ten lonely years as a teacher; his devotion to Luise never once wavers.

One afternoon in March, Weissbrod is informed that Luise is waiting to receive him. He finds her unchanged: she has spent the last decade as companion to a sick woman and as tutor to her daughter. Weissbrod proceeds to spend the happiest days of his life in a private idyll with Luise. This idyll is briefly disturbed by the appearance of a ragged Spielberg; when news reaches her that her husband has been found dead in the river, Luise is unable to simulate a grief that she does not feel.

Acting on impulse, Weissbrod asks Luise if their mutual love can now be declared openly before the world, an oblique marriage proposal. Luise replies that she is incapable of such an emotional commitment.

Luise's forty-fourth birthday is celebrated in grand style by an excursion on board a steamer. On the return journey, the canoness falls ill, however, and, the following night, she loses consciousness. Weissbrod is at her side when, five days later, lucidity briefly returns and she confesses her love for him. She dies with their hands clasped together.

Merlin (1892)

Georg Falkner, a newly graduated doctor of laws, returns to the Central German town where his beloved Lili resides. It is his intention to renounce the legal profession and to become a playwright. As a writer in the unfashionable idealistic mode, however, he soon encounters difficulties. He is taught a lesson in economic realities both by a publisher and by Brettner, the director of the local theatre.

Lili's father, the banker John Wittekind, is aghast on hearing of Georg's abandonment of his profession, and forbids him to visit Lili. Wittekind's devotion to his daughter is, however, such that he later relents, and they are reunited at her birthday party.

Georg points up how undemanding a creative task the fashionable Naturalist aesthetic is by his ready response to Brettner's challenge to write a prose version of his play 'Rosamunde'. The siren Esther is intent

on playing the title role in this production, but Georg has already offered the part to her arch-rival, Hanna Fork. The play is a tumultuous success, but Georg, his point made, is adamant that no further performance may take place.

Georg is summoned to his father's death-bed in Berlin. His immediate financial worries are eased when he learns that his father's alleged inability to finance his attempts to become a playwright was merely a test of his son's determination to succeed. As sole heir, Georg is to receive quite a considerable fortune. He is thus once more in a position to ask Wittekind for Lili's hand, and the banker readily agrees.

The newly-married Georg receives a visit from the seductive Esther. He agrees to allow her to play the part of Viviane in his play 'Merlin'. This production takes place in Berlin, and is a tremendous success. Georg's future as a playwright seems assured.

He accompanies Esther back to her house and is persuaded to stay for a drink, even though he has announced his intention of writing to Lili. The air is heavily charged with the aroma of violets and Georg is lulled to sleep. Esther, however, remains in full control of her faculties and seduces him.

When Georg recovers his senses, he realizes that he must place his fate in Lili's hands. He returns home by train to learn that his wife is dead (and, indeed, already buried). Georg collapses on the platform.

Georg attempts to immerse himself anew in life, but he has lost his appetite for literary creation. When Esther dares to visit him, he attacks her. Increasingly, he appears to be living in the past, and readily complies with his doctor's suggestion that he attend a clinic specializing in nervous diseases.

Here, he conceives the idea of adapting his 'John the Baptist' drama so that it can be performed in the adjoining asylum, where Hanna Fork is an inmate. The performance repeatedly generates tumultuous applause,

and Georg is drunk on its success. The following morning, he is found lying dead on the hawthorn bush below his window.

"Über allen Gipfeln (1895)

Erk von Friesen, a Prussian diplomat, has been absent from his home town of Blendheim for seven years. The beautiful artist Lena, who once gave Erk instruction in painting, has difficulty in containing her emotion when she learns of his return. Erk secretly loves and respects Lena, but is anxious to gauge her reaction to his homecoming. Lena has just received a marriage proposal from the court botanist, Steinbach.

The Fürst of Blendheim has a passion for astronomy and gladly delegates all responsibility in affairs of State to his despotic Minister, Lindenau. The foppish Graf Holm takes Erk into his confidence and discloses that his ambition is to marry Sidonie, Lindenau's affected daughter, so that he can succeed the Minister. It is, however, Lindenau's intention that Erk should himself succeed him and hence also become the husband of the insufferable Sidonie.

Erk receives an invitation to the court, and marvels at the beauty of the Fürstin, who is of Oriental origin. He is increasingly inclined to manipulate the favour which he enjoys to the end of succeeding Lindenau as Minister. Yet Lena remains the focus of his love and he decides to reveal to her the position of power which has been offered to him. He is bitterly disillusioned to find that she does not surrender herself to him.

The sensitive Lena is unable to bear such apparent indifference on the part of one whom she thought she loved. At a charity concert in which Erk accompanies Sidonie, Lena swoons and is helped to the green-room by Steinbach. Erk bursts in, having witnessed the scene, and vies with Steinbach to escort Lena home. She coldly tells him that this is the incontrovertible right of her fiancé, Steinbach!

Invoking the model of Nietzsche, Erk vows remorselessly to carry through his aim to become Minister. His pursuit of power has become a question of honour and when he is invited to join the court at its summer seat of Buenretiro, he does not hesitate to accept. His charm and social dexterity make him a popular house guest, and he is taken into the confidence of the Fürstin. He is determined to pursue his seduction of her.

When the afternoon torpor of Buenretiro has descended, Erk visits the Fürstin, cynically manipulating her until he has elicited the desired response. He is on his knees before her when the door opens and closes again silently. The Fürstin, aghast, realizes that the visitor was none other than Lena, who had come to give her her weekly art lesson. She orders Erk to set off in pursuit and to use his powers of diplomacy to portray the scene in an innocent light. Erk readily confesses his own sin to Lena, but assures her that the Fürstin reacted irreproachably to his advances. He declares his love for Lena and begs her forgiveness. She replies that it is not her prerogative to judge Erk and reminds him that she is already engaged to be married to Steinbach.

A broken man, Erk has apparently abandoned all hopes of ever winning Lena's hand, but he cannot bear to think that she is to be Steinbach's. An element of mystery is introduced when Erk is shown sending a letter to a Heinrich Smitt in Hamburg.

Erk cannot bring himself to leave Blendheim without receiving Lena's forgiveness, so, in defiance of her wishes, he pays her one final visit. She is in the act of shaking his hand when Steinbach enters. The botanist reveals that he has received an invitation from one Heinrich Smitt to join him on a scientific world voyage. Erk admits to being the instigator of this, having met the zoologist Smitt in Calcutta. Steinbach is perplexed at having to choose between fulfilment of his life ambition and marriage to Lena. The artist releases him from this commitment and leaves the room.

Erk writes to Lena from Berlin to justify his conduct, emphasizing that his one motive was that of forestalling an unhappy marriage. Lena's friend Betsy intercedes and urges Erk to return to Blendheim. He cannot be persuaded to do so, however, until he has received an unequivocal telegram from Lena. He then returns with alacrity, and she accepts his proposal of marriage. Erk returns to the Prussian diplomatic service with his bride.

Crone Stäudlin (1905)

Dr Johannes Helmbrecht returns to the Gasthof zum Seehof, a spa hotel. Its proprietor, the widow Maria Harlander, is Helmbrecht's mistress; he is father to her youngest child, Hänsel. Maria tells Helmbrecht that her priest refuses to grant her absolution unless she breaks off the relationship. Although at first distressed, Helmbrecht no longer feels so deep a love for her and accedes to a separation. He realizes that he is in love with the young and beautiful Crone, daughter of the painter Veit Stäudlin, but feels that this love is hopeless. He discovers that it is, in fact, reciprocated: the couple are betrothed.

Helmbrecht feels the need to tell his bride-to-be that he is father to Hänsel, but Veit dissuades him from doing so on the grounds that the naive Crone is not yet ready for such a revelation. However, the malicious Gräfin Yvonne, whose love for Helmbrecht is unrequited, ensures that Crone is not left in ignorance! Crone suffers a nervous collapse and refuses to see Helmbrecht. One night, she ventures onto the lake in a boat and jumps overboard. She is rescued, but Hänsel is drowned trying to save her.

Once restored to health, Crone is adamant that she and Helmbrecht must part for ever. The only communication he receives from her in years is a letter informing him of her father's death.

In search of nursing staff for his clinic, Helmbrecht visits a neighbouring hospital. Here, he chances upon Crone and persuades her to work for him. She does, however, make it clear that theirs must remain no more than a working relationship.

Frau Agnes, a friend of Crone's and Helmbrecht's from years before, impresses upon Crone that Helmbrecht longs for their complete reconciliation and marriage. This is achieved in the closing scene of the novel.

Gegen den Strom (1907)

The young widow Helene von Rittberg acts as go-between for her friend Juliane, who is estranged from her husband Greiner, an ex-soldier. Greiner is 'prior' of a secular monastery near Windheim peopled with a disparate set of individuals who have been 'shipwrecked' by life. His own estrangement came about when he was insulted by a ruffian (a former rival for Juliane's hand) and subsequently stripped of his military status for refusing to consent to a duel; Juliane's father forbade her to remain with one thus dishonoured. Juliane is now full of contrition for having obeyed her father rather than her husband, and Helene inveighs against Greiner for refusing to accept her plea for forgiveness.

Greiner only displays his talents as a 'man of action' when a storm causes severe flooding in Windheim. He takes command of the situation, is later invited to succeed the ailing Bürgermeister, and is reconciled with Juliane. The other 'brothers' are, in one way or another, all reintegrated into the world and one of their number, Carus, is betrothed to Helene.

Die Geburt der Venus (1909)

Marcel Dagobert, a young painter, returns to his native town following a year in Italy and Greece. He has had a mystical experience on

an uninhabited island in the Cyclades: all the creatures of the deep rose to the surface during a storm; in the ensuing calm, a beautiful figure emerged from the depths. Marcel resolves to recapture this moment on canvas.

He finds a model, Hanna, who is as beautiful as Venus herself: the painting is a great success. Marcel falls in love with her, but his father is not prepared to consent to their marriage.

At a masked ball, Hanna's honour is impugned by a Russian prince. In defending her, Marcel declares that they are betrothed. The couple are duly married at a clandestine ceremony.

Marcel has, however, already been challenged to a duel by the prince. He is severely wounded in defence of Hanna's honour, and dies surrounded by his family and friends, his hand in that of his wife.

BIBLIOGRAPHY

Omitted from this Bibliography are works from world literature that have served to make a brief illustration or comparison. Anonymous works in my secondary sources are listed alphabetically by the first word of the title.

1) PRIMARY SOURCES

a) The works of Heyse

There are three editions of Heyse's Gesammelte Werke. The first of these (G.W., I) was begun in 1872 by Hertz of Berlin, and was added to throughout the remainder of Heyse's life, totalling thirty-eight volumes. The second edition (G.W., II) is a Volksausgabe prepared between 1902 and 1912 by Cotta (Stuttgart and Berlin) and it arranges the works according to genre; its forty-two volumes do not include Heyse's dramatic works. The third edition (G.W., III) was published posthumously in 1924, by Cotta.

All references to Heyse's Romane and Novellen in this thesis are to the appropriate volume of G.W., III. This edition is sub-divided into three series. References to this edition take the form of a roman numeral which specifies the series, followed by an arabic numeral which denotes the volume within that series. Thus a reference to Die Geburt der Venus, for instance, which is contained in the second volume of the third series, is preceded by the volume reference III₂.

Four other works by Heyse are, however, cited in separate editions. These are his Introduction (as editor) to the Deutscher Novellenschatz; his Introduction to the Moralische Novellen of 1869; his Spruchbüchlein; and his Jugenderinnerungen und Bekenntnisse. The first three of these works do not appear in G.W., III, whereas the latter text does so only in incomplete form.

i) The novels

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